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ABSTRACT

of the dissertation for the degree of Doctor of Philosophy

EXAMPLES OF FOLK ART OF THE SOUTHERN REGION ARTISTIC FEATURES

Specialty: 6218.01 – Decorative-applied art
Field of science: Art criticism
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Baku – 2022

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GENERAL CHARACTERISTICS OF THE RESEARCH WORK

Relevance of the research and the degree of development:

The choice of the topic is due to the fact that from ancient times to modern times, the samples of folk art, artistic design features of the southern region of Azerbaijan have not been thoroughly unexplored and the problem has not been sufficiently studied.

Azerbaijan is indeed rich in national and cultural diversity, being a unique example of the peaceful coexistence of many nations and religious denominations throughout history. Since ancient times, the ethnic diversity of Azerbaijan, the existence of different language cultures, has attracted chroniclers, travelers and scholars. Azerbaijan, a place where East and West, Christian and Muslim cultures meet, has also been a crossroads for the migration of great civilizations and peoples in the past, and many of them have left their mark on these areas - their traditions and historical heritage.

Taking into account these and other important features, the research work envisages a comparative analysis of the samples of folk art of the southern region as a topical issue, considering it in the context of Azerbaijani decorative and applied arts.

Examples of folk art of the southern region, artistic features of decorative-applied art are carpets, ceramics, wood carving, jewelry, embroidery, etc. fields, studied on the basis of art samples presented by local artists. All this has attracted the attention of art critics, as well as art lovers who pay special attention to ancient folk art.

Information on the subject can be found in many media outlets, websites and television programs. Information on the production of products based on the traditions of the local population living in the southern region of Azerbaijan is also of particular value. Of these, D.A.Kistenyov's "Artisanal industry and foreign earnings of peasants in the Lankaran district"¹ and "Economic life of state peasants of the Lankaran district of the Baku province"², N.Marrin

¹Кистенев Д.А. Кустарная промышленность и посторонние заработки крестьян в Ленкоранском уезде // Труды КОСХ. Тифлис, 1891, №9-10, 405 с.

²Кистенев Д.А. Экономический быт государственных крестьян Ленкоранского уезда Бакинской губернии. – МИЭБГКЗК, т. VII, Тифлис- 1887, 550 с.

“Talyshi”³, Q.F. Chursin's “Talyshi (ethnographic notes)”⁴ deserves special mention.

In addition, Professor G.Javadov's "Talyshlar"⁵, A.S.Abbasov and A.H.Gasimov “Epigraphic monuments of Talysh zone”⁶, “Archaeological monuments of Lerik region”⁷ by S.Karimov, “Ancient Azerbaijan: what do we know?”⁸ by Y.Safarov, “Azerbaijan decorative-applied arts (medieval)”⁹ and “Azerbaijan decorative- applied art”¹⁰, A.Aliyeva's“ Artistic woodworking”¹¹, “From the history of Azerbaijan art woodworking”¹², A.Imanov's “Carving on wood”¹³ and “Mosaic on wood”¹⁴, M.Nematova's “Memorial monuments of Azerbaijan (XII-XIX centuries)”¹⁵, Z.Aliyev and A.Khalilov “Azerbaijani art-fine arts, decorative applied art, architecture”¹⁶, M.Tarlanov “Decorative-applied art of Soviet Azerbaijan”¹⁷, B.H.Huseynbalaoglu and M.M.Talishli's

³Mapp Н. Талыши / Н.Мapp – Петроград, 1922, 29 с.

⁴Чурсин Г.Ф. Талыши (этнографические заметки) // «Изв. Кавказского историко-археологического института». Т.IV, Тифлис- 1926, с. 15-45.

⁵Cavadov Q. Talışlar / Q.C.Cavadov – Bakı- 2004.

⁶Abbasov Ə.S., Qasimov A.H. Talış zonasının epiqrafik abidələrindən / Ə.S.Abbasov – Bakı- 1994, 150 s.

⁷Kərimov S. Lerik rayonunun arxeoloji abidələri / S.K.Kərimov – Bakı- 2006, 164 s.

⁸Səfərov Y. Qədim Azərbaycan: nə bilirik / Y.H.Səfərov – Bakı, 1989, 250 s.

⁹Əfəndi R. Azərbaycan dekorativ-tətbiqi sənətləri (orta əsrlər) / R.S.Əfəndi. – Bakı: İşıq, 1976, 190 s.

¹⁰Əfəndi R. Azərbaycan dekorativ-tətbiqi sənəti (XI-XVIII yüzilliklər) / R.S.Əfəndi – Bakı: Çarşıoğlu, 1999, 172 s.

¹¹Алиева А. Художественная обработка дерева / А.Алиева – ЭЛМ., Баку- 1983.

¹²Əliyeva A. Azərbaycan bədii ağacişləmə sənəti tarixindən // “Qobustan” jurnalı, – 1981, № 1, s. 56-60.

