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ABSTRACT

of the dissertation for the degree of Doctor of Philosophy

**PROBLEMS OF ARTISTIC AND TECHNOLOGICAL
HERITAGE IN THE AZERBAIJANI CARPET MAKING**

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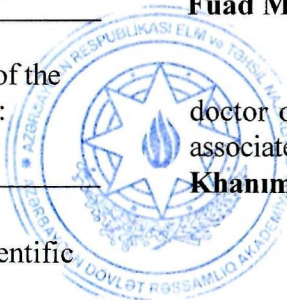


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GENERAL CHARACTERISTICS OF THE RESEARCH WORK

Relevance of the research and the degree of the development.

The question of where and when the art of carpet weaving originated made many scientists think about it. Some scientists shed light on historical truths, pointing to the ancient territories of Azerbaijan as one of the places where the art of carpet weaving was formed, which has a long history of development.

The Azerbaijani carpet weaving, famous for its artistic and technical traditions, has undergone a great evolution and merged into the worldview and way of life of our people. At present, the Azerbaijani carpet weaving is divided into four main types according to its artistic and technical aspects: Guba-Shirvan, Ganja-Gazakh, Karabakh, and Tabriz. From this point of view, it is important to thoroughly study both the technical and artistic system that constitutes the internal structure of Azerbaijani carpet weaving.

Scientific researches on carpet weaving in various current topics and creative directions have played a large role in the emergence of new colorful artistic carpet styles. People's Artists such as L. Kerimov, K. Aliyev, E. Mikailzade, A. Rajabov, Honored Artists T. Bashirov, M. Huseynov and others have contributed to our national art based on hereditary traditions.

Although the problem of the artistic and technical heredity of our carpet weaving was not studied in a generalized system, certain information about Azerbaijani carpets was reflected in various articles and publications. At one time, in the works of such Azerbaijani thinkers as Abbasqulu Ağa Bakıxanov¹ and Yusif Vəzir Çəmənzəminli², an assumption was made about the connection of Azerbaijani Turks with national art and our carpet weaving, which is valued as the pinnacle of our art.

¹ Bakıxanov, A.A. Güllüstani-irəm / A.A.Bakıxanov – Bakı: Xatun PLYUS, – 2010, – 302 s.

² Çəmənzəminli, Y.V. Əsərləri. [3 cildə] / Y.V.Çəmənzəminli – Bakı: – 2005, – 440 s.

In Europe, researchers such as H.Ühleman³, K.Erdmann⁴, P.Stone⁵ studied carpet weaving of Azerbaijan and Caucasus, analyzed their artistic and technical aspects and considered them invaluable examples.

Unfortunately, few ancient information and sources mentioning the Azerbaijani carpet weaving have come down to the present. Authors such as Herodotus⁶, Xenophon⁷, Ptolemy⁸, Moses Kalankaytulu⁹, Əl Müqəddəsi¹⁰, Mühəmməd Əl Təbəri¹¹, İbn Hövqəl¹² and others, mention the glory of our carpets, the decoration of palaces and temples in the distant past.

The problem of artistic and technical continuity in Azerbaijani carpet weaving was not specially developed. However, there were many researchers who directly addressed this problem in studies of various subjects.

The history of the development of Azerbaijani carpet weaving, the natural environment and social factors of economic life are at the center of the research conducted by M.D.Isayev in the late 19th early-20th century. He explained the popularity of Azerbaijani carpets in

³ Uhleman, H. *Geographie de orientteppichs* / H.Uhleman – Leipzig. K.W.Hiersemann – 1930 – 135 s.

⁴ Kurt, E. *Der orientalische knüpfteppich. Versuch einer Darstellung seiner Geschichte* / E. Kurt – Tübingen – 1960 – 78 s.

⁵ Stone F. Peter. *Tribal and Village Rugs*. Thames & Hudson / Peter Stone F.– London, first published in the United Kingdom in 2004 – 350 p.

⁶ Геродот. *История* / Геродот – Москва: АСТ, – 2009, – 670 с.

⁷ Ксенофонт, М / Киропедия – Москва: Наука, –1976–335 с.

⁸ Птоломей. *География*. Перевод В.В. Латышева // *Вестник Древней Истории* (журнал)– 1948, том II – 341 с.

⁹ Kalankaytuklu, M. *Alban tarixi* / M. Kalankatuklu – Bakı: Elm – 1993 – 272 s.

¹⁰ Mukaddesi, A. *Ahsan at Taqasim fi Ma'rifat al Aqalim / descriptio imperii moslemici*, ed. M.J. d'Goeje, BGA (Bibliotheca Geographorum Arabicorum), III, leiden – 1877– 508 p.

¹¹ Taberi, M.D. *Tarikh al-ulum va-l-muluk*, edited M.J. de Goeje, Lriden 1890-1901, BGA–с. I-V– pp. 21-24.

¹² İbn, H. *X asır İslam Coğrafiyası. Çevireni R.Şeşen / H.İbn – İstanbul: Yeditepe Yayınları – 2014 – 448 s.*

different countries of the world by their high artistic and technical characteristics¹³.

In the middle of the 20th century, Latif Kerimov, an experienced connoisseur of the art of carpet weaving, initiated the study of Azerbaijani carpet weaving from the standpoint of art history. He rendered an invaluable service in the scientific system of classification of Azerbaijani carpet weaving through its types and groups. L.Kerimov in his three books of "Azerbaijani Carpet" (volume I in Azeri¹⁴, volume II¹⁵ and III¹⁶ in Russian), gave the main aspects of the artistic and technical characteristics of Azerbaijani carpets, collecting ancient patterns and their folk designations.

Jafar Mujiri, one of our artists, who was inspired by the works of L.Kerimov, brought a real creative line to the carpet. His book "Technological Methods of Azerbaijani Carpet Weaving"¹⁷ played an important role in learning the art of carpet weaving.

