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**ABSTRACT**

of the dissertation for the degree of Doctor of Philosophy

**ARTISTIC CHARACTERISTICS OF NEW ORNAMENTS IN  
AZERBAIJAN CARPET ART IN THE SECOND HALF OF  
THE 20TH CENTURY AND THE 21ST CENTURY**

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## GENERAL CHARACTERISTICS OF THE RESEARCH WORK

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

The emergence of new forms and elements in the modern era of Azerbaijani carpet weaving, which is famous for its long history and rich traditions, confirms the importance of new research on this art. While traditional carpet weaving techniques are preserved, modern artists and local artisans are adding new colors, shapes and motifs to the carpets. The reflection of abstract and minimalist interpretations of traditional patterns on newly created rugs is sometimes perceived as a blend of the past and the future. In such creative examples, the use of more symbolic elements and patterns that express deeper meanings in a new creative style is particularly interesting. Such innovations serve to harmoniously combine tradition and modernity and allow Azerbaijani carpet weaving to be presented to a wider audience.

The introduction of new ornaments in modern Azerbaijani carpets adds innovations to the traditional art of carpet weaving and ensures its development. In general, Azerbaijani art, especially ornamental art, which forms the basis of decorative and applied art, has a very rich heritage. There is no area of our national art that does not use ornament in one form or another. According to Khadija Asadova, PhD in Art History;

*“A systematic study of Azerbaijani embroidery allows us to conclude that the roots of our embroidery culture date back to the Neolithic-Eneolithic period and reached its peak in the Middle Ages, especially with the spread of Islam.”<sup>1</sup>*

Simple geometric patterns consisting of straight, broken, and wavy lines, which occupy a central place in the compositions of Azerbaijani carpet weaving, which have been formed over the centuries, and symbolic elements related to the images of the moon

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<sup>1</sup> Yengi Ögə, Bəxtiyar Tuncay, “Damğa və naxışların genetik və mifoloji kodları”. Bakı. 2018. - [Elektron resurs] <https://bextiyartuncay.wordpress.com/wp-content/uploads/2018/04/damc49ea-vc68f-naxic59elarin-genetc4b0k-vc68f-mc4b0foloji4b0-kodlari-1.pdf>

and sun, appear as ancient signs reflecting the cosmological views of the people. These motifs emerged as the first decorative elements in the early periods of carpet weaving and over time they became stylized and became an integral part of this art. Broken and wavy lines, which symbolize the relationship of people with nature and the universe in ancient times, are considered the primary decorative elements in Azerbaijani carpet art due to their simplicity. Over time, these ornaments have lost their functional symbolic meaning and have taken on a purely aesthetic and decorative character. In the iconographic system of Azerbaijani decorative and applied art, such patterns were once symbols that carried an important semantic load in the socio-cultural context and expressed the cosmic order. In modern times, the use of these symbols as ornaments has caused them to lose their initial sacred and semantic meanings and become merely decorative-functional elements. For this reason, geometric patterns and symbolic images in carpet art have become an integral part of decorative compositions and a reflection of the people's historical memory and aesthetic taste. Doctor of art-criticism sciences, honored art worker, professor Kübra Aliyeva, noted the following:

*"These patterns which are an important part of the culture of the people and are closely connected with the history of that people, also play an important role in the examination of the history of ethnic culture. The art of embroidery is closely related to the daily life and social conditions of the society, and also reflects the philosophical, religious and magical worldview of the society."*<sup>2</sup>

Research shows that in the mid-20th century, the development of Azerbaijani carpet art continued in two branches and in many directions. The first of these are new elements and motifs applied to carpets by folk craftsmen; the second is new elements and motifs created by professional artists.