¹³İmanov A. Ağac üzərində oyma. Metodik göstəriş / A.İmanov – Bakı: Ləmannəşr, 2011, 63 s.

¹⁴İmanov A. Ağac üzərində mozaika / A.İmanov – Bakı: Ləmannəşr, 2011, 93 s.

¹⁵Нейматова М.С. Мемориальные памятники Азербайджана (XII-XIX веков) / М.С. Нейматова. Баку: ЭЛМ, 1981, с.39

¹⁶Əliyev Z., Xəlilov A. Azərbaycan incəsənəti - təsviri sənət, dekorativ tətbiqi sənət, memarlıq / Z.A.Əliyev, A.Ə. Xəlilov – Bakı, 2010, 104 s.

¹⁷Тарланов М.А. Декоративно-прикладное искусство Советского Азербайджана / М.А.Тарланов. Баку- 1968, 134 с.

“Lankaran”¹⁸, T.Efendiyev's “Decorative and applied art of Azerbaijan XIX - the beginning of XX century”¹⁹ his books cover various aspects of folk art in the southern region of Azerbaijan.

As it is known, traditional patterns and compositions in the art of carpet weaving were first comprehensively studied by the People's Artist of Azerbaijan, laureate of the State Prize Latif Karimov in his 3-volume fundamental book “Azerbaijani carpet”²⁰. At the same time, L.Kerimov created new ornaments in his carpet compositions, and the researcher N.Abdullayeva investigated these ornaments in the book “Rug art of Azerbaijan”²¹. In the book “Decorative elements of Azerbaijan”²² written by academician Rasim Efendiyev together with Toghrul Efendiyev, the artistic symbolism inherent in the decorative elements is involved in the research. Professor Kubra Aliyeva, the author of the books “Bezvorsovye carpets of Azerbaijan”²³ and “Tabriz carpet school XVI-XVII. centuries”²⁴, gave detailed information about the semantics of carpet patterns in the above-mentioned scientific researches.

In addition, the work of Azerbaijani carpet artists was included in the research of Aida Sadikhova, Doctor of Philosophy in Art History, Professor Roya Tagiyeva's books written for many years provide extensive information about carpet ornaments. “Semantics and artistic features of Azerbaijani carpet patterns”²⁵ researched by

¹⁸Hüseynbalaoglu B.H., Talışlı M.M. “Lənkəran” / B.H.Hüseynbalaoglu, M.M.Talışlı – Bakı: Maarif, 1990, 512 s.

¹⁹Эфендиев Т.Р. Декоративно-прикладное искусство Азербайджана XIX – начала XX вв. / Т.Р. Эфендиев. Чашыоглу, Баку- 2003, 152 с.

²⁰Керимов Л. Азербайджанский ковер. Том II / Л. Керимов – Баку: Гянджлик, 1983, 241с.

²¹Абдуллаева Н. Ковровое искусство Азербайджана / Н.Абдуллаева – Баку: ЭЛМ, 1971.

²²Əfəndi R., Əfəndi T. Azərbaycan bəzək sənəti / R.Əfəndi, T.Əfəndi – Bakı: Çarşıoğlu, 2001.

²³Алиева К. Безворсовые ковры Азербайджана / К.Алиева – Баку: Ишыг, 1988. 144 с.

²⁴Алиева К. Тебризская ковровая школа XVI-XVII вв. / К.Алиева – Баку: ЭЛМ, 1999, 268 с.

²⁵Əsədova, X.V. Azərbaycan xalça naxışlarının semantikasını və bədii xüsusiyyətlərini / sənətsünaslıq üzrə fəlsəfə doktoru dis. avtoferatı. / – Bakı, 2010. – 21 s.

Doctor of Philosophy in Art History Khadija Asadova is also of special value in the study of carpet art. In these research works, there are certain scientific researches on the carpet art of the southern region of Azerbaijan.

Vidadi Muradov's book "Lankaran-Astara region: history and carpet weaving"²⁶ reflects the historical image and craftsmanship of this southern region of Azerbaijan and, most importantly, the activities of carpet weavers and dyers who laid the foundation for the development of carpet weaving.

Among the monuments discovered during archeological excavations, the art of stone carving is one of the examples of material culture with high artistic value. In the books of N.Asgarova²⁷ and R.Afendi, there are scientific researches related to this art. The mentioned researches included photos, patterns and graphic representations of ornaments. In addition, articles and scientific provisions of other authors on the art of stone carving have been published.

R.Efendi's "Patterns, lines, colors"²⁸, "Towards the sources of our plastic art"²⁹, E.Salamzadeh's "Colorful colors of the southern region"³⁰ and other sources spoke about the artistic features and methods of protection of decorative-applied works of art created in the southern regions of Azerbaijan. They also spoke about the artists who still live the ancient folk art today, the impressions of European travelers who came to our country on the folk art of the southern region.