In her book "Azerbaijani carpet art"¹⁸, written in 1971, Najiba Abdullayeva reflected artistic aspects of many of our carpets woven in different parts of Azerbaijan in the late 19th-early 20th centuries, as well as examples of decorative carpets by professional designers. In the 1980's, Anakhanum Aliyeva published the book "Azerbaijani Pile Carpets of the 19th-early 20th centuries"¹⁹, and artistic and technical characteristics of our pile carpets of that period became the main

¹³ Исаев, М.Д. Ковровое производство Закавказья / М.Д. Исаев – Издание научно-исследовательского института Кавказоведения Академии наук СССР–Тифлис: II Типография Полиграфтреста Грузии – 1932– 224 с.

¹⁴ Kərimov, L. Azərbaycan xələsi. C.I. / L.Kərimov– Bakı, Leninqrad: Azərbaycan SSR EA-nın nəşriyyatı. – 1961. – 94 s.

¹⁵ Керимов, Л. Азербайджанский ковёр [в 3-х томах] / Л.Керимов –Баку: Гянджлик – 1983, т. II – 276 с.

¹⁶ Керимов, Л. Азербайджанский ковёр [в 3-х томах] / Л.Керимов –Баку: Гянджлик – 1983, т. III – 448 с.

¹⁷ Müciri, C. Azərbaycan xələçiliğinin texnoloji üsulları / C.Müciri – Bakı: Maarif – 1987 – 200 s.

¹⁸ Абдуллаева, Н. Ковровое искусство Азербайджана / Н.Абдуллаева– Баку: ЭЛМ – 1970 – 150 с.

¹⁹ Алиева, А. Ворсовые ковры Азербайджана XIX начало XX века / А.Алиева – Баку: ЭЛМ – 1987 – 144 с.

source of analysis. The study of technical and artistic features is important for the science of art history.

Of great importance for art history is the study of the outstanding scientist Kubra Aliyeva on the artistic and technical characteristics of flat-woven carpets of Azerbaijan woven from the 17th to 20th centuries. Her book, co-authored with academician Rasim Efendiyev, "Dictionary of Carpet Terms and Carpet Weaving of Azerbaijan"²⁰ is a valuable gift for carpet researchers.

In 1999, Roya Tağıyeva published the book "Azerbaijani Carpet"²¹ with the aim of presenting our culture of carpet weaving to the world community. Of particular note is her book "Azerbaijani Carpet in the Household"²². Among the interesting works of other researchers are "Semantics and artistic features of patterns of Azerbaijani carpets"²³ by Khadija Asadova and "Vocabulary of Carpet Weaving in the Azerbaijani Language"²⁴ by Matanat Abdullayeva.

The significance of international conferences and symposiums in the study of Azerbaijani carpet weaving has been of great importance. The International Symposium "The Art of Oriental Carpets" held in Baku in 1983 left an important legacy to Azerbaijani art history. The papers by scientists invited to this symposium from around the world were published in Russian in 1987 in the proceedings of the event²⁵.

After the Republic of Azerbaijan gained independence, it started a tradition to hold international conferences and symposiums to familiarize the world with our carpet industry. International

²⁰ Əfəndi, R. Azərbaycanın xalı və xalçaçılıq terminləri lüğəti / R.Əfəndi, K.Əliyeva – Bakı: Elm – 1998 – 252 s.

²¹ Tağıyeva, R. Azərbaycan xalçası / R.Tağıyeva – İstanbul: A4 - offset – 1999 – 259 s.

²² Tağıyeva, R. Azərbaycan xalçası məişətdə / T. Tağıyeva – Bakı: Tutu nəş-tı – 2006 – 143 s

²³ Əsədova, X.V. Azərbaycan xalça naxışlarının semantikasını və bədii xüsusiyyətləri: / sənətsünaslıq üzrə fəlsəfə doktoru dis. avtoreferatı. / – Bakı: – 2011 – 21 s.

²⁴ Abdullayeva, M. Azərbaycan dilində xalçaçılıq leksikası / M. Abdullayeva – Bakı: Qismət – 1998 – 160 s.

²⁵ Искусство восточных ковров // Материалы международного симпозиума по искусству восточных ковров. 5–11 сентября 1983 г. – Баку: Элм – 1988 – 444 с.

conference and symposia were organized within the context of "Common Language of the Turkic World - Ornaments", which started to influence the development of our artwork with the initiatives of Azerbaijan National Carpet Museum Director, PhD in Art Shirin Melikova in the popularization and promotion of our carpet weaving. The publication of examples of Azerbaijani carpets in the pages of the well-known magazine "Hali"²⁶ has a special influence on the popularization of our national art.

The Azerbaijan Carpets magazine published in recent years has played an invaluable role in popularizing our carpet art. The publication of articles and monographs by world-famous carpet experts on Azerbaijani carpets in this journal in Azerbaijan gave researchers many interesting publications. Among them are Ian Bennet²⁷, Ulrik Schurman²⁸, Ralph Kaffel²⁹, Marino Dall'Oglio³⁰, John M. Douglass and M.D.Suen³¹, Robert Pinner & Michael Franzes³², and others. Since the problem of artistic and technical continuity in Azerbaijani carpet weaving is approached in different directions, the lack of a system in these studies is noticeable.

It was from the point of view of the degree of study of the topic that inertia arose in solving the problem of artistic and technical continuity in Azerbaijani carpet weaving and the need to solve the problem on the basis of the principle of systematic sequence.

²⁶ An integral part of life // Hali 192. Summer – 2017 – p.36-37.

²⁷Bennet İ. Şərq xalçaları. I hissə: Qafqaz // Azərbaycan Xalçaları – 2013. Cild 3, № 6 – s.131-143.