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<sup>2</sup> Yengi Ögə, Bəxtiyar Tuncay, "Damğa və naxışların genetik və mifoloji kodları". Bakı. 2018. - [Elektron resurs] <https://bextiyartuncay.wordpress.com/wp-content/uploads/2018/04/damc49ea-vc68f-naxic59elarin-genetc4b0k-vc68f-mc4b0f0lojc4b0-kodlari-1.pdf>

These studies on the historical period covered by the study show that, although completely new compositions, decorations and plots were created by both folk and professional artists, the research on this subject is extremely limited.

It is known that various structural ornaments form the basis of carpet compositions. The most important element that provides the aesthetic value and visual appeal of each carpet is the unique structure of these ornaments within the composition, their individual scheme and design rules. These ornaments differ from each other in their main characteristics and functional role within the composition, and each ornament has a specific structural scheme, which determines its unique symbolism and role within the composition.

In carpet art, each ornament has its own unique structure, names, and form factors, which determine their visual identification and regional affiliation. This structuring of the ornaments ensures the compositional integrity, rhythmic order and symmetrical harmony principle of the carpet. At the same time, the name and formal structure specific to each ornament are the main indicators determining their ethnographic origin and affiliation to certain regional carpet weaving schools. These elements also allow for semiotic analysis of the carpets, since each ornament carries a different meaning and serves as a means of expressing the cultural identity of the people.

The tradition of carpet weaving in various regions of Azerbaijan is still continuing today by individual carpet masters. The creative approach to classical compositions is clearly evident in the carpets woven from traditional fabrics by these masters. Folk craftsmen are trying to reflect our new world and living conditions in their pile-woven and pile-weaving carpets, using new patterns and, most importantly, more realistic animal and human depictions specific to the art of painting, in accordance with the traditional decorative style of the carpet. Despite the fact that these images are sometimes created purely through imitation, they often act as a product of the carpet weaver's own individual imagination and thinking, allowing the carpet weaver's model of the world, most often the flora and fauna that

stylized based on the image of a specific animal. Based on these elements, a new composition "Hunting" was created. Another work by Eldar Mikayilzade that attracts attention with its completely different and unusual processing technique is the "Kahkeshan" carpet, where we also witness new motifs. The most important feature of this carpet is that it is decorated with precious stones for the first time in modern times.

In the research, carpet weaving works of Aydın Recebov, Eldar Hacıyev, Mammadhüseyn Hüseynov and Solmaz Mammadova were analyzed comprehensively using innovative approaches and new elements. For instance, Eldar Hacıyev, the author of carpets that stand out with their rich color solutions and multi-figured compositions, has recently opened a new page in his creativity by producing works closely related to the theme of "Karabakh". These works of art have a new schematic structure and different content, and are interesting with new compositions based on Karabakh horses.

It can be said that the artist's unique creative characteristic is that he mostly uses old Turkish Oghuz stamps as motifs suitable for the theme, or that he took his inspiration from the works of another important carpet master, Folk Painter Aydın Recebov, who is included in the work. For this purpose, the author maintains his commitment to tradition by using both the aesthetic dimension of the themes and the pattern elements of the culture to which he belongs. At the same time, decorative stylization also occupies a special place in his works. We can see the features we have listed in the artist's works such as "Fig Tree", "Grape Bunches", "Duratus or Pegasus".<sup>4</sup>

Standing out with his unique creative style and continuous research in this field, Honored Artist Mammadhüseyn Hüseynov focuses on carpets with historical plots and compositions created with semantic and symbolic signs. The artist's carpet named "Sufi", which belongs to the Mecca-Medina school, and his composition "Good and Evil", one of the 28 compositions, attract attention with their originality and philosophical depth.

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<sup>4</sup> Hüseynov M. "Aydın Rəcəbov". [İzomaterial]. Bakı, 2014.

The "Türksoy" carpet composition, which is among the creative examples of the artist Solmaz Mammadova who participated in the research, covers a very broad and rich theme. The professional expression of the theme through the language of the carpet and the skillful processing of floral ornaments are the result of the carpet weaver's high aesthetic imagination and broad worldview. We also witness a series of new motifs in the works of Solmaz Mammadova, the artist of the carpet "Song of the Ages II" dedicated to the People's Artist of Azerbaijan Latif Karimov, "Gobustan", "Clock" and a series of portrait carpets.

