

**REPUBLIC OF AZERBAIJAN**

*On the right of the manuscript*

**ABSTRACT**

of the dissertation for the degree of Doctor of Philosophy

**ARTISTIC CHARACTERISTICS OF NUSRET HAJIYEV'S  
GRAPHIC CREATIVITY**

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## GENERAL CHARACTERISTICS OF THE RESEARCH WORK

### **Relevance of the research and the degree of development:**

In the 20th century Azerbaijani fine arts, the artistic expression of national customs and traditions was reflected in the sense of color, decorative harmony, plastic expressiveness of form, and harmony, reflecting the aesthetic taste and worldview of the people. Folklore elements based on rhythmic structure, bright, decorative color harmony, and symmetrical arrangement of lines began to be presented in a new form in fine arts.

In Azerbaijani fine arts, artists who presented national values from a modern perspective opened up new paths of expression within the aesthetic criteria of the time. Special mention should be made of graphic artist Nusret Hajiyev, who strives to show this richness in his work. Since the 1970s, talented artist Nusret Hajiyev, who received a professional higher education, has made great contributions to Azerbaijani fine arts with his works.

The reflection of a thought-provoking, lyrical, and romantic spirit in Nusret Hajiyev's works, as well as his interest in national customs and traditions, especially miniature painting traditions, are among the main characteristics that characterize his creativity. The search for themes and artistic experiments of Arif Huseynov, Arif Alasgarov, Adil Rustamov, Alisattar Salimov, Rafiq Huseynov and other artists who began their creative work at the same time as him were characteristic of their poetic creations.

Nusret Hajiyev, who dedicated his entire career to the development of fine arts, created numerous works in many genres of painting with various themes and compositional solutions. His services in the field of book graphics are especially commendable. His illustrations for works by classics of Azerbaijani and world literature, as well as children's literature, have served the distinctive development of book culture in our country. Nusret Hajiyev is a talented artist and a wonderful designer. A prominent artist who works mainly on book design, he is also the author of many graphic works and mosaic panels.

Nusrat Hajiyev's works are profound examples of art in which tradition and modernity meet in our contemporary era, and where the true spirit of Azerbaijaniness is felt. The fact that it is based on the foundations of medieval Azerbaijani miniature traditions is clear evidence of this. The fact that he felt the literary era he presented in his works, reached the deep essence of its content, and demonstrated great mastery in the unfolding of events and characters are facts that confirm his great artistry.

Since the beginning of the 20th century, Azerbaijani graphics have entered a new stage. The application of various new techniques in the field of graphics in Azerbaijani art history began to be researched since the 1950s. In particular, the artistic and technical characteristics and creative aspects of easel graphics were considered in the research of M. Najafov<sup>1</sup>, A. Gaziyev<sup>2</sup>, M. Tarlanov<sup>3</sup>, and others, in their articles published in the press of the period, as well as in A.M. Alasgarov's books "History of Printmaking and Technical Methods of Etching" (2002)<sup>4</sup> and C.M. Mufidzadeh's "Etching" (2007)<sup>5</sup>.

The first fundamental research in the field of easel graphics can be considered the monograph<sup>6</sup> "Azerbaijani Soviet Graphics"

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<sup>1</sup> Nəcəfov, M. Yaradıcılıq yolları ilə // Ədəbiyyat və incəsənət – 1968, 1 iyun; Azərbaycan SSR-nin incəsənəti – [Leningrad]: 1972; Наджафов, М. Искусство Азербайджанской ССР / М.Наджафов – Ленинград – 1972; Искусство Советского Азербайджана / М.Наджафов, Н.Габибов – Москва: Советский художник – 1960; Изобразительное искусство Азербайджанской ССР./ М.Наджафов – Ленинград – 1972; М. Живопись Азербайджанской ССР. 60-е годы (альбом) / М.Наджафов – Москва: Советский художник – 1976.

<sup>2</sup> Казиев, А.Ю. Искусство в послевоенный период (1946-50) // Искусство Азербайджана – Баку – 1954, вып. 4 – с.308.

<sup>3</sup> Tərılanov, M. Azərbaycan sovet qrafikası. / M.Tərılanov, R.Əfəndiyev – Bakı – 1963. – 24 s.

<sup>4</sup> Ələsgərov, A.M. Estampın tarixi və ofort yaradıcılığının texniki üsulları. / A.M. Ələsgərov – Bakı. – 2002.

<sup>5</sup> Müfidzadə, C.M. Ofort. / C.M. Müfidzadə – Bakı. – 2007.

<sup>6</sup> Гаджиев, П. Азербайджанская Советская графика / Р.Гаджиев – Баку: изд-во АН Азербайджанской ССР – 1962.

published by Pasha Hajiyeu in 1962. The artist's book<sup>7</sup> "Artist, Life, Beauty", written in 1974, covers the development of Azerbaijani graphic art during the Soviet period. The collection "Azerbaijan Art", published in 1977, examined the development of graphic art until the mid-1970s<sup>8</sup>.