The mentioned sources presented the history of art of the region, the directions of artistic development with a generalized character. The lack of fundamental research on the study of the artistic features

²⁶Muradov V. Lənkəran-Astara bölgəsi: tarixi və xalçaçılığı / V.Muradov – Bakı: Elm, 2019, 328 s.

²⁷Аскерова Н.С. Мастера декоративно-прикладного искусства Азербайджана XII-XIX вв. / Н.С.Аскерова – Баку: Язычы, 1983, 68 с.

²⁸Əfəndi R. Naxışlar, cizgilər, rənglər // – Bakı: "Elm və həyat" jurnalı, – 1965, № 10, s. 21-22.

²⁹Əfəndi R. Plastik sənətimizin qaynaqlarına doğru // – Bakı: "Qobustan" jurnalı, – 1974, №2, s. 53-57.

³⁰Salamzadə E. Cənub bölgəsinin əlvan rəngləri // "Mədəniyyət", 2019, 24 aprel, s.8

of folk art in the southern region has made it necessary to involve this topic in scientific research.

Object and subject of research: The object of research is the centuries-old traditions of weaving, embroidery, carpet weaving, ceramics, artistic metal, wood carving and other examples of folk art of the southern region. Most of the art samples involved in the analysis are included in the expositions of the Lankaran, Masalli and Lerik Historical and Ethnographic Museums, as well as antiques protected by the residents of remote villages. Organizes samples of folk art of the southern region, preserved in other museums of Azerbaijan, foreign museums and private collections.

The subject of the research is to determine the peculiar artistic and aesthetic features of folk art samples of the southern region based on art criticism, to study the role of the southern region in the development of decorative and applied arts from ancient times to modern times, to present new theoretical provisions etc. constitutes important scientific issues.

Objectives and tasks of the research: The purpose of the study is to consider the artistic features of folk art in the southern region, to systematically analyze works of high artistic value, to reveal the originality, artistic and aesthetic aspects of the region's decorative and applied arts, individuality of technical execution and other issues. The aim of the study is to analyze the regional art, embroidery, carpet, ceramics, artistic metal, stone and wood carving in comparison with the works of art of other regions and in the context of decorative and applied arts in Azerbaijan as a whole.

The following items were used as research objectives:

- To analyze the hitherto unexplored examples of folk art of the southern region;
- To determine the artistic and technological features of the art of weaving and embroidery in the southern region;
- Carry out artistic analysis of carpets and carpet products of the region;
- To research the artistic and technological features of ceramic art in the region;

- To consider the main features of the artistic metal art of the southern zone;
- To determine the artistic features of the art of carving and woodcarving on the stone belonging to the region;
- To determine the main artistic features of tombstones in the southern region;
- To determine the role of the southern region in the development of Azerbaijan's decorative and applied arts.

Research methods: The method of analysis used in the research was carried out taking into account the main artistic features of folk arts. The chosen method of analysis allows to reveal as much as possible the artistic and aesthetic features of the decorative-applied arts of the southern region. The research is based on chronological sequence and historical-comparative analysis. This method allows to determine the level of figurative and stylistic solution of the southern zone, folk arts in the context of decorative and applied arts in Azerbaijan, within the analysis of artistic and stylistic art criticism. Articles and books published in periodicals and covering the subject to some extent are also taken as theoretical material.

The main provisions of the defense:

- The development of the art of weaving, namely in the Lankaran-Astara region, is due to the high humidity of the local climate;
- The pattern elements of simple, systematic and symmetrical decorations of mats woven in the traditional way are derived from ancient roots;
- The discovery of the technique of making mats created the basis for the emergence of the art of carpet weaving;
- “khanduz” technique, which is a local type of national embroidery, is widespread in Lankaran-Astara region;
- the ceramic samples of the southern zone, have rich and ancient artistic traditions;
- Copper samples developed in the southern zone, based on technically simple manual labor, are distinguished by high art, elegant design and functionality;

- The development of the art of woodcarving in the southern region is characterized by a variety of historical carving methods and classical forms of art;
- The tombstones of Lerik, located in the southern zone, differ from similar tombstones in other regions of Azerbaijan in terms of artistic design and technical execution methods.