Based on all this, it can be noted that the study of both existing directions in enriching Azerbaijani carpet art with new patterns and compositions, in addition to the lack of extensive research on the topic to date, confirms the relevance of the topic.

The researches carried out confirm once again that the artistic quality and content of our national carpets depend more on the ornaments that adorn them, since ornamentation not only adorns the work of art to which it is applied, but also reveals its content.

Comprehensive scientific analysis of traditional patterns and compositions of Azerbaijani carpet art was first made in the three-volume work "Azerbaijan Carpet" by People's Artist of Azerbaijan Latif Karimov, winner of the Azerbaijan State Prize. Latif Kerimov, who introduced new ornaments in carpet patterns, was also studied in more detail by the innovative researcher N. Abdullayeva.

Azerbaijani pattern symbolism was examined in the book "Decorative Elements of Azerbaijan" written by the famous scientist of Azerbaijan, academician Rasim Efendiyev, together with the Honored Cultural Figure, Doctor of Arts Togrul Efendiyev. K. Aliyeva Doctor of Art History, author of the books "Azerbaijan's Pileless Carpets" and "Tabriz Carpet School", deeply researched the topic and provided extensive information about the semantics of carpet patterns. In addition, the scientific research conducted by the cultural figure and Roya Tagiyeva Doctor of Art History for many years has revealed extensive information on carpet ornaments. The symbolism

of Azerbaijani carpet ornaments has been studied at a high level and in detail by Khadija Asadova, PhD in Art History.

In other words, despite the fact that scientific research has been conducted in all periods in the field of ornamental studies, examining existing ornaments and motifs and creating new ornaments, there are many areas that have not been addressed in any period. One of these areas is our folk musical instruments, which are another branch of Azerbaijani art and have a fairly ancient history. It is necessary to emphasize a striking nuance here: the place of national musical instruments in decorative and applied arts. These depictions of musical instruments frequently appear in works of decorative and applied art, including tapestries, as in other areas of art. In all cases, what is seen is not primarily his decorative forms but his direct, realistic depictions.

While the external structures of these instruments were examined in terms of their use as ornaments, both the instruments used today and the instruments that are no longer used or have lost their original form were examined. The State Museum of Musical Culture of Azerbaijan and the National Museum of History of Azerbaijan were contacted to conduct the research. This main source is the scientific research of Azerbaijani musicologist, ethnoorganologist and pedagogue, Saadat Abdullayeva Doctor of Art History, professor and founder of modern Azerbaijani instrumental science.

**The object and subject of research.** The aim of the study is to examine pile and pileless carpet samples woven in the second half of the 20th century and the 21st century. In the carpet samples included in the study, new elements applied by both folk art masters and professional artists who are the subject of these samples were examined.

The purpose of the study is to identify and fundamentally analyze ornamental elements with different content and structure applied to carpets woven in both directions from the mid-20th century to the present day.

**The aims and objectives of the research:** The main aim of the research work is to examine the new elements applied in Azerbaijani

carpet art and to identify new ornamentation forms in the field of ornamentation.

The investigation of new elements in Azerbaijani carpets of the second half of the 20th century and the 21st century includes the solution of the following tasks:

- To examine examples of carpets woven by folk craftsmen in the second half of the 20th century and in the 21st century, applying new elements;
- To identify the deeply meaningful descriptive and ornamental compositions that folk craftsmen apply to carpets, which have highly artistic characteristics as a result of their experience and knowledge;
- To analyze the artistic characteristics of new elements and compositions that have their own descriptive solution in carpets by folk craftsmen, have a unique structural scheme and a specific name;
- To present a systematic classification of primitive style elements and compositions of various contents expressing plant, animal and human images applied to carpets;
- To conduct analyses on carpet works created by renowned carpet artists based on new elements and compositions;
- To provide an artistic description and analysis of new elements and compositions that determine the artistic characteristics and content of carpets;
- To study musical instruments as ornamental elements, which have been identified as an area that has never been resolved during research as decorative elements in carpets;
- To systematize the ornamental forms of musical instruments as elements of the carpet's middle field and border strip;
- To analyze compositions in a new schematic structure created based on stylized ornamental forms of musical instruments;
- To explore new directions in the development of Azerbaijani carpet art, as well as to determine its role in the contemporary art environment.