Catalogs, methodological manuals, and monographs highlighting the work of individual graphic artists published in the 80s and 90s of the 20th century emphasize one or another aspect of graphic art.

Rashad Mehdiyev's doctoral thesis titled "The Origin and Ways of Development of Easel Graphics in Azerbaijan" (Baku, 2008)<sup>9</sup> can also be considered as a retrospective look at the development of Azerbaijani easel graphics.

Nusrat Hajiyeu's works have always attracted the attention of art lovers, and many media organizations and websites have featured information introducing his works. About Hajiyeu Nusret Süleymanoğlu, P. Hanlı wrote the works "Episode from Dede Gorgud" (1996) and "Yesterday and Today" (1999) in the magazine "Azerbaijan International", Z. Safarova wrote the work "Dede Gorgud" (2000) in the magazine "Azerbaijan International". The articles of "Azerbaijani heritage" magazine, O. Doğan "The Reception of Originality in Turkey's Daily Political Newspaper" (2001), G. Aydemirova and A. Aliyeva "Heirloom book published" in the "Azerbaijan International" magazine (2004), Şamil "Mirror" newspaper "At the exhibition of book graphics" (2006), Sabina's "Culture News" (2007) in the newspaper and M. Aliyeva's "Beautiful artist, talented stage-painter" (2008).<sup>10</sup> These published

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<sup>7</sup> Hacıyev, P.Ə. Rəssam, həyat, gözəllik. / P.Ə. Hacıyev – Bakı: Gənclik – 1974. – 158 s.

<sup>8</sup> Azərbaycan incəsənəti. / Müəll. heyəti: K.Kərimov, R.Əfəndiyev, N.Rzayev, N.Həbibov. – Bakı: İşıq.– 1992. – 334 s.

<sup>9</sup> Mehdiyev, R. Azərbaycanca dəzgah qrafikasının yaranması və onun inkişaf yolları. – Bakı – 2008.

<sup>10</sup> Əliyeva, M. Gözəl rəssam, istedadlı tərtibatçı [Mətn] // Respublika – 2008. 22 oktyabr. – s.8.

articles show that his work is in the spotlight in Azerbaijan and many foreign countries.

As mentioned above, the developmental periods of Nusret Hajiyev's creativity were examined by various researchers and reflected in newspaper articles. In these articles, as well as the works produced by the artist in different periods, the graphic prints and illustrations he drew for the works of famous foreign and Azerbaijani writers and prose writers are of particular interest. Much as the difference between the presented scientific research work and others is that it takes a broader and different approach to his work, while at the same time paying special attention to the analysis of many works that have not been touched upon or studied in detail.

**Object and subject of the research:** The aim of the thesis research is the artistic analysis of Nusret Hajiyev's portraits, graphic plates, illustrations for national and foreign children's literature and various literary works, and the examination of the rich creative heritage of the artist, starting from his early artistic life and his creative works that have survived to the present day. In addition to works published in the press of the period, archival documents and works in private collections further expand the scope of the research object.

The subject of the research is to determine the role and place of Nusret Hajiyev in the development of Azerbaijani painting from the 1970s to the present, to analyze the artistic features and new and original means of expression that characterize his works. New trends in the artist's work were researched and examined and concretized with theoretical propositions.

**The aims and objectives of the research:** The goal is to systematically study the stages of development of the work of Honored Artist of Azerbaijan Nusret Hajiyev, to identify the artist's distinctive creative characteristics, signature, and individual creative method. The aim and objectives of the research are to analyze the artist's creativity in the context of Azerbaijani art and to determine the artistic language of expression of his works. In this context, it is aimed to illuminate his works from the perspective of the modern period.

The study of Nusrat Hajiyev's works in the context of Azerbaijani art was reflected in the solution of the following tasks:

- To create a broad impression of the works of Honored Artist Nusret Hajiyev and to identify his individual creative features;
- To identify the real and unreal nature of the descriptive language in their portraits;
- To analyze the foundations of original composition and color analysis of spatial depiction in Nusrat Hajiyev's graphic works;
- To examine his approach to book illustrations, which form the main axis of his creativity, from a different and individual perspective through comparative analysis;
- To determine the stylistic features of the artistic design in Nusret Hajiyev's book graphics;
- To present an artistic solution to the plot in Nusrat Hajiyev's book graphics;
- To determine the characteristics of the illustration by examining the drawings made by the artist for works of children's literature in the context of books by other authors;
- To examine the "The Magical Tales" series, which holds a unique place in Nusrat Hajiyev's works and stands out with its unique miniature style and grotesqueness;
- To confirm the value Nusrat Hajiyev gives to folklore and the richness of national images and symbols through his drawings;
- To evaluate and demonstrate the place of Nusret Hajiyev's works in contemporary Azerbaijani fine arts by defining the artist's creative path.