Scientific novelty of the research:

- For the first time, a wide range of factual material on the folk art of the southern region of Azerbaijan from ancient times to the present day was collected and systematically presented;
- Numerous unexplored examples of decorative art of the southern region, preserved in the expositions and funds of various museums and private collections, have been involved in scientific research for the first time;
- For the first time, the artistic and technical features of various types of mats produced in the southern region, as well as the design of patterns were studied and analyzed;
- only in the southern region, especially in the Lankaran-Astara region, the placement of the so-called “Khanduz” embroidery on various products, the similarities and differences of the roads are shown;
- Numerous pile and non-pile carpet samples and carpet products for personal use in the southern region, displayed in the expositions of Lerik and Lankaran Historical and Ethnographic Museums, were described and analyzed for the first time from the point of view of art criticism;
- The pottery products of the Southern region of the late 19th and early 20th centuries have been studied and analyzed;
- Metal products produced in the southern region were classified and analyzed;
- The artistic design of examples of household woodcarving in the southern region of Azerbaijan has been studied from the point of view of art criticism;
- The difference between the ram statues found in the cemeteries in the Lerik region is different from the ram figures found in the Nakhchivan and Karabakh regions of Azerbaijan.

Theoretical and practical significance of the research:

The main focus of the dissertation is a detailed source on the subject, fully covering the issues, scientific results obtained, valuable works of art created by folk artists of the southern region. The research further expands the boundaries of Azerbaijani art and determines the role, place and creative features of folk art samples of the Southern region in the general development of decorative-applied art. The results and main provisions of the study expand the richness of Azerbaijan's decorative and applied arts, the range of types and genres, and creative styles.

The research can be taught to students of art and art criticism in art-oriented higher and secondary special institutions within the framework of special courses on "History of decorative and applied arts in Azerbaijan".

Approval and application of the dissertation: The main content, scientific provisions and results of the research are reflected in 10 articles, reports reflecting the research on the topic were heard at various scientific conferences. The dissertation work can be applied in the process of teaching students majoring in art history and studying decorative and applied arts, during research work.

Name of the organization where the dissertation work is carried out: The dissertation was performed at the "History of Art" department of the Azerbaijan State Academy of Arts and discussed at the meeting of the department.

The total volume of the thesis with a sign indicating the volume of the structural units of the thesis separately: The dissertation consists of an introduction, three chapters, six paragraphs, a conclusion and a list of references. Including: Introduction – 13.023, 1.1. – 38.920, 1.2. – 44.887, 2.1 – 38.521, 2.2. – 26.871, 3.1. – 26.881, 3.2. – 31.634, Result – 8.753, Literature – 15.127 characters, the total volume of the dissertation is 229.062 characters. Illustrations reflecting the content of the research were presented as an album in addition to the dissertation.

CONTENT OF THE WORK AND MAIN PROVISIONS

The introduction provides information on the relevance and level of development of the topic, goals and objectives, object and subject, the main provisions of the defense, as well as scientific novelty, theoretical and practical significance, approbation, structure and scope of the work.

In the first chapter of the dissertation, entitled, devoted to the study of "**Artistic and technological features of the art of weaving and embroidery in the southern region**" In the first paragraph, "**Artistic features of textiles in the southern region**" the traditional forms of weaving, the most primitive form of weaving art in the southern region since ancient times, as well as the expression of the individual taste of each artist, are preserved and continued by local masters.

Wickerwork in the southern region, mainly in Arjivan, Mashkhan, Shahagaj, Shiyakaran, Kakalos of Astara region, Ashagi Nuvedi of Lankaran region, Kenarmesha, Sapinekaran, Shilavar, Digah, Separadi, Shaglaser, in Arkivan, Musakucha, Hishkadare and other villages of Masalli region preserves its former tradition. Wickers, from ancient times, were used not only to decorate houses, but also to protect the lower part of the walls from moisture and as a floor covering. Currently, there are artisans engaged in the art of wickerwork in these areas.³¹ The wickers are called "Gaba hasir", "Buriya" according to their material, and "Gullu", "Nakhishli", "Gileni" they are named.³²

It should be noted that the discovery of the technique of making patterns created the basis for the emergence of carpet art.

The fibrous plants on which the straw is woven, "leek", "field" (skin), "pizə" grow directly in swamps and swamps. The mat is woven on a loom called a hana. The cells have a simple structure and are divided into two types: ground bench and hanging bench. As the name suggests, the bench is installed vertically on the ground.³³

³¹ Cavadov Q.C. Təhlşlar. / Q.C. Cavadov.– Bakı. 2004, 407 s.

³² Керимов Л. Каталог выставки – М., 1954, 25 с.

³³ Cavadov Q.C. Təhlşlar. / Q.C. Cavadov – Bakı: 2004, 407 s.

Embroidering on patterns is a rather complicated process. So, unlike the carpet, there are no pre-made, painted or printed patterns on the woven rugs. For this reason, the weaver must first rely on his own ability to embroider the wicker he weaves. The patterns of the wicker are wide, smooth, diagonal stripes that replace each other. Their color shades are mostly shiny gold. Patterned mats are created on the basis of complex weaving techniques. In the weaving of such mats, a delicate type of pizə, "huqa-puza" is used.

The rugs woven by Rufat Rzayev, a weaver in the village of Kakalos in Astara, are similar. Wave, zig-zag, snake and baklava patterns, which are embossed in a convex pattern, predominate in the mats woven by the weaver.