### **Research methods:**

- The scientific approach of contemporary art criticism, which involves a comprehensive analysis of visual material, and methods applied in a complex manner in the study of ornaments were used;
- The main carpet patterns were examined and all creative examples examined were included as much as possible;
- Additionally, scientific and theoretical literature and archival documents on modern art criticism were examined.

### **The main provisions put forward for the defence are:**

The selection of new elements applied in Azerbaijani carpets in the second half of the 20th century and the 21st century is based on the following assumptions as a subject of research:

1. Investigating new motifs and compositions that emerged in the second half of the 20th century and the 21st century, stylizing them in accordance with the simple imagination of folk artists, transferring new elements that play a special role in their lifestyles and daily lives and small scenes they see in real life onto carpets;
2. Study of ornamental and plot compositions that emerge in new contexts by adding new elements and motifs to existing carpet compositions through the weaver's sheer imagination;
3. Study of new content and structured ornaments and motifs applied to carpets by professional carpet artists in Azerbaijan from the second half of the 20th century to the present;
4. Research and analysis of new elements defining the structure of the new composition applied by professional carpet masters in the period covered by the research;
5. Determining the style of Azerbaijani musical instruments and their application as ornaments on carpets and their role in the field of ornamentalism;

6. Each of the carpet samples painted by various professional artists and folk craftsmen was analyzed, articles written on carpet art were summarized, and scientific and theoretical literature on modern art criticism was examined.

**Scientific novelty of the research.** The scientific novelty of the research work lies mainly in the fact that during the study of new ornaments and elements applied to Azerbaijani carpets created by various artists and folk craftsmen from the middle of the 20th century to the present day, previously unstudied carpet samples were analyzed exclusively from this point of view. The decorations and drawings that form the basis of carpet art are a great chronicle inherited from our ancestors. In the presented thesis, the classification of new ornaments and motifs on carpets is made, their philosophical essence is revealed and the scientific novelty of the research is that it is the first study to be conducted on the application of the ornamentation forms of folk music instruments, which are a newer element in terms of content, to carpets. For this reason, new elements and compositions applied in Azerbaijani carpet weaving art, which has developed in two directions since the second half of the 20th century, were included in the research. New elements and compositions that are closely related to the daily life and social conditions of the people, reflecting the philosophical, religious and magical worldview, and based on the imagination of a simple carpet weaver, were systematically studied and found expression in carpets. Scientific analyses of the artistic features and development principles of new compositions created by folk masters by stylizing any object they observed in real life are presented, based on their original creative experiences. In this study, carpets to which new ornamental elements and subject compositions were applied by professional carpet masters were discussed and examined. Similarly, new themes such as ornamentation, portraiture, and plot-based composition were explored in terms of content and structure.

**Theoretical and practical significance of the research.** The theoretical significance of the study is to determine the place and role of new ornamental elements, motifs and compositions applied in

Azerbaijani carpet weaving art, which has developed in two directions so far, in the field of ornamentation in general. The results and conclusions of the study expand the richness of decorative and applied art and individual creative styles of Azerbaijan. As a result of research conducted in the field of ornamentation in recent years, new elements have been introduced into carpet weaving - stylized ornamental forms of Azerbaijani musical instruments. The practical importance of the research study is that it will both further enrich the field of ornamentation with newly emerging ornaments and provide young carpet artists with the opportunity to work on new compositions using new ornaments in the future.