**Methods of the research:** Historical and comparative analysis approaches were preferred as methodological basis. The historical method allows us to relate the works of Nusret Hajiyev and the artists of the period to the problems of the development of Azerbaijani graphic art. The historical conditions that influenced Nusret Hajiyev's formation as an artist are examined. The chosen method of analysis allows us to maximally reveal the artistic-aesthetic, poetic-philosophical, and artificially descriptive features of the artist's work. Comparing the works of talented artists working in the field of graphics, the comparative analysis method helps to reveal their

characteristic features by considering the similarities and differences in the works they produce on various subjects and the artistic methods they apply. A comprehensive research method was used in the thesis study and a detailed examination of the visual material was provided. The scientific analysis of the materials was done chronologically, a large number of works were examined, and the creative examples examined were included as much as possible. Additionally, archive documents were researched and examined, press news was summarized and interpreted, and scientific and theoretical literature on modern graphic art was examined.

**The main provisions put forward for the defense:**

- Nusrat Hajiyev's creative journey has been extensively researched, and the environmental and socio-cultural conditions that influenced his formation as an artist have been examined.

- The creation history and artistic technical indicators of all works included in the dissertation are disclosed for the first time;

- The majority of Nusret Hajiyev's work consists of book graphics, and he has always approached his work from a national perspective;

- While the artist's simple and understandable drawings for children serve to reveal the content of the book, his drawings also reflect a modern interpretation of the Azerbaijani miniature style;

- While Nusrat Hajiyev's book illustrations attract attention with their superficial ornaments reflecting the aesthetic principles of the period, traditional symbolism is at the forefront;

- The works of Honored Artist Nusret Hajiyev have systematized chronologically, generalizations and conclusions have drawn.

**Scientific novelty of the research:** For the first time in the history of Azerbaijani art criticism, the life and work of Honored Artist Nusret Hajiyev have been systematically studied, and previously unidentified examples of fine art have been described and analyzed during scientific research. In this study, which is the first comprehensive examination of the artist's works, the artist's creative range and potential are taken into consideration and his works are approached through the prism of artistic analysis.



The addition of a comprehensive bibliography and rich sample material, as well as the artist's pedagogical activity, increases the scientific value of the thesis and shows that it has been produced as a result of comprehensive research.

The works of Nusret Hajiyeu, who has an important place in Azerbaijani fine arts, have been extensively researched, the artist's works have been divided into themes and genres according to their essence, and his creative achievements have been identified and included in the thesis. All this made it possible to determine the artist's influence on the visual arts of Azerbaijan in the late 20th and early 21st centuries, as well as the contemporary interpretation of the artistic tradition.

**Theoretical and practical significance of the study:** The present study can be considered a fundamental source on the artistic heritage of Honored Artist Nusret Hajiyeu, covering the place, role, and creative method of his work in the overall development of Azerbaijani fine arts. The results and conclusion of the study are that the activities of Azerbaijani fine arts in the field of graphics and book design have expanded the subject and genre diversity of their works and the range of creative styles.

The research can be taught to artists and art students in higher and secondary specialized institutions with an artistic orientation as part of special courses on the topics of "History of Azerbaijani Fine Arts" and "Azerbaijani Graphic Art". The provisions regarding the artist's creative experience can be practical recommendations for young artists interested in graphic art.

**Approval and implementation:** The main content, scientific basis, and results of the research work are reflected in ten articles. Reports reflecting research on the topic were heard at various scientific conferences. The dissertation can be applied in the teaching process of students studying art history and graphics, and in conducting scientific research.

**Name of the institution where the thesis was conducted:** "Art History" Department of the Azerbaijan Academy of Arts.

**The total volume of the dissertation with a mark indicating the volume of the structural sections of the dissertation**

**separately:** The dissertation consists of an introduction, two chapters, five paragraphs, a conclusion, and a list of references. Includes: Introduction – 12.002, 1.1. – 27.805, 1.2. – 76.251, 2.1. – 29.218, 2.2. – 29.262, 2.3. – 37.549, Conclusion - 9,168, The total volume of the thesis consists of 221.255 characters. Drawings reflecting the content of the research are presented in an album as an appendix to the thesis.

## THE MAIN CONTENT OF THE RESEARCH

In the introduction section, information is given about the topic's currency, aims and objectives, level of development, scientific innovation, practical importance, rationale, structure and scope.

**Chapter I** of the dissertation, "**Creative Features of Honored Artist Nusret Hajiyev**" of the thesis titled "**The Formation of Nusret Hajiyev's Creativity**", it is named that **paragraph 1** Nusret Hajiyev's creativity attracts attention with a number of original features. He has always demonstrated an oriental sensibility in his work and has creatively benefited from the rich traditions of Azerbaijani fine arts. For this reason, we can note that, by paralleling two directions in his work, he created an artistic synthesis through the theme, ideological and artistic content, original style, compositional arrangement, and color solution of his works.