"Khanduz" technique, a local type of national embroidery, was widely used, mainly in the Lankaran-Astara region. More and more colored silk threads are used in embroidery, where the personal taste of the artist, as well as traditional methods were of great importance in carving the pattern elements. Among the ornaments, mainly flower and leaf elements are especially common. In addition to the harmonious expression of images such as spikes, roses, daffodils, carnations, tulips, lilies, pomegranates, quinces, and cherry blossoms, various leaf elements were also widely used on such embroideries. A characteristic feature of the artistic structure of embroidery, such as vest cover, clothing cover, is that they consist of small borders, the central part, which is expressed as a lake, and other decorative elements around it. Items such as towels and breastplates used by women in the home are also distinguished by their delicate aesthetic taste. This is confirmed by the examples of embroidery in the village of Kakalos. Among the embroideries there are carpets of purely accessory character, which is connected with the traditions of the past. They were hung diagonally on the carpet hanging on the wall. In one such example, a flower element of the same shape on a white cloth is expressively embroidered with green, blue, and pink threads. In the Lankaran-Astara zone, along with the traditional forms in the art of embroidery, the individual creative style of local artists was continued until recently. Unfortunately, this valuable and traditional art has already begun to disappear in modern times.

The second paragraph of the same chapter "**Artistic analysis of carpets and carpet products of the region**" notes that the remaining examples of carpets and carpet products in the southern region are proudly continued carpet traditions, high artistic aesthetics, special craftsmanship in the manufacture of each product reflects. Numerous piled and non-piled carpets and carpet products produced in the region - rugs, sacks and others occupy one of the prominent places among the exhibits of the Lerik History and Ethnography Museum. Most of the carpets belonging to the Talysh group on display are elongated and relatively small in width. "Talysh" carpets are included in the Jabrayil group of the Karabakh type and are distinguished by their closeness to the main artistic features of the Karabakh school. Although the number of loops of these carpets, which are slightly thinner in terms of color, is different, the pile is shorter than other carpets belonging to the Karabakh group. Here, despite the sometimes simple and sometimes complex compositional structure and the difference in the shape of the elements, the rich colors of all carpets, the dense weaving of the yarns are characteristic. Among the examples of this type, the elements have a pleasant effect in terms of density and symmetry, as well as the cheerfulness of colors such as red, cornel, orange.

Mattresses, curtains, sofa covers, luggage, canamaz, bags, sacks, and even carpets were used to make carpets. Jecim was used both as a fabric. Jecims for women's and men's clothing were woven with special taste. Such clothes were mostly fashionable in Shirvan. The technique of making cejim differs from other pileless carpets.

Thus, the stitches were woven on horizontal looms, not vertical. In the patterns of Cecim formed by vertical stripes there are images of "square", "S", "triangle", "rhombus", "bird", "ashug". The jejims, which attract attention due to their bright colors and patterns, are called "plastered cecim" and are woven only in the Yardimli region of Azerbaijan and its surrounding villages. Due to its limited range, only one or two specimens can be found in Azerbaijani museums. The main reason for this is that it is constantly used in the household of Yardimli's offspring and is never sold. These colorful patterns, reminiscent of a kind of European tapestries with a colorful,

dynamic elements, are a unique work of art. One of the factors that shows that they are touched directly to the floor is that they are surrounded by a narrow border belt. Usually, the border belt is not applied on the cecims. The pattern threads are passed to the weaving threads in such a technical way (dipping) that the the back of the cecim remains countable³⁴.

One of the main characteristics of the carpets woven in the southern region is that these carpets are woven in an elongated shape in accordance with the interior of houses built in the local architectural style. In the artistic design of carpets in the southern zone, the composition or elements typical of classical Azerbaijani carpets were used in a unique way. Another characteristic feature of the carpets woven in the southern region is that the smooth surface of the middle area of these carpets consists of a composition formed without any motifs or with a small number of decorative elements.

Some of the rugs from the region's carpet products were made without piles, and some were made with pile techniques. Boxes were widely used in the daily lives of both nomadic and sedentary peoples. So that, they would gather blankets, rugs, clothes, and other household items into the rugs, cover their mouths with ropes, tie them tightly with ties, and carry them on the backs of horses or mules. As a rule, the wickers were woven in pairs.