²⁸ Şurman U. XVIII-XIX əsrlərdə Qafqazın müxtəlif bölgələrində xalçaçılıq sənətinin müfəssəl təqdimatı // Azərbaycan Xalçaları — 2013. Cild 3, № 7 – s.124-143.

²⁹Kaffel R. Qafqaz “namazlıq”ları // Azərbaycan Xalçaları – 2013. Cild 3, № 8 – s.108-143.

³⁰ Marino Dall'Oglio. Ağ yerlikli “əjdahalı” xalça: Naxışların və uyğun müqayisələrin araşdırılması // Azərbaycan Xalçaları – 2014. Cild 4, № 12, – 144 s. “Hali”, Cild II, yaz, 1979. s. 106-111.

³¹ John M. Douglass, M.D.Suen. Peters.Şərq xalçalarının dəyərləndirilməsi və simvolikası // Azərbaycan Xalçaları– 2015. Cild 5, № 14, – 144 s. “İtirilmiş dil”. I hissə- Tərcümə: Dilbər Qasımova. s.76-107.

³² Robert Pinner & Michael Franzes “Hali” // Azərbaycan Xalçaları – 2015. Cild 5, № 17, – 144 s. № 1. 1978. s.130-144.

Object and subject of research. The object of the study are the most famous samples of flatwoven and pile carpets woven by various technical methods.

The subject of the study is the analysis of Azerbaijani carpet weaving and the artistic and technical features that form it in the context of inherited traditions and the identification of fundamental concepts.

Objectives and tasks of the research. The purpose of the study is to learn the basic principles of the artistic and technical heritage of the traditions of Azerbaijani carpet weaving and to solve the problem of systematic monitoring of the factors that play an important role in the formation of our carpet weaving. To achieve this goal, it is proposed to solve the following questions:

- to analyze the natural and geographical factors that created the basis for the formation of carpet weaving in ancient times in the territory of Azerbaijan;

- in addition to studying primitive weaving materials and yarns, explore the traditions of continuity in creating the ancient language of color on our carpets;

- the study of the relationship of mythical traces and hereditary traditions in the formation of technical means and various methods that formed the ancient carpet production;

- to reveal the artistic and technical features of the art of leather, felt and mat making in our carpet weaving;

- analysis of hereditary traditions and ethno-cultural influences on the origin of the ancient techniques of Azerbaijani carpet weaving;

- to study the basic principles that form the basis of the artistic and ornamental system of Azerbaijani carpet weaving;

- to study the criteria for proving that the “damga” motifs which are the main source of the patterned system of our carpet weaving, belong to the Azerbaijani Turks;

- study of the peculiarities of our beliefs and traditions of the inheritance of mythological artistic images in Azerbaijani carpet weaving;

- to give a certain analysis of some of our canonized carpet samples, reflecting the traditions of artistic and technical continuity in Azerbaijani carpet weaving.

Research methods. The methodological basis of the study is based on the historical-ethnographic, etymological and typological sequence, and also represent methods consisting of a systematic approach to the analysis of modern art history. The methodology of the dissertation work is based on the principles of research that require system analysis. Here, the aspects that determine the artistic and technical characteristics of our carpet weaving are based on methodological conditions that reveal the traditions of inheritance and its ethnogenesis.

Based on the methodology chosen during the work on the study, it was preferable to consider as a material not only a example of a carpet, but also its forming technical and artistic criteria, within the framework of the concept of the whole and the part.

Main provisions of the defense. The art of Azerbaijani carpet weaving, which has been formed from ancient times on hereditary traditions arising from artistic and technical factors, originates from the following provisions chosen as the object of study:

- the artistic and technical features of Azerbaijani carpet weaving are evolving in accordance with the geographical environment, the nomadic-sedentary lifestyle and the development of sheep breeding;

- the production of thread and other materials, and the formation of the color system in Azerbaijani carpet weaving were based on the traditions of the inheritance of artistic and technical factors;

- according to Azerbaijani carpet weaving, ethno-cultural ideas about traditional flatwoven and pile weaving, formed by various techniques, are based on hereditary traditions;

- the artistic aspects in the development of the ornament were determined, which form a unity in the hereditary traditions of Azerbaijani carpet weaving, in accordance with the system of ideas that go back to beliefs, mythological beliefs and tribal relations;

- aspects characteristic of our cultural heritage are observed in modern Azerbaijani carpet weaving in accordance with hereditary traditions.

Scientific novelty of the research. The scientific innovation of the research is determined by the relevance of the problem and is expressed in the following provisions:

- systematic and comprehensive study of the problem of artistic and technical continuity in Azerbaijani carpet weaving;
- discovery of the origin of materials, tools and methods of weaving, characteristic of Azerbaijani carpet weaving and at the same time playing an important role in resolving the problem of heredity, which continue to form since ancient times, along with the features reflected in our national ethnography;
- study of hereditary traditions associated with the influence of the selection process on the creation of the language of "thread" and "color" in Azerbaijan, dating back to ancient sheep breeding and wool cultivation;
- involvement in the study of the main criteria that formed the art of carpet weaving in the territory of ancient Azerbaijan, but formed the interaction of forgotten threads, colors and techniques with the artistic system;
- conducting scientific analyzes and tabulation of the color language of ancient Azerbaijani carpet weaving according to the "binary", "triple", "five-seven" systems in the research;
- construction of systematization tables on ethno-etymological analyzes on the technical methods of Azerbaijani carpet weaving;
- scientific substantiation of the study of the primitive system of patterns and signs, instilling artistry in the ancient Azerbaijani carpet weaver according to hereditary traditions;
- conducting research that will shed light on the relationship of the most ancient pattern groups that make up the artistic structure of our carpets, with our beliefs and mythological aspects;
- on the basis of art criticism, analysing hereditary traditions and the main criteria for creating "damga" motifs and patterns that reflect tribal relations in our carpet weaving;
- conducting, in accordance with inherited traditions, a comparative analysis of the symbolic patterns of the carpet, which have a moral impact on our daily life and our national folklore;

- demonstration of selected images along with descriptions of individual patterns, interpretation of the artistic and symbolic images of our classical carpets from different historical periods and demonstration of a new research method.