The diversity of subjects and genres, and the variety of artistic means of expression are some of the important qualities that characterize our art of painting. Nusret Hajiyev works mainly in the field of fine arts graphics. His works, which combine realistic colorful elements with national traditions, are distinguished by their unique form and expressive content. His works, rich in artistic imagery and poetic principles, are also in the spotlight for their plastic painting solutions. Nusret Hajiyev has been awarded various awards for his achievements in art. In 1993, they were awarded the first prize in the "The Book Lovers Association" exhibition, in 1994, they were awarded the third prize in the "Contemporary Azerbaijan Miniature" exhibition-competition, in 2002, they were awarded the first prize in

the " Azerbaijani book graphics" exhibition In 2004, they were awarded the first prize in the "The Book Art" competition and proudly took part in the international exhibition.

In 2006, the country's leadership highly appreciated the artist's art and awarded him the honorary title of "Honored Artist".

The artist's portraits of writers H. Nazarli and B. Talibli are exhibited in the Azerbaijan National Museum of Art, and his work "Medieval Astrologers" is exhibited in the Nizami Ganjavi National Museum of Azerbaijan Literature.

The artist, who regularly participates in exhibitions organized within the republic and abroad, has distinguished himself in various competitions. He has repeatedly represented Azerbaijani art with his works at creative exhibitions organized in Russia, Georgia, Turkey, Japan, Belgium, Germany and other countries.

The famous artist, who mainly works in the field of book design, has also created numerous graphic works, portraits and mosaic panels. In these works, he did not only seek perfection and symmetry, but on the contrary, he tried to disrupt them creatively, creating them in a more lively and effective way without spoiling the liveliness.

Even though Nusrat Hajiyev's works are few in number, the portraits he draws are confirmation of his great artistry in revealing human character and inner world.

Among the artist's graphic works, the portrait "Old Photo" is of particular importance. This can be confirmed by both the color and compositional solutions of the work. The artist mainly used different shades of brown to emphasize the main point - the portrait of composer Mashadi Jamil Amirov - in the room where various objects are located in the apartment.

The graphic panels prepared by Nusrat Hacıyev, one of the names who brought an original and different approach to Mirza Alakbar Sabir's poem "Hophopname", reveal his deep knowledge of Sabir's poetry. This situation is clearly seen in the illustrations of the artist's work "Hophopname" and in the portraits of the poet. In addition to the poet's creative style, Nusret Hajiyev also touched upon the themes and ideas of his poems, turning his satirical paintings

consisting of grotesque lines in white, black and orange tones into a work that created a storm of laughter.

Just as in the works of many Azerbaijani artists, we come across portraits of historical figures such as Muhammad Fuzuli and Nizami Ganjavi, Nusret Hajiyev also managed to masterfully create artistic images of important figures of our history, which has a great past, and presented this to our people with his unique style.

Nusret Hajiyev, who turned to the portrait of Khurshidbanu Natavan, used the same color palette as in his other portraits, and the portrait he drew attracted attention with its aesthetic value and became a clear indicator of her life full of contrasts and pain.

Portraits of historical figures such as Muhammed Fuzuli, Nizami Ganjavi, Hurshidbanu Natevan, Mirza Alekber Sabir, Mir Mövsun Nevvab are extremely valuable in terms of promoting our national and artistic heritage.

The honored artist, using realistic means of artistic expression in his works, has masterfully created the rich spiritual world of the Azerbaijani people, their way of life, customs and traditions, the fascinating beauty of their nature, their history, and the images of artists, poets, and historical figures. The originality in Nusret Hajiyev's works, which stand out with their expressive language, stylistic realism and originality, is a means of examining our visual arts from a national prism and understanding them from a creative perspective.

If we were to characterize the evolution of Nusret Hajiyev's works as follows, I can say that the artist, who initially used the traditional-symbolic style of realistic expression, later turned to the miniature style and, by making use of traditions and customs, managed to create interesting works of realism in miniature, where reality and unreality coexist.

**Chapter of, "The unique composition and color solution of spatial depiction in Nusret Hajiyev's works"** entitled it is a named that in **paragraph 2** the artist, a skilled user of graphic means of depiction, approached the depiction of space from an individual creative perspective and implemented it with sensitivity in order to highlight the impression that the spatial atmosphere gives to a person.

In the artist's book illustrations, which are solved in graphic format, the artist, who gives a more natural preference to the object over spatial descriptions and adapts it to the environment, achieves a sensitive image by keeping the character and space as a harmonious whole. The artist has always achieved the concept of complexity in his works with the density of figures and the combination of objects and elements in the composition. The clarity of the colors that emerge in these works and the separate perception of each detail are considered to be the main reasons for the creation of quality workmanship examples. While working on any work, the talented artist created illustrations that created a clear image in the viewer of the previous and subsequent stages of the events in motion, rather than a dull stage setting.

An example of the above is the artist's graphic board " Nowruz holiday ". In his painting themed on Novruz, Nusret Hajiyevev not only reflected the events with optimistic colors but also managed to preserve traditions, customs, national colors and folklore. The graphic painting "Old Baku" is one of the most striking examples of what has been said.

In spite of that the artistic expression of Nusret Hajiyevev's creative characteristics is manifested in each of his works through a different compositional structure required by the plot, the color solution and stylistic features confirm the artist's signature in almost all of his works. This signature is a line that emphasizes qualities such as loyalty to national roots, the great influence of miniature traditions, and the artistic expression of customs and traditions.