The thesis may be important for students of artistically oriented higher and secondary specialized educational institutions, carpet weavers-painters and art critics, as it provides theoretical material on the subjects of "History of Azerbaijani Decorative Art" and "Modern Azerbaijani Carpet Art".

**Approval and application of the thesis.** The main content, scientific essence and results of the research were reflected in 9 domestic and 4 foreign scientific articles and presented at the international scientific conference.

**Name of the institution where the thesis was carried out.** The dissertation work was completed at the "Art History" department of the Azerbaijan Academy of Arts and discussed at the department meeting.

**The total volume of the dissertation is indicated by a symbol that separately indicates the volume of the structural sections of the dissertation:**

The dissertation consists of an introduction, two chapters, four paragraphs, a conclusion, and a list of references. Includes: Introduction – 19.213, 1.1. – 37.483, 1.2. – 90.159, 2.1 – 29.367, 2.2. – 46.778, Conclusion – 14.748, Literature – 12.675 characters, The total volume of the thesis consists of 252.382 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

The introduction to the thesis justifies the relevance and degree of development of the topic, defines its purpose, objectives and provisions, and provides information about its scientific novelty, structure and scope.

**Chapter I , "Classification of newly created ornaments and plot compositions in Azerbaijani carpet art in the 20th -21st centuries"**, of the thesis titled. **"Research on ornaments and compositions applied to carpets by folk masters in the 20th-21st centuries"**, it is named that **paragraph 1**, the elements and compositions applied to carpets woven by folk masters of Azerbaijan were investigated and analyzed.

Azerbaijani carpet masters paid special attention to the details of daily life, nature and symbols. Initially, the compositions, which included separate images, began to become more complex over time. Despite the traditionality and style of the motifs, such compositions had a strong artistic imagery. In these compositions, the effort to summarize the observations of folk masters and to reflect events and real objects with decorative motifs is clearly seen.

Among these carpets created by Azerbaijani carpet masters with new motifs and compositions, we can also count the characteristic carpets with the same name, woven according to the composition of the Guba-Shirvan type "Pirabedil" carpet belonging to the Guba group. As we know, in the Devechi region where this carpet is woven, it is called "gaychi". Some ancient weavers, as well as some art historians, refer to the carpet as "migrazi" or "grazi", which is a modified form of the Arabic word "migraz" ("gaychi"). On the right and left sides of the middle part of the carpet, scissor-shaped elements characteristic only of these carpets are depicted. For this reason, the scissors elements occupy a central place in the middle field, since at first glance it may seem that the carpet weavers named it after this element. Despite the fact that, a number of studies have shown that the name " gaychi " for the carpet is not related to the above-mentioned nuance, but to the

fourth stage of the technological process of carpet production - cutting the loops with scissors.<sup>5</sup>

The most important point in the carpet example we mentioned is that two complex compositions, namely the "Pirabedil" composition and the "Prayer place" (namazlıq) composition, were applied simultaneously. The carpet master preserved a very simple method, namely, by retaining the main elements of the "Pirabedil" carpet, and applied the "arch" element, which is also the main element of the "Prayer place" composition, as the main element of the middle area of this carpet, thereby creating a new "Prayer place" carpet based on the "Pirabedil" carpet. Nonetheless, unlike other prayer rugs, this element is placed symmetrically on both the bottom and top of the rug. The elements specific to "Pirabedil" in the intermediate region, "horn", "scissors", "ostrich" and two small lakes in the middle region, have been distorted by the weaver in a unique way and transferred to the carpet. The fact that the composition of the carpet is not based on complete symmetry determines which direction the person performing the prayer should stand. At the same time, since verses and sayings taken from the "Quran", which are characteristic of "prayer" carpets, are not used, it is possible to pray on both sides of the carpet (lower and upper parts). The elements on the border strip of the carpet are again based on the elements commonly used in the border of the "Qollu cici" carpet, which belongs to the Guba carpet weaving school. Despite the fact that, one nuance should be noted here: the unique execution of the characteristic elements of the "Pirabedil" and "Qollu cici" carpets led to repetitions without using the weaver's individual creative imagination. As for the color scheme, it should be noted that this carpet pattern, dominated by cream, red and navy blue, differs from the tones of the "Pirabedil" carpet with its unique color. In general, based on the analysis of carpet samples, it can be noted that the elements and compositions applied by folk craftsmen to the carpets they weaved were mainly resolved in three directions:

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<sup>5</sup> Алиева К.М. Безворсовые ковры Азербайджана XVII - XX вв./ К.М.Алиева - Баку: Ишыг. 1988. 144 с.

1. Until the 20th century, new compositions were created by adding elements and motifs to existing carpet compositions based on personal creative fantasies;
2. Stylizing the flora and fauna elements they observed in real life in an original way and applying them to carpets as new forms;
3. It is the depiction of any event that has left an important mark on the artist's personal life, using new elements within the framework of their personal creative imagination, using a primitive plot structure.

**Chapter I, "New carpet motifs and artistic features of compositions in the works of professional Azerbaijani carpet weavers"**, of the thesis titled, it is named that **paragraph 2**, the work of professional carpet weavers is already addressed. Their invaluable creative activity, along with the development of carpet patterns, motifs, and techniques, has made the art of Azerbaijani carpet weaving known throughout the world. Carpets woven with new ornaments and compositions created by these craftsmen play an important role in the enrichment of this art. Techniques such as increasing color intensity and stylizing some traditional elements are observed in the carpets created by Latif Karimov, Eldar Mikayilzade, Aydin Rajabov, Mammadhuseyn Huseynov, Eldar Hajiyev, Solmaz Mammadova, and others. These elements brought innovations to the aesthetic structure of carpet art and enabled it to take more modern forms. New elements in the creativity of professional carpet weavers played an important role in both the artistic and technological development of Azerbaijani carpet weaving. For instance, Latif Karimov perfected classical carpet motifs and enriched them with systematic classification. His works clearly mark the differences in pattern and composition across the areas of the carpets.

Among these, you can also demonstrate the carpet works of Azerbaijan People's Artist Aydin Rajabov. In addition to reflecting the deep roots of our classical carpet art, the artist also reflects Azerbaijan's medieval miniature traditions and compositional structure in his works. The reason why he includes various themes in his works is that each theme is selected and a unique pattern is created.

In this context, ancient Turkish - Oghuz symbols play a key role in his work.

For instance, it is undeniable that the main subject of the artist's "Fig Tree" pile carpet is based on Absheron motifs, which in a way confronts him with a different creative skill demand, specific to the field of painting. The artist, who turned to the classical "Tree" composition in his structure, establishes a figurative bond with the "Fig Tree" he chose in the composition, which is a characteristic feature of Absheron, a corner of our homeland, and reflects the sanctity of the homeland. Although the artist stylized the "fig tree", which is the central element of the composition, he tried to preserve the natural forms of the leaves and fruits in order to fully convey the essence of the subject to the viewer.

Despite the fact that the artist stylized the "Fig Tree", which is the central element of the composition, he tried to preserve the natural forms of the leaves and fruits in order to fully convey the essence of the subject to the viewer.

In the course of the research, the application of new ornaments and compositions came to the fore in the work of various professional artists of Azerbaijan. Basically, a modern interpretation of national elements and the emergence of new forms and motifs, including folklore references, are observed. There are also innovations in the field of carpet weaving, such as reflecting mythological images and historical scenes to the present day and creating new patterns and compositions. Owing to the creative approaches of the artists, national carpet ornaments have gained a new form by combining with modern pattern elements. Among the artistic features of new elements, the increase in aesthetic values, color harmony, and compositional dynamics are of particular importance. This proves that new approaches have emerged in the work of professional carpet weavers that meet the aesthetic and artistic requirements of the modern age. This highlights the importance of innovative ideas and creative approaches in the modern development of the art of carpet weaving.