Theoretical and practical significance of the research. The research work has theoretical and practical significance, reflecting the scientific enrichment of the history of our decorative and applied arts through carpet art, in order to resolve the problem of artistic and technical continuity in Azerbaijani carpet weaving.

The scientific facts included in the dissertation will theoretically be useful for a comprehensive observation of the essence of Azerbaijani carpet weaving and its role in hereditary traditions, as well as a source for semiotic and ethno-etymological research.

In general, it is possible to use research work in various areas of educational institutions. Basically, students and youth studying in the field of arts and crafts and art history can get both theoretical and practical scientific knowledge from this study. It is very useful to use research work at the level of textbooks when teaching such subjects as the History of Ornament, Science of Materials, Design, Styles and Decoration, and others.

Approbation and application of the dissertation. Papers reflecting research on the topic were presented at 7 local symposiums, as well as at scientific conferences held outside the republic. The main content of the research work, scientific positions and results are reflected in 8 articles.

The name of the organization where the dissertation work was carried out. The dissertation was discussed at the Department of Art History, Azerbaijan State Academy of Arts.

The total volume of the dissertation in characters, with indicating the volume of the structural sections of the dissertation separately. The dissertation consists of a table of contents, an introduction., three chapters, seven paragraphs, a conclusion and a list of references. 14 scientific tables and illustrative materials are attached to the dissertation in the form of an album. The total volume of the dissertation is 239403 characters. The text part of the dissertation is given in the form of computer-typed pages.

THE MAIN CONTENT OF THE STUDY

In the **Introduction** of the dissertation, the relevance of the topic is substantiated, its purpose and tasks, its provisions are determined, scientific novelty is reflected, as well as information about its structure and volume.

In the 1st paragraph "**Primary textile materials and chronological features of obtaining yarn**", chapter I "**Organization of the Azerbaijani art of carpet weaving in inherited traditions**", it is noted that Azerbaijan is considered one of the centers of early culture and favorable natural and geographical conditions. Fertile lands with rich fauna and flora became the place where both sheep breeding and the primitive art of carpet weaving originated. Here, at the end of the Mesolithic era, people discovered such techniques as "braiding", "plain weaving" and "knitting". But although the discovery of weaving as a type of labor occurred in the Neolithic era in Azerbaijan, over time, the composition of textile materials, the organization of tools and the simple rules of weaving gave impetus to the development of the art of weaving in the Eneolithic era.

The early Bronze Age on the territory of Azerbaijan is called the Kura-Araz culture. The most important innovation during this period was the emergence of semi-nomadic or herding pastoralism, which led to the spread of sheep breeding and the expansion of wool production.

For centuries, it was mentioned in written sources that dozens of breeds of sheep were bred on the territory of Azerbaijan. Among them, the most widespread ancient breeds called "Tarakama", "Bozakh" and "Karabakh". The Karabakh breed played the most important role in the formation of the Bozakh, Shirvan and other local breeds of sheep.

Each breed of sheep had its own unique qualities of wool - it was coarse, semi-fine-fleeced, fine-fleeced, thick and shiny, and the features of its composition. According to their color, sheep are white, black, yellow, red, golden, gray, brown, blue, gray, lilac, lilac, lilac and other colors. Along with this, silk, cotton, camel wool was also used in ancient Azerbaijani weaving.

Yarn is the basis of carpet weaving. Its production begins after receiving the raw materials. Since ancient times, the production of

yarn has been based on natural processes and has developed from raw materials to the final product.

The word “yarn” (“ip” in Azeri) is the name of a material made from plants or wool. The etymology of this word is interesting. Since it is monosyllabic, it is considered one of the oldest words. The sound "i" in the word means subtle or subtle movement, and the sound "p" - density and compression. From this point of view, the word "ip" means one who stretches, separates, builds up. Primitive tools for making yarn and their improvement have been formed over the centuries. Ancient tools used to make yarn mainly consist of comb, spindle, spindle whorl, and distaff.

In the territory of Azerbaijan, the earliest weaving tools were found during archaeological excavations, either alone or together with a spinning wheel.

In Azerbaijan, one of the semantic meanings of the words "yarn" and "spinning" is reflected in the fertilizing mission and was associated with the spinning of wool, during which prayers were read. In addition, patterns called “comb”, “woolen comb”, “hook”, and most importantly “pitrag” known as “damga”, reflect the culture of spinning on our carpets in artistic language.

Our ancestors who spun yarn by hand invented a semi-mechanical device *spinning wheel* for more perfect and faster work. The image of spinning wheel as a "wheel", which gives a resemblance to cosmogonic ideas, still remains among the literary and pictorial symbols.

In the paragraph 2 "Language of color and dyes of Azerbaijani carpet weaving", chapter I, the origin and study of the semiotic color system in the traditions of inheritance is of particular interest. It is known that after the process of obtaining yarn from raw materials, the preparatory stage of dyeing begins, associated with the production of coloring pigments.

Since ancient times, nature has given our ancestors the opportunity to achieve rich color harmony through the natural hues of wool, as opposed to natural shades of reed, hemp, linen, cotton, silk and other traditional plant materials used for weaving.

In this regard, every color in the thinking and aesthetic taste of the Azerbaijani people belongs to the semantic richness of our ancient art of carpet weaving.