The artistic design and illustrations of the book " Azerbaijani Tales" not only help to better understand the tale, but also play an important role in shaping the aesthetic taste of young children. Working in the miniature style specific to the medieval Eastern book culture, the artist clearly revealed the characteristics of the "positive" and "negative" categories by analyzing the facial expressions, mimicry and gestures of the characters. Speaking about the characteristic features of the illustrations of the famous artist N. Hajiyevev, first of all, it is necessary to note the extremely bright color solutions and dynamic tones. Whatever the content, whether comic

or lyrical, the artist has always skillfully applied the correct connection and expression of color accents based on harder and brighter colors. Of these, the complete compositions of the illustrations for the epic poem "Ashiq Garib" are particularly noteworthy.

In his works dealing with the literature of various peoples, the talented artist has handled the customs, traditions, customs and national values of those peoples in an original way and has tried to convey those peoples to his audience in a different way. Designed especially for children's literature, these illustrations capture the viewer's attention with their deep stories, dynamism, crazy colors and rich artistic expression.

As an example of the above, in the illustrations for the Georgian fairy tale "Comble", we must first of all say that the artist, as in other book designs, worked in the same direction, maintaining a unified style from beginning to end.

The illustrations prepared by Nusret Hacıyev for the works of famous writer Celil Memmedguluzade attract great attention with their deep content and artistic expression. He created these works in a graphic format, skillfully using black and white, light and shadow nuances.

When creating any composition, the artist tried to create a form that would convey the events the work wanted to convey, giving the reader an idea of the situation both in front of and behind the scenes. The artist's examples of this art form have found their perfect solution with the symmetry, balance and dynamics created in the compositional structure of the objects throughout the image, as well as successful color palettes.

In this sense, the illustrations of Danish writer Hans Christian Andersen, who played a major role in children's literature, for his book "Ole-Lukoje and Other Tales", are of great importance in that, despite the colorful, uplifting colors on a white background and the density of elements, the dynamics created without creating confusion and fully conveying the essence of the event it expresses to its audience. It is a known fact that the folklore culture, to which every nation is bound by its traditions, customs and deep historical roots,

attracts the attention of young readers and the entire readership through the tales created by the authors, which largely depends on the artistic design features of the book in which the tales are published.

The illustrations of Andersen's famous work "Thumbelina" also gain a deep dynamism and liveliness with colorful tones.

In the artist's illustrations for the Eskimo tale "The Hunter and Nanuk" he addressed the impact of the cold, frosty climate on human life, and how their lifestyles and clothing styles were shaped, through the appropriateness of spatial depiction and purposeful depiction. Of course, this feature can also be seen in other works of the talented artist.

Contrary to the artist's dull understanding of depiction, the illustrations he created in his works by relating the scenes in accordance with the text were not limited to children's literature, but also determined the high design features of the books of other important authors and published works. Among them, Mir Jalal's book "Tales" can be particularly mentioned.

**Chapter II** of the dissertation titled “**Means of artistic expression in the book graphics of Honored Artist Nusrat Hajiyev**”, entitled “**Stylish features of artistic design in the book graphics of Nusrat Hajiyev**”, it is a named that **paragraph 1** the modern interpretation of the ancient Azerbaijan miniature style in the illustrations included in the books designed by Nusrat Hajiyev, who devoted a large period of his creative work to the development of book graphics, is of great importance as a factor determining the continuation of this type.

Nusrat Hajiyev's extensive experience and expertise in artistic design and illustration of books for young children is noteworthy. While creating illustrations and designs for national and foreign children's literature, the artist approaches the events in the work from a child's perspective and interprets the images, basing the creation of the plastic form of the figures on the selection of heroes and enemies specific to child psychology.

The artist has worked on the design of about fifty books. Among them are N.K. Anderson's "Thumbelina", "Tales", "Three

Apples Fell from the Sky", "The Magic Tales", A. Tolstoy's "Buratino", K. Chukovsky's "Bibigon", "Afghan Tales", "Russian Folk Tales", "Examples of Folklore", "The World is Mine, the World is Yours", "Let's Protect Children from War", "Ceremonies, Customs, Applause", J. Jabbarli's "My Country", "the Georgian tale", "Comble", "the Eskimos tale", "The Hunter and Nanuk", "We Are All Particles of One Sun", "Democracy", "Dictatorship", "Colors".

He is also the artist of the illustrations for the "Mother Tongue" textbook prepared for first grade primary school students, 5 volumes of Mir Celal's works, the "Tutu" children's magazine and other works.

The artist aims to continuously introduce our national traditions and national-spiritual values through illustration and to pass them on to the growing generations. Most of the works mentioned were created with light-shadow contrast, using the artist's primary colors of black and white and graphics. The countless tones between the two colors, the constant conflict and especially the white spaces left behind make the artist a master of black and white painting. Each of these works is an artistic plates with an independent composition, expressing a complete idea.