Carpets woven in the southern zone were created in brightly colored, traditional forms. Among the carpets and carpet products, there are many examples of the southern region, among which great importance is attached to the aesthetics of products such as saddles, horse ornaments, special threads and beautiful ornaments were used. In **the second chapters** of the dissertation, entitled "**Artistic and technological features of ceramic art in the region**" In the **first paragraph**, "**Ceramics and artistic metal samples in the field of decorative and applied arts of the Southern region**", the objects found in the southern zone it is confirmed that it did not develop beyond the basic artistic features inherent in applied art. An interesting part of the pottery discovered by French traveler and

³⁴Əliyeva K. Yalnız Azərbaycanda toxunan üç nadir xovsuz xalça // – Bakı: "Azərbaycan xalçaları" jurnalı, – 2013. III c., № 9, – 148 s.

scientist Jacques de Morgan in 1886-1889 in various parts of the southern zone in the villages of Joni and Razgov in the Talish zone is that they were dissolved in the form of animals, which resulted in domestic use in the southern regions. confirms the fact that great attention is paid not only to the functionality and purpose of products, but also to their aesthetics.³⁵ Among the zoomorphically shaped potteries, aquarius-type platforms reminiscent of horse figures were made with great skill. These potteries were characterized by dynamism due to their shape and structure. The striped patterns of the horse figures, who are preparing to rise to the throne with their front legs on the ground, are also noteworthy.³⁶

Based on Jacques de Morgan's research, the pottery found in the Johnny necropolis expresses an already evolving aesthetic taste with its artistic design features. The decorative elements on these objects have a straight, simple geometric ornament. The presence of stylized floral elements reminiscent of flower petals is also noteworthy, which once again confirms the fact that local artists work here.

Two different-shaped pottery found in the villages of Boykendil and Kurdasar are sharply distinguished from each other by their structure and form. This can be explained by their very complex structure. In addition to reflecting the body of any animal, both products, in terms of their function, have features that will explain the life, lifestyle and way of life of the area concerned. This means that the high development of craftsmanship here was also possible due to the special functionality of household items. This is an indication of the diversity of life and cuisine.

Having studied the handicraft industry of Lankaran district at the end of the 19th century, DA Kistenyev emphasizes that potters made numerous vessels widely used among the population for various purposes. Pottery vessels made of clay by local potters, used to store fish, flour and oil and called "khimb" by the Talysh, a stream to prepare oil, a bowl to cook pilaf and a veil to put in its

³⁵ Kərimov S. Lerik rayonun arxeoloji abidələri. / S.Kərimov – Bakı: “Araz”, – 2006, 164 s.

³⁶ Kərimov E. Azərbaycanın tarixi-etnoqrafik bölgələri. II məqalə // Bakı: “Tarix və onun problemləri” jurnalı, – 1999. № 2.

mouth, water bowls of different volumes, a pipe used for washing hands and face, a “hand grill” used to light a fire, etc. in addition to being widely used by potters, it is also produced for sale.³⁷

The second paragraph of the chapter "**Artistic features of metal art of the Southern region**" shows that the art of coppersmithing, which has ancient roots in the southern zone of Azerbaijan, continued to rise and became one of the main directions of metal art with traditional new artistic features. Developing in the southern zone, these works of art, as in other regions, were carried out in technically simple hand-made coppersmith shops based on years of experience, using simple melting and hot forging methods. Among them, mainly household products are still attracting attention with their high art, elegant design, as well as functionality.

It is known from historical facts that Lankaran coppersmiths had close relations with Lahij craftsmen. According to the historical and ethnographic data of the XIX century, Shamakhi and Lahij artists, along with their equipment and tools, often visited different regions of the country, including the southern zone. Coppersmiths worked here for several months to meet the local population's demand for copper products and tools. Lahij artisans worked in many coppersmith shops.³⁸

Coppersmiths working in Lankaran worked both in their own workshops and in the workshops of blacksmiths. Blacksmith workshops operated both in the city and in the villages. Unlike rural blacksmiths, which were mainly engaged in the production of agricultural tools, urban blacksmiths preferred to make household goods.³⁹

Copper pots were tinned after preparation. This process was applied not only to newly prepared dishes, but also to old, exposed dishes. As tinning became widespread, over time it became an independent profession. In the city of Lankaran, there were a large

³⁷ Cavadov Q.C. Talırlar / Q.C.Cavadov – Bakı: 2004, 390 s.

³⁸ Ибадов Ш. К некоторым проблемам исторической этнографии городов Азербайджана в XIX веке (на основе материалов города Ленкорань). Збірник наукових праць «Гілея: науковий вісник». Випуск 114,460 с.

³⁹ Cavadov Q.C. Talırlar / Q.C.Cavadov – Bakı: 2004, 432 s.

number of artisans engaged in the tin profession. There is even a neighborhood called "Tinnars".

Shallow products widely used in everyday life, such as trays, trays, tesht, doyra, basins, trays, were called "hara". Copper potteries were decorated by special professional engravers, known as "engravers" or "writers"

Among the manufactured products, the more traditional ones are mainly kitchen equipment in accordance with household needs. This includes pots, pans, skewers, tiyan, kavgir, ashuzan, tesht and other products.