The color language of Azerbaijani carpets is not associated with random factors and is based on ancient traditions. The basis of this is in nature itself: appearance and disappearance; day and night; birth and death; joy and sadness; victory and defeat; hot and cold; Contrasts such as surface and depth can be expressed in the language of colored threads. They have the property of appearing separately as long as they are in contact with each other.

From this point of view, the "seven colors" are of great importance in the study of the hereditary traditions of Azerbaijani carpet weaving due to the color and symbolism of the threads.

"Black" threads are considered sacred for Azerbaijani Turks in the eschatological world. Its sole use in carpet weaving, as a symbol of mystery, the invisible and mourning, gives meaning to duality in the binary color system and wholeness in the ternary color system by covering the edge of the patterns.

According to the seven-color canon, yellow-goldish threads occupy a special place in the structure of Azerbaijani carpet weaving and express the meanings of "strength, power", "courage", "courage" and "bravery". The motifs of yellow-goldish threads in carpet weaving symbolize "light" and "fire", water - "clean and pure", rocks - "high, wide, and steep", winter fields, desert, wheat, and mountains.

"Green" threads are included in the seven-color canon of Azerbaijani carpet weaving and are the awakening color of nature. Although binary and ternary color systems are widely used in carpet weaving, it is always tied with white, black and gray yarn with philosophical points expressing the cult of nature, and they are used in weaving filler elements.

"Red" threads make up the main line in the color system of Azerbaijani carpet weaving. Red is a creative element that plays a central role among colors. The red color, personifying the cult of "fire", receives its negative and positive influence from the properties of "fire".

In Azerbaijani carpet weaving, red threads are the key to the language of color, as well as the spiritual essence of the “colourfulness” philosophy. Red is the most significant color of Azerbaijani carpets, regulating the middle border of the seven-colors canon.

"Blue" threads belong to the seven-colors canon of Azerbaijani carpet weaving. Mainly blue-blue threads, playing the role of cold color, are most characteristic of the ternary dye system when placing warm color threads in carpet weaving and establishing a more suitable ratio between colors.

"Blue" means space, emptiness³³, which acts as a blue dome on the earth's surface, and blue threads are used in the main places when depicting motifs depicting celestial bodies in Azerbaijani carpet weaving.

"Beige color" is one of the traditional names for yellowish-white threads in Azerbaijani carpet weaving. Beige is the sixth color according to the seven-colors canon, giving the color language of carpets cheerfulness, brightness and elegance. Beige is a sign of light, light and clarity. For this reason, in the color system of Azerbaijani carpets, beige threads are unique symbols.

"White" yarn is included in the seven-colors canon of Azerbaijani carpet weaving. Although the so-called "white" threads are obtained from natural wool, their bleaching is based on ancient practices.

In Azerbaijani carpet weaving, white thread is used in single, binary and ternary color systems and is the last element in the seven-color canon, expressing infinity in the color system developed over the centuries.

White threads used in carpet weaving have the ability to arbitrarily cover certain symbols that symbolize the whiteness of grandeur, a house, a tent or a room, as well as linking the cult of ancestors with the world of heaven and spirits.

The paragraph 1 "Technical equipment, the art of leather, felt and matting as the core of our carpet weaving", chapter II

³³ Azərbaycan dilinin izahlı lüğəti [4 cildə] – Bakı: Şərq-Qərb – 2006 (I c. – 744 s.) (II c. – 792 s.) (III c. – 672 s.) (IV c. – 712 s.) s. 270

"Technical methods and ethno-cultural influences shaping Azerbaijani carpet weaving in hereditary traditions." In Azerbaijan, carpet weaving methods are called "technical method" or "technological methods". The technological processes by which our carpets are created have gone through historical stages and formed the four main ways of weaving. These are felt making, plain weaving, wrapping, and knotting. Carpet weaving methods are created not only with colored threads, but also on looms and using various weaving tools.

The work on the manufacture of weaving tools of Azerbaijani carpet production and the manufacture of looms is based on the traditions of continuity.

For a long time, in the decoration of Azerbaijani carpets, the art of weaving has been characterized by such symbols as the jahra (spinning wheel), khana (loom), kirkit (weft beater), combing comb and shears. In some examples of carpets, the beater and comb motifs signify regularity, cleanliness, and rain.

The art of leather processing is considered the primitive germ of carpet production. Leather is a natural product along with wool. Ancient people hunted and obtained the skin, conducting rituals.

In the history of Azerbaijani carpet weaving, there are no extensive studies on leather. However, in ancient Azerbaijan, the "animal skin" expressed various symbols based on beliefs and the mythical world, in this regard, motivated rugs made of sheep, goat, deer, and bull skins were indicators of the status of sheikhs among dervishes.

From these beliefs comes the fact that in the compositions of carpets with a leather pattern there are signs or symbols of Dervishism and Sufism.

In the past, it was the traditional art of felt making that made Azerbaijan a place of "Turkic tribes and felt houses". Although the earliest examples of felt were recovered from the Pazyryk burial mounds, there were different ways of making felt on the territory of ancient Azerbaijan.

The technique of felt making can be considered the most primitive technique.

The processing of a felt yurt (tent) with special colors and patterns was an indicator of the uniqueness of each clan and tribe, expressed its pride and glory, and influenced the name of the tribe.

In the past, black felt (kara kecheh) was called "black house" and "black felt" in Karabakh. The so-called "black house" or "black felt" means "big house"³⁴. There are even such carpet compositions as "Karagoyunlu", "Karagashli", "Karakechili", "Karayazi", associated with the name of the Karakechili tribes (black felt).

A special place in Azerbaijani carpet weaving is occupied by the method of twisting and braiding, which is a primitive weaving method. Products derived from plant and animal materials are made into yarn through weaving techniques. In this regard, in modern times, the warp and weft twist of carpets is marked as SZ or ZS.