Laconicism, conciseness, and bringing the main plot to the viewer's attention without distracting them are its main characteristics. The thin and plastic lines create a very poetic, emotional mood in his works. He conveys the main plot line of the literary texts he describes based on the principles of realism, while also interpreting it figuratively, exaggeratedly, and through stylization.

The book "Azerbaijani Folk Tales" is interesting for its high graphic level of artistic design, expression of the author's style in the drawings, plastic spatial solution in terms of the historicity of the work, figurative interpretation of the characters and its image as a whole.

While preparing the book, Nusret Hajiyev was faced with a dual task, the unity and solidarity of which was not easy to achieve, given the specifics of the genre. In each of his works, he successfully demonstrated that he could combine structural unity based on the choice of font, format and paper with a thematic structure of ideas. In



doing so, he managed to capture the author's spirit and establish a "collaboration" with him, as if regardless of his distant past and distant homeland, thus increasing the emotional impact of the book.

In the design of the book "Seven Beauties", which he dedicated to the work of Nizami Ganjavi, the great thinker of the Eastern world and the great poet of the world of love, Nusret Hacıyev made an appropriate reference to the foundations of the Tabriz miniature tradition. On the cover of the book, Behram's lion hunting scene is depicted in harmoniously bright gold colors. In the book, the colorful rooms where seven beauties tell their unique stories are described with a complete composition structure surrounded by lyrical-romantic colors.

Nusret Hacıyev, who translated tale books of many peoples translated into our language, became one of those who determined the development line of Azerbaijani book illustration as an example of their high craftsmanship. One of these is the illustrations for the book "The Peasant and the Camel", adapted from the Udin tale. Another illustration from the children's book "The Peasant and the Camel" arouses great interest in young readers with its descriptive structure and makes them read the text with excitement.

Nusrat Hacıyev has successfully worked in the field of book graphics, responsibly fulfilling the task of revealing the idea and meaning of a work of art, maintaining the integrity of the book's image and decorative design, and approaching the work from a contemporary perspective. He has taken successful steps to complement the written information provided in the text by revealing the subtext in the work and describing its important points.

**Chapter** of titled “**Artistic solution of subject -based images in Nusrat Hacıyev’s book graphics**”, in the **paragraph 2** it is named that the Honored Artist successfully managed to embody the scene descriptions that are at the center of events and facts while illustrating each literary work, allowing us to consider both the beginning and the end with great artistry. To this end, he successfully presented a contemporary interpretation of the classical tradition in his works. During the design of the book, the talented artist created illustrations for literary works written in various genres and outlined the

development of events that formed the basis of the subject. The artist, who artistically describes the plot that determines the dynamics of action and characters in the work, has demonstrated a unique skill in preparing illustrated materials for the literature of both Azerbaijan and other nations.

We see that in several of the illustrations that Nüsrat Hacıyev created in a work, it is a continuation of scenes that relate all his examples to each other.

The artist has shown great skill in purposefully depicting the relationship between the subject and the compositional structure in any tale illustration, in accordance with the dynamics of the appropriate scene and the gradually developing subject of the work, and has done this with precise elements and details in a way that suits the general spirit of the artist and the people, nation and folklore to which the story belongs. He was able to achieve this masterfully both in the expression of the elements and the facial features of the characters. Therefore, the main story depicted in the illustration constitutes the subject of the work of art. During this period, the artist worked to create a subject -based composition that could express his thoughts, intentions and views accurately and precisely. It would be more accurate to evaluate this as the artist's great experience, creative skill, and sensitivity to images and events, who, of course, carried this out with the purposeful principle of minimum and maximum dimensions that would fit into the laws of graphic art. This is further confirmed by the fact that the main theme of each composition is presented in a similar structure with a different subject line.

Each of his drawings, Nusrat Hajiyevev pays attention to the description and structure of the actions and expressions, events, episodes and characters in the work in a specific, harmonious, logical, meaningful, appropriate and appropriate manner, and there is no excess or deficiency in the composition, this situation is equally evident in his other works. Here, just as all the parts and elements of a work of art are written in an orderly, appropriate, beautiful and logical manner, the alignment of the drawings with the text is considered as the composition of not a single drawing but an entire book or work. In creating the subject, which is the basic element of

the composition, the artist's ability to capture the essence of the work and his/her sensitive attitude towards literature and artistic heritage should be evaluated together.

Nusrat Hajiyev, who designed the five-volume book of stories of the famous writer M. Celal, tried to capture the spirit of the author's literary legacy in the solution of each drawing and to achieve and realize the artistic image he aimed for with his individuality. Creating an artistic impression in his illustrations, the artist uses the scene in the artwork not only to create a certain idea about the beginning and end of the subject, but also to depict the characteristic image of the main character.

In any drawing of the tale "Comble" the artist has shown great artistic skill in implementing with precision elements and details the dynamics of the appropriate scene, the step-by-step development of the subject of the work and the connection between the compositional structure and the subject, consciously considering this in order to bring it to life in accordance with the general spirit of the author and the people, nation and folklore to which his story belongs.