The elegant creative spirit in the artistic design of each product, both in large coppersmith shops and in small artisan workshops, reflects the high level of development of traditional coppersmithing. Elegant lines of geometric and floral ornaments, vivid and dynamic chanting of animal images, carpet elements in the artistic design on them can be explained by the ornamental artistic solution formed in the field of decorative-applied art of the region.

In **the third chapter** of the dissertation, entitled "**Artistic features of the carving art of the Southern region**". In **the first paragraph**, devoted to the analysis of "**Artistic features of the art of woodcarving**", it is noted that in the southern zone, using different types of wood, according to the properties of each, both household products and samples meeting decorative, artistic and aesthetic requirements were created. This shows that the art of carving, an ancient form of decorative-applied art, is continued in the southern region by local artisans on the basis of traditions.

In the Lankaran-Astara zone, they were engaged in the art of tree planting, especially in the villages of Chayrud, Nuju, Larmarud, Mahmudavar, Hishkadare, Rvo, Arjivan, Separadi. Among the carpenters working here are Mammadov Davud from Rvo village, Hummatov Khudade, Miriyev Zaki, Huseynov Alakbar, Khaligov Eynulla, Tagi and Karim Tagiyevs from Hishkadare, Farzulla Huseynov, Abidin Sadigov and others from Separadi. the names of the artists can be drawn.⁴⁰

⁴⁰ Cavadov Q.C. Talırlar / Q.C.Cavadov – Bakı: 2004, 382 s.

In the late 19th and early 20th centuries, in the southern zone, there was a specialization among carpenters. Thus, individual craftsmen were engaged in household items, musical instruments and household tools. In addition, in the riverside villages of the former Lankaran district, there was a woodworking machine, which was moved by water and was called "charkhachu", "chayu" among the Talysh. The master working on this machine was called a carpenter. Craftsmen used the river to embroider their products with a tool called a curve.⁴¹

The tradition of making small household items from wood has been formed in the southern zone since ancient times and continues today with its artistic features.

Household items such as spoons, dahreas, and mortars produced by local artisans in Lankaran attract attention with their simplicity and wide usability.

In the southern zone, the art of woodcarving was widely used not only in the manufacture of household items, but also in the design of architectural monuments. An example is the doors of a mosque of the same name located in the Kichik Bazar area of Lankaran.

The elegantly designed doors at one of the entrances to the mosque were designed in 1905 by master Mohammad Hasan Najjar. Mohammad Hussein, a great artist of his time, also took the nickname "Najjar". Najjar is a carpenter who works on wooden doors and windows.

In the southern region, a number of artisans used woodcarving for utilitarian purposes, while at the same time reflecting the people's traditions, religious beliefs, attitudes towards the environment, national-style creative style, and professionalism.

The second paragraph of the chapter "**Main features of the design of tombstones in the southern region**" states that the tombstones of Lerik region, located in the southern zone of Azerbaijan, differ from similar tombstones found in other regions of the country in terms of artistic design and techniques. Thus, in the cemeteries in the Lerik region, mainly statues of rams, not horses, are

⁴¹ Cavadov Q.C. Talışlar / Q.C.Cavadov – Bakı: 2004, 386 s.

found. Unlike the ram figures found in the Nakhchivan and Karabakh regions of Azerbaijan, the ram statues here have a simple structure and are decorated with geometric figures.

When examining the design features of tombstones belonging to the southern region, as in other regions, examples of tombstones of a similar nature are found here. For example, the carpet han, which characterizes women's graves, the protruding primitive sewing machines, the scissors, etc., or the depictions of various battle scenes are almost generalized.

Tombstones are found in the medieval Khalifa Zakariya Cemetery, 1 km from the village of Jangemiran in the Lerik region. These ram figures date back to the XVI-XVIII centuries. They are made of limestone. Hard limestone is more resistant to changing weather conditions. That is why local artisans used limestone to make tombstones. However, it should be noted that the hardness of the limestone limited the plastic capabilities of the artist in the manufacture of ram sculptures, and as a result led to the formation of rough figures in this area. The ram figures found in the cemetery have different sizes. The images on a number of ram statues have disappeared, but there are similarities in the images of many figures that have survived to the present day. Aries figures are mainly engraved with images of weapons, arrows, bows, spears, daggers, as well as various household items.

During the exploration researches carried out in Lerik region in 1988, Joni, Ker, Noda, Shonachola, Aliabad, Nuvedi, Sori, Vistan, Jamashir, Avila, Jangemiran, Andurma, Monodigah, Barzavu, Orand, Kekoni, Qishlag, Razgov, Devaradibi, Shivla Dozens of ram statues have been recorded in medieval settlements and cemeteries in the villages. We see the same situation in Yardimli district. Ram statues are also found in the medieval cemeteries of Pirembel, Cerinbel, Ostayir, Avarag, Alar, Deman, Peshtasar, Arvana, Telavar, Shovut, Bozayran, Gilan, Arus, Tahirli, Malikli, Arsila and other mountain villages of the region. The aftafa engraved on most of his headstones, a pair of shoes, as well as religious household items (cups, seals, canamaz, rosaries) suggest that he probability to a religious person.