From a technical point of view, "plain weave" is very important in the study of Azerbaijani carpet weaving. This method is carried out by threading the weft threads through the warp threads. Simple and complex methods of smooth weaving include such types of carpets as hasir, buria, chatan, palas, jejim, kilim, gadirga, checkered shadda, etc. Among them, mat making is one of the earliest types of weaving. From the point of view of the principles of artistic and technical heredity, when you look at the weaving of mats from reeds or reeds, you come across rich ethnographic aspects. Although the floor in tents and houses in Azerbaijan was originally covered with mats to protect against moisture, the locals also had a ritual relationship to this custom, so there are elements that connect reeds and fibrous plants with rain rites in ancient Turkic legends.

In paragraph 2 "Turkic tribal names and mythical traces in the types of carpet weaving according to their technical characteristics", chapter II, it is studied that some samples of flay-woven carpets reflect tribal culture and echo their way of life. One of the primitive types among these specimens is called "palas". Its artistic aspects have evolved, passed down from generation to generation on the basis of hereditary traditions. The Padars from the Oguz tribes, who became famous for weaving carpets, have given carpet weaving various riches both from a technical and artistic point of view since

³⁴ Xəlilov, X.D. Qarabağın elat dünyası / X.D. Xəlilov – Bakı: Azərneşr – 1992 – s.87.

ancient times. Jejim weaving is one of the common types of "plain weave" technique. It was widely used in the everyday life of Azerbaijanis. Although the word "jejim" or "jejilim" is associated with the name of one of the ancient Khatai or Kashgai nomadic tribes, it is clear from its sound that this word is associated with signs of the art of weaving. The meaning is to cut or divide into pieces.

Carpet weaving in Azerbaijan has a deep history. The word "kilim" in the etymology of the Turkic-speaking peoples is rich in ancient examples of versatility and semantic shades. The most interesting word is "kilim", which is a combination of the words "kyl" and "im", where "kyl" means to strike, emphasize³⁵, and "im" means a sign, sign or pattern.

One of the patterns woven using the simple weave method is ladi. It is believed that weaving "ladi" came from the name of the "ladi" tribe of nomadic Turks.

From a technical point of view, the "yarn wrapping" method in Azerbaijani carpet weaving is a continuation of the "weaving" method. The division into simple and complex methods is the result of the historical formation of high skill in the art of carpet weaving.

One of the typical Azerbaijani carpets woven by wrapping is "soumakh". Assuming that the word "soumakh" has a tribal origin, it is possible to shed light on the similarities and differences between related tribes weaving flat-woven carpets using the "complicated wrapping" method from the point of view of heredity.

From time to time, various soumakh compositions were widely distributed in Azerbaijan thanks to the Silk Road. Soumakh weaving is passed down from generation to generation among the Khashevan and Lezgin tribes living in Quba, Gusar, Karabakh and other places.

Another common type of flat-woven carpet is called "shadda".

Shadda weaving had a mythological orientation and entered the weaving culture of the Azerbaijani Turks with shades of esoteric meaning, as well as rich ethnographic features in heritage traditions. In these traditions, the nomadic Turks, who attached great importance

³⁵ Kaşqari, M. Divani lügət-it-Türk. [4 cilddə]. Tərcümə: Ramiz Əsgər. – Bakı, Ozan – 2006 – s. 14.

to technical methods, in addition to the artistic aspects, also passed on their mystical thoughts from generation to generation.

Traditionally, there were generations who referred to shadda as "zili", "gayig", "jejim" and other names based on different geographical origins and tribal relationships. But we must not forget that in Azerbaijani carpet weaving, "zili" weaving developed independently. According to some researchers, the name of this type of weaving comes from the Arabic word "zili", which means "shadow"³⁶, or is a synonym for the word "zill", which symbolizes the sky, but "zili" is also probably the name of a tribe³⁷.

An example of technically challenging weaving is the varni weaving, which has a unique place in heritage traditions. Varni are often recognizable by their S-shaped pattern called "dragon", regardless of their technical structure. The varni pattern comes from mythological characters such as snakes or dragons that lived in the beliefs of the ancient Turks, which also represents the cult of "water" among the Mug and Khata tribes.

Ilma, or knot, is the name of a dark yarn from which in Azerbaijani carpet weaving a type of pile carpet is formed, woven using the "ilma salma" or "ilma vurma" technique. The history of the knotting method has not been precisely established. But some scholars point to ancient Azerbaijan, where sheep breeding was formed, as the primary source of weaving patterns woven using the knotting method.

The word "ilma" was formed from a combination of the ancient words "il" and "ma". Here "il" means "long and distant"³⁸, and "ma" is the earliest word and one of the elements of the sounds made by animals³⁹.

Primary knotting are methods of tying or wrapping created by imitation of animal skins, which are called "Turkish knot" in the art of carpet weaving, and in scientific language are known as asymmetrical and symmetrical knots.

³⁶ Тағыева, Р. Azərbaycan xalçası məişətdə / R. Tağıева – Bakı: Tutu – 2006 – s. 45.

³⁷ Шукуров, Ш.М. Искусство и тайна – Москва: Алетея – 1999 – с. 85

³⁸ Süleymenov, O. AZYA / O.Süleymenov – Bakı: Şərq-Qərb – 2007– s. 242

³⁹ Musayev, İ. Dil, Yaddaş, Vətən, Vətəndaş // Azərbaycan ensiklopediyası – Bakı: Günəş – 1995 – s. 196.