The artist's search for solutions to the problems of form and content of thought shows its effect by reaching the deepest layers of the child's thought world with the most ideal options. Among these, Nusret Hajiyev's series "Three Apples Fell from the Sky" is at least as effective as the others. All of the visuals in the book in question are made in a common style, and it is thought to be important to preserve the commonality of this style. The synthesis of more than one style in the works is particularly striking.

In each drawing, Nusrat Hajiyev pays attention to the appropriate and appropriate depiction and structure of actions, events, episodes and characters in the artwork, his ability to construct a composition without excess or deficiency is also clearly seen in his examples of other works. Here, the arrangement of all parts and elements of a work of art in an orderly, harmonious, beautiful and meaningful manner, the ordering of images according to the text, is considered not just a painting but the composition of a work of art. In constructing the subject line, which is the main component of the composition, the artist's sensitive attitude towards literature and

artistic heritage, as well as his ability to get to the essence of the work, should be evaluated.

In the composition that forms the basis of the events that make up the development stage of the subject of the Eskimo tale "The Hunter and Nanuk", the artist tried to show the negotiations, relationship and lack between them by creating a multi-figure stage structure.

The artist, attracted the audience's attention with an illustration explaining the context, situation, place and time of the event depicted in the illustration of the tale Udin from the series "The Peasant and the Camel", "The Tale Garden of the Land".

Generally, we can see that in Nusrat Hajiyeu's illustrations for many of his works, there are a series of scenes that connect those examples to each other. By subject-based description, as is clearly seen in the examples applied by the artist, what is meant is the creation of a series of events that are interconnected, develop consecutively, and directly constitute the content of a story or work written in another genre. The principle that the interactions and relationships of the characters depicted in the events he narrates reflect the characteristics of those characters and the thoughts, feelings and emotions of those who receive praise can be evaluated as a deep understanding of the work of art, understanding the interiority, entering the world of the heroes and penetrating their thoughts.

**Chapter of titled " A series of magical tales in the works of Nusrat Hajiyeu", in paragraph 3** it is noted that, as in the illustrations for various books, nationality has always been at the forefront of the artist's creativity, who strives to keep alive, modernize, and develop the ancient miniature style of Azerbaijan.

For example, in the series " The Magic Tales", the narration of the scene of bringing a gift to the king was analyzed using the simple forms of the realistic genre. Despite the fact that, the use of all elements and details in place, and the observance of a completely clear perception of the scene without creating excess or deficiency in any object, present a rich compositional structure of the work.

While drawing pictures of a book, Nusret Hajiyev preserved the general style of the book and presented it in the same style. For example, the geometric ornamental design on the outer border of another painting related to the "Melikmemmed" tale confirms what has been said. Or choosing the same tones as the background is one of the nuances confirming the same style decision. In addition, it is possible to see this in the glorification of images, in the simple, understandable, non-abstract, but rich compositional solution of the subject.

All the illustrations in the book are characterized by superficial ornamentation that reflects both the aesthetic principles of the period and traditional symbolism. Each of these illustrations, the artist has managed to convey to the reader a modern graphic interpretation of the idea of the work and resolve the most important points of the plot line in multi-figure compositions.

His illustrations, the artist captured the emotional expression of the main points of the literary material, tried to convey the characters vividly with dynamic compositions, while maintaining a precise expression in the depiction of clothing, accessories and the smallest details. His illustrations, the artist reflected the transfer of the author's thoughts, the expression of numerous characters, the development of events and the climax. He achieved his goal of conveying the architectonics of a work of art, creating illustrations with a highly professional graphic culture.

The fiery colors of Nusrat Hajiyev's illustration for the fairy tale "Ibrahim" from the "The Magic Tales" series are particularly striking. Despite the work's complex composition, its clear narrative forms suggest that it has reached a perfect solution.

The upper left and lower right edges of the painting are decorated with exquisite floral ornaments, which are considered a continuation of the traditions of medieval Azerbaijani miniature art and at the same time play an important role in its modern development.

Nusret Hajiyev's illustrations for the "The Magic Tales" series, published by the "Tutu" children's cultural center in 2004, depicted mainly household items and weapons used in everyday life, with

appropriate natural color tones, which is an indication of the artist's great sensitivity in creating even the smallest element of natural sublimation.

The illustrations prepared by the artist for the "The Magical Tales" series include some details that we witness in real life, whether ancient or modern, but do not encounter in reality, and which are merely narrative explanations of events mentioned in the text. Hence, the depiction in their glorify should be carried out solely in accordance with the artist's high artistic skill and personal imagination. And at the same time, along with all this, the fact that it is not a spontaneous image, but is taken together with some aspects of the principles of tradition, forms the basis of the high artistic value of those images. For example, the depiction of a stone object with protrusions and long rods resembling a large boulder justifies the appropriate color solution.

His numerous illustrations for the "The Magical Tales" series, the artist created a perfect layout for each page, paving the way for the publication of a children's book. These colorful, cheerful illustrations add color to the meaning of the text, making the book more interesting and eye-catching. Nusrat Hajiyev's sensitive attitude towards encountering not only humans or any living image, but also the world of illustration, where various details and elements arouse interest, is a confirmation of his great passion for creativity and highly artistic approach.