Another important fact found in Aries statues is the deliberate breaking of their heads and other parts. There are those who explain this by the custom of sacrificing. It should be noted that this has happened in modern times, ie since the twentieth century. Researcher A.İ. Alakbarov says that once such rumors were spread among people because of the fact that gold was hidden inside the stone. Mass dismemberment of ram statues is found not only in the southern regions of Azerbaijan, but also in Western Azerbaijan, including Lachin, Gadabay, Gazakh and Aghdam regions. Alakbarov noted that this happened as a result of propaganda carried out by our hated neighbors.[35,s.133]⁴² However, some of the tombstone ram figures are intact, and the images on them are clearly readable, albeit partially.

It should be noted that the ram statues in Lerik have a more static structure. This is because none of the ram statues have legs. Apparently, the master who made the figures for the headstone did not pay attention to the legs of the ram, but made only two rectangular supports to bury the statue firmly in the ground.

Thus, in the artistic solution of the tombstones of the southern region, going beyond the traditional, the tombstones of different shapes, which are the product of the creativity of individual artists, appear in different forms in the features of artistic design.

As a result, the main provisions of the dissertation are summarized:

- Various folk arts of the southern region of Azerbaijan have a high artistic and aesthetic value;
- Waxing, which has a special reputation as a handicraft and is the leading folk art of the southern region of Azerbaijan, is continued by local masters, preserving its traditional forms, centuries-old pattern elements, as well as the expression of each artist's individual taste;
- Although the national art of embroidery in Azerbaijan, as in other regions, continues in the Lankaran-Astara zone, along with its traditional forms, with forms typical of the individual creative style

⁴² Ələkbərov A.İ. Qoyun-qoç fiqurları və onların yayılma arealı // Bakı: "Azərbaycan arxeologiyası və etnoqrafiyası" jurnalı, – 2006. № 2, – s. 131-133.

of local artists, unfortunately, the modern development of this art has already begun to fail;

- The examples of carpets and carpet products that remain in the southern region to this day show that the carpet traditions carried out with high aesthetics are proudly continued in them, and special craftsmanship is felt in the production of each product;

- The art of ceramics, distinguished by its ancient and rich traditions found in the southern zone, has the artistic features of Azerbaijani decorative-applied art;

- The art of coppersmithing, which has ancient roots in the southern zone, develops in the following periods and forms one of the main directions of artistic metal art with its traditional and new artistic features;

- The means of artistic description of the principle of tradition in the art of wood carving in the southern region is based on the composition accompanied by national patterns;

- In the artistic design of tombstones of different shapes belonging to the southern region, they appear in different forms, using geometric images that go beyond the traditional.

The author was published the following articles on the subject:

1. Astaranın Kakalos kəndində bədii tikmə sənətinin ənənəvi davamı // “Mədəniyyət dünyası”. XXXVI buraxılış – Bakı, 2018. s. 97-102.
2. Cənub bölgəsində misgərlik sənətinin bədii tərtibat xüsusiyyətləri // “Elmi əsərlər”. Azərbaycan Dövlət Mədəniyyət və İncəsənət Universitetinin orqanı. №26 – Bakı, 2018. s. 90-94.
3. Основные особенности оформления надгробных памятников Джалилабада и Ленкорани // Paradigmata Poznani. №4 – Прага, 2018. с. 105-108.
4. Художественные особенности мемориальных памятников зооморфного типа Лерикского района // «Научные исследования в сфере гуманитарных наук: открытия XXI века». Материалы VIII Международной научно-практической конференции. 27-28 декабря 2018. Пятигорск, с. 130-136.
5. Cənub bölgəsində ağacoyma sənətinin bədii xüsusiyyətləri // “Sənət Akademiyası”. №1(6) – Bakı, 2019. s. 48-52.
6. Cənub bölgəsinə məxsus keramik məmulatların bədii tərtibat xüsusiyyətləri // “Axtarışlar”. №2. Cild 10 – Naxçıvan: Tusi, 2019. s. 190-193.
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The defense will be held on 25 May in 2022 at 11:00 at the meeting of the Dissertation Council PhD 2.34 of Supreme Attestation Commission under the President of the Republic of Azerbaijan operating at Azerbaijan State Academy of Arts.

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Dissertation is accessible at the library of Azerbaijan State Academy of Arts

Electronic versions of dissertation and abstract are available on the official website of Azerbaijan State Academy of Arts
www.azra.edu.az

Abstract was sent to the required addresses on 25 April 2022

Signed for print: 20 April 2022
Paper format: A5
Volume: 35529
Number of hard copies: 20