In artistic terms, the basis of the inherited traditions of carpet weaving is considered in **chapter III "Basic principles of the artistic and ornamental system of Azerbaijani carpet weaving in inherited traditions"** in **paragraph 1 "The artistic foundations of our carpet weaving and the motif "damga" in pattern formation."** It is known from research that signs and patterns in Azerbaijani carpet weaving have a systemic artistic comprehension. And what is reflected in the carpets is considered the ABC of carpet weaving in the form of decorative and artistic images. However, from a philosophical point of view, although beauty, sophistication, elegance and similar aesthetic values do not fully reveal the essence of artistry or semantic load, they form the basis of ideas about color and image in Azerbaijani carpet weaving. From this point of view, when resolving the problem of heredity in carpet weaving, we are faced with "artistic" as a primary concept and are forced to look for answers to various questions. Of course, as the main component of carpet weaving, artistry is associated with its internal structure, and its sources are diverse. Unlike fine art, the artistic image in carpet weaving is not easy to present and involves broader concepts. Here it is not the nature of the artistic image that becomes natural, but the power of influence. For this reason, the ornamental structure of carpets differs from the artistic generalization, retaining its encoded and encrypted state, and is described from the objective and subjective side. This is the main reason why carpets have a mysterious meaning.

In this sense, the language of the artistic heritage of Azerbaijani carpet weaving is not only the patterned structure of carpets, but also a set of signs and symbols that are passed down from generation to generation, codifying the memory of the thinking system of the people. That totality was considered a standard, it was inviolable. Thanks to this, carpet compositions were protected, and the tribe did not consider it possible to include elements that were not accepted by folk society. However, the formation of new tribal associations and tribal unions led to a new development, and new relationships and mutual exchanges between them led to the emergence of new common symbols. However, these processes did not occur by themselves. Although economic and political factors were considered the main

goal of the tribes, without faith and a common linguistic culture, such alliances did not occur, or these alliances soon fell apart. The main line of partnership was considered to be symbols expressing faith and common culture, pronounced by the language and visible to the eye.

From this point of view, code signs and the “damga” motif in Azerbaijani carpet weaving are passed down from generation to generation, and patterns are included in the artistic structure of the carpet in three ways. These are symbolic tribal signs, patterns in the form of decorative figures, and ongon - combined medallions in the meaning of a totem.

From the study conducted in the **paragraph 2 "Artistic Ethnic Characteristics of "Damga" Images and Patterns in Azerbaijani Carpet Weaving", Chapter III**, it is known that the archeology of the artistic language of "damga" and patterns is an invaluable resource, and each element expressing tribes, has roots and heirs. From this point of view, the features of the distribution of pattern elements by tribes, their similarities and differences are characteristic of Azerbaijani carpet weaving. At the same time, these characteristics, arising within the framework of kinship and migration laws, can be attributed to each tribe living in Azerbaijan.

Over the centuries, generations of Oghuz clans divided into different tribes on the territory of Azerbaijan had a rich cultural heritage and formed a highly influential tradition of carpet weaving. Bayandur, Bayat, Kayy, Afshar, Kajar, Zulgardar, Padar, Ustajaly, Ishamly, Sor-sor, Shekyak, Gangane, Bakharly, Chaban, Armalu, Ossalu, Shiryan and others included their motifs, signs and code patterns of Azerbaijani carpet weaving in the artistic system.

The artistic aspect of Azerbaijani carpet weaving is that it is a common point of convergence of multifaceted tribal cultures, but also has features that are very pleasant and thought-provoking. Deep sympathy for symbols and signs, no doubt, came from the belief of the Turks in the cult of god and father. For this reason, although the residence of different peoples here together with the local population created ethnographic wealth, the influence of the common Turkic culture was great. The richness of motifs and elements in the carpet

products of the Kurdish, Lezgi, Talysh, Tat and Arab tribes currently living in Azerbaijan is an object of study for mutual comparison.

It should not be forgotten that this geography is considered the most ancient place for the art of carpet weaving. Here, the flows of various tribes and tribal associations that arrived in Azerbaijan on military-political or cultural-trade issues mixed into the local culture. Since the Middle Ages, since the diffusion of tribes took place according to the principle of kinship, this also affected carpet weaving. The migrant tribes engaged in carpet weaving encountered this art form in the environment where they came. The fact that they were in the same place or next to each other, and that they influenced certain patterns or symbolic systems, was also due to the fact that beliefs and cults had the same origin. It was from this point of view that Azerbaijani carpet weaving had principles that influenced the region far beyond its borders.

The studies carried out in **paragraph 3 "Artistic criteria of Azerbaijani carpet weaving in the sources of faith", Chapter III**, explore the connection with the vital and moral criteria of the pattern system in our carpet weaving. Both factors play an important role in Azerbaijani carpet weaving, placing the concept of artistic thinking at the forefront. From this point of view, in the system of beliefs and thought of the Azerbaijani Turks, the concept of the environment consists of earth and sky, and these two elements occupy a special place in the cosmogonic thinking of Azerbaijanis, as well as in the artistic structure of carpet patterns, which stems from the ancient belief in a single deity.

For centuries, in the artistic design of carpets, the ancestors, who saw the central field of the carpet as the sky-universe, used cosmogonic elements of various compositions expressing the creative world, and said that God is above all that exists. For this reason, stylized abstract images of the earth, sky, sun, moon and stars were placed in the intermediate zone of the carpets. However, in their meaning and content, although the artistic factors in the formation of Azerbaijani carpet patterns are formed by the interaction of people's beliefs along with the way of life, they considered these elements to be creative, but did not worship them. In this regard, the monotheistic

Turkic tribes traditionally used patterns such as large decorative medallions expressing creative beings and elements of nature, rather than signs and patterns glorifying the creative world.

Moreover, the principles of duality in carpet composition are enduring as a natural and artistically suggestive fact of carpet weaving. Since ancient times, in carpet weaving, the juxtaposition of decorative images with the meanings of day and night, good and evil, top and bottom, etc., creates the principles of duality and opens the way to creating a contrasting pattern.