Nusrat Hajiyev has repeatedly confirmed in his paintings that he is deeply familiar with the classical landscape genre and the science of graphics, literature and philosophy, while conducting independent artistic searches in modern conditions for the visual solution of each book arrangement. Unlike depictions of the real world, when drawing tale illustrations, the artist must create a world in which imaginary events take place and transfer this to paper. In this sense, the exaltation of space in Nusrat Hajiyev's illustrations in the "The Magical Tales" series is of great importance as a product of creative imagination.

**As a result,** the following conclusions were reached in the study:

- A certain portion of the books and illustrated drawings that make up the bulk of Nusrat Hajiyev's work are in the children's literature genre, and simple, understandable drawings were used to explain the content of the book;

- The modern interpretation of the medieval Azerbaijani miniature style seen in the illustrations in the books edited by Nusret Hajiyev is of great importance as an element determining the continuity of this genre;

- He successfully managed to convey his personal and creative attitude to the poetic images he created in the portrait genre.

- Nusrat Hajiyev's aesthetic principles are based on extensive experience, high sensitivity to find the right piece in any spatial environment, and at the same time finding the ideal option that connects the person with the environment;

- Nusrat Hajiyev's book illustrations are characterized by superficial ornamentation that reflects the aesthetic principles of the period;

- While working on any work, Nusrat Hajiyev would prepare drawings that clearly conveyed the previous and next stages of events to the viewer, instead of boring stage arrangements;

- The artist's works, which have an important place among his works and are considered to be the most popular genre especially among children, offer contemporary approaches to miniature traditions that are striking and memorable in every sense with their clarity in subject and composition, simplicity and laconicism in the graphic tools they use.

- The artist has managed to reflect each of the colors, light and shadows, lines and elements that create the impression of space in his works more effectively, and has sufficiently affected the entire composition. The artist approached the manifestation of space through the prism of his personal creativity and by applying this delicately, he brought to the fore the impression that the atmosphere of the space gives to people.

- Striving to preserve, modernize and develop artistic traditions in illustration, Nusret Hajiyev has always approached creativity from a national perspective;

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

1. XX əsrdə Azərbaycanda kitab qrafikasının inkişaf mərhələsi // Təsviri və dekorativ-tətbiqi sənət məsələləri. Azərbaycan Xalça muzeyi. № 3 (17). Bakı – 2015. – s. 42-46

2. Nüsrət Hacıyevin kitab qrafikası üzrə yaradıcılığında bədii tərtibatın üslub xüsusiyyətləri // “Axtarışlar”. Naxçıvan -2018. № 4(30), cild 8.- s.147-149

3. Əməkdar rəssam Nüsrət Hacıyevin “Azərbaycan nağılları” silsiləsinə çəkdiyi illüstrasiyaların bədii xüsusiyyəti // Sivilizasiya. № 4. cild 7. Bakı- 2018(40), s.213-219

4. Rəssam Nüsrət Hacıyevin Andersenin nağıllarına çəkilmiş illüstrasiyalarının tərtibat xüsusiyyətləri // Sənət Akademiyası. № 3 (8). Bakı- 2019. s.31-34

5. Nüsrət Hacıyevin kitab qrafikası yaradıcılığında bədii tərtibatın üslub xüsusiyyətləri // “Axtarışlar”. Naxçıvan -2019. № 2, cild 10.- s.186-189

6. Nüsrət Hacıyevin kitab qrafikasında sujet təsvirlərin bədii həlli // III Uluslararası Dergi Karadeniz Sosial bilimler Sempozyumu (IBSESS).-2019, 19-21noyabr. Bakı - s.100-103

7. Əməkdar rəssam Nüsrət Hacıyevin “Sehrli nağıllar” kitabına verdiyi bədii tərtibat // “Elm, mədəniyyət və incəsənətin qarşılıqlı əlaqəsi və müasir cəmiyyətin inkişafında rolu” III Respublika elmi-nəzəri konfrans.-2019, 28 noyabr. Bakı - s.147-152

8. Əməkdar rəssam Nüsrət Hacıyevin “Sehrli nağıllar” kitabına çəkdiyi illüstrasiyaların bədii xüsusiyyətləri // “Axtarışlar”. Naxçıvan -2022. № 2(42), cild 16.- s.179-182

9. Художественные особенности творчества заслуженного художника Азербайджана Нусрата Гаджиева / Colloquium-journal. -№3(126) 2022. s.4-6

10. Жизненные и творческие достижения заслуженного художника Азербайджана Нусрата Гаджиева // Научный форум: филология, искусствоведение и культурология. Москва-2024, сентябрь. №9 (85). s.5-10



The defense will be held on 13 March in 2025 at 11:00 at the meeting of the Dissertation Council FD 2.34 of Supreme Attestation Commission under the President of the Republic of Azerbaijan operating at Azerbaijan Academy of Arts.

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