Thus, the attitude of the people to the creative world and the codified symbolic symbols of this attitude, such as carpet patterns, from time to time merge and mix with the stylized patterned elements of our ancestors associated with nature and everyday life, and also form the lower layer of Azerbaijani carpet weaving.

The dissertation also explores "**Mythological artistic images in our carpets**" and their place in the tradition of artistic heritage. And from research it is known that mythological factors or images-concepts have spread from traditional rituals of weaving techniques into the creation of patterns in carpet weaving. In other words, mythological images are of great importance in determining the structure and mythopoetic symbolism of the artistic roots of the carpet. In this regard, national mythology, as the core of archaic traditions, has the ability to characterize ethno-cultural systems in the ancient culture of carpet weaving.

If we proceed from the fact that "*the myth is a direct material identity between an image and its general idea*"⁴⁰, then we can conclude that stylized patterned structures have developed due to mythological thinking in the art of carpet weaving since ancient times.

Unlike poetic language, our national mythology tends to reflect dynamic and static signs in the patterned structure of the carpet, explaining the world with its own laws and means. Here the patterns are characterized by the interaction of their artistic components based on the compositional system, and cosmogonic, ethnogonic and calendar myths are included in the system of patterns.

⁴⁰Лосев, А.Ф. Мифология // Философская энциклопедия / А.Ф.Лосев – Москва: Советская энциклопедия – 1964. т. III – с. 458

In **Conclusion**, the dissertation ends with the main conclusions:

1. Types of raw materials, which are the origins of the ancient Azerbaijani carpet weaving, and the basic principles of the inheritance of traditions in the formation of the concept of their use have been studied.

2. During the formation of our carpet production according to hereditary traditions, the origin of weaving tools and the influence of sheep breeding on national ethnogenesis in the formation of the concept of color were studied.

3. The origin of semiotic-artistic thought and the color canons included in its inherited traditions, which spread to our ancient carpet weaving through the use of natural colored threads, are studied.

4. The basics of technical concepts in the formation of Azerbaijani carpet weaving, as well as the origin of the art of leather processing, felt and mat making were studied.

5. The evolution of techniques in our flat-woven and pile carpet production and ethno-cultural origin, artistic and technical features and the main factors influencing the craftsmanship of such types as palas, jejim, kilim, ladi, soumak, shadda, zili and the varni that are the heritage of this evolution.

6. The concept of artistry in Azerbaijani carpet weaving and the main factors that make up its basic principles are studied from the point of view of hereditary traditions.

7. Based on the artistic and technical features of Azerbaijani carpet weaving, the geographical environment and the main aspects that characterize the local population in this environment, the relationships and traditions of inheritance, reflecting the stages of its development, were studied.

8. The place and principles of the development of carpet samples in hereditary traditions, reflecting faith, myth, cosmology, historicity, biographies, everyday life and similar factors that form the semiotic foundations and artistic and aesthetic values of our carpet weaving, have been studied.

The principal topic and points of the disertation were covered in the following papers:

1. Muğan xalçaları // Qobustan. № 3. Bakı, 2014, s.64-68.
2. Kristal kimi parlaq, naxış qədər məzmunlu ömür // Elmi xəbərlər. № 1. Qərb Universiteti, Bakı, 2014, s.97-104.
3. Yada daşı, yaxud qırıq xətlərin hikməti // Qobustan. № 3. Bakı, 2016, s.25-28.
4. Naxış yaradıcılığından mədəni irsə // Mədəniyyət.AZ. Azərbaycan Respublikası Mədəniyyət və Turizm Nazirliyi. № 325. Bakı, may-iyun 2019, s.42-43.
5. Qədim həsirçilik sənəti // Mədəniyyət.AZ. Azərbaycan Respublikası Mədəniyyət və Turizm Nazirliyi. № 328. Bakı, noyabr-dekabr 2019, s.112-115.
6. Ancient beliefs as the source of design characteristics in Azerbaijani carpets // Paradigmata Poznani. № 4. Prague, 2020, p.43-45.
7. Художественное текстильное и ковровое искусство // Colloquium-journal, Warszawa, Polska, № 16. 2022, p.70-72.
8. Azərbaycan xalçalarında mifoloji bədii obrazlar // Axtarışlar – Naxçıvan: Tusi – 2022. № 3 (43), – s.120-124.
9. Şirvanşahlar sarayı memarlığında kodlaşmış elementlər və “quyu” kultu // Şirvanşahlar sarayı: tarix, həqiqətlər, mülahizələr. Elmi-praktik konfrans. Bakı – 7 oktyabr 2015, s.232-247.
10. Düz xətt qaba ağac və ya dirək kultunun işarəsi kimi // III Beynəlxalq Türk Dünyası Araşdırmaları simpoziumu. Bakı - 25-27 may 2016, s.228-232.
11. Xalçalarda Tenqri xan, evren və ox motivləri // Türk dünyasının orta q dili - naxışlar, I Beynəlxalq simpoziumu. Bakı - 02-03 iyun 2016, s.60-64.
12. Türk halk inancında ışık ve ya kurt kultunun desen sanatında simgesel yansıması olarak geometrik yatay-düz ve kesik çizgi // Uluslararası geleneksel sanatlar sempozyumu. Trabzon - 20-21 aprel 2017, s.195-204.

13. Butanın mənşəyi və hikməti // Türk dünyasının ortaq dili – naxışlar II Beynəlxalq simpoziumu. Bakı - 22-24 may 2017, s.27-30.
14. Клеймо (Тамга) // Culture, civilization, society: paradigms of reserach and trends in interaction //Materials of the IV international scientific conference. Prague - april 28-29, 2018, p.12-15.
15. Türk tayfaları və keçə yurdları // Türk dünyasının ortaq dili – naxışlar, III Beynəlxalq simpoziumu. Bakı - 25-27 oktyabr 2018, s.17-21.

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