They should not be forgotten that today's young carpet weavers and artists are a creative generation that combines traditional

Azerbaijani carpet weaving with modern elements, plays an important role in the revival and development of this art both locally and globally, and starts a new era in national carpet art, synthesizing this ancient art with today's artistic demands. In addition to trying to keep alive the centuries-old traditions of Azerbaijani carpet weaving schools, they also use new techniques and motifs to develop carpet art.

For instance, the main idea of Vazehi Leyla's carpet "Minaret in the Moonlight" is that Christian religious buildings were later used as Muslim religious buildings. So, we can show you the carpet "Seven Beauties" by Vafa Gurbanova. The central area of the carpet is divided into two planes by a non-standard shaped "arch" element, and in the middle, parts of the work are depicted in miniature style. The composition consists of images of Bahram Gur and seven women, as well as the scene "Bahra Gur Slaying the Dragon". These scenes create the conditions for the theme to emerge and be conveyed to the audience.

Among the young artists, we can proudly mention the names of "Irem Bagh" by Agasadig Suleymanov, "Khari Bulbul" by Fidan Ilham, "Those Who Brought Victory to Us", "Charkhi-Falek" by Laman Ibrahimova, "Nizami World" by Irada Feyzullayeva, "Flowers in a Pot" by Khalida Asadullayeva, and other such carpet - painter-artists and their works.

**Chapter II, "Conducting a study on the use of folk musical instruments as ornaments in Azerbaijani carpets,"** of the thesis titled, **"Investigating the use of folk musical instruments as ornaments in in Azerbaijani carpets."** it is named that paragraph 1.

The decorative sphere of Azerbaijani carpet weaving is based on a rich heritage formed from the depths of history, reflecting the aesthetic taste and artistic worldview of the people. The ornaments used in carpet patterns are inspired by various sources and reflect nature, living things, the universe, people and even metaphysical beliefs with stylized or realistic depictions.

They should also be noted that until now, carpets only featured realistic depictions of musical instruments. This situation has an important place in the historical context of carpet art and emphasizes

the role of musical instruments in our culture. Hence, these depictions on the carpet show that music is not only a branch of art, but also an instrument that reflects the history and traditions of the people.

The use of folk musical instruments as ornamental motifs in Azerbaijani carpet weaving allows the rich cultural heritage and aesthetic values of the people to be expressed more comprehensively and creatively in carpet art. The fact that these instruments have a strong connection with the daily life, music and artistic heritage of the people and that they are included in the patterns further highlights the connection between national music and art. The depiction of musical instruments on the carpet increases the aesthetic and symbolic meaning of the carpet, while at the same time further enriching carpet weaving as a visual heritage of the culture.

This approach creates a new harmonious connection between carpet art and folk music and adds a special color to the artistic expression of Azerbaijan's national values. These depiction of musical instruments, which adds depth to the art of carpet weaving in both aesthetic and functional terms, plays a special role in passing on the national heritage to future generations.

For this purpose, various sources were scanned in the study and the external structural structures of folk instruments that could be used as ornaments were examined. It should be noted that the use of folk musical instruments in the decorative field in Azerbaijani carpet weaving brought a new direction to the process of reflecting the rich cultural heritage and aesthetic values of the people in artistic language on carpets. Because these instruments are closely related to the daily life and musical heritage of the people, their use as ornaments on carpets further highlights the deep connection between national music and art.

**Chapter II , "Grouping Azerbaijani of folk instruments by types according to stylization"**. of the thesis is dedicated to the topic that **paragraph 2**. Folk instruments, divided into 3 groups (percussion, string, wind) according to the way they are played, also constitute 3 types of ornamentation groups in carpet compositions. The grouping of ornaments and the variety of these are groups;

Nevertheless, slightly different. This grouping and classification is no longer made according to the date of creation of musical instruments, but rather according to their abundance as ornaments, their appearance, their degree of structural complexity and their possibilities for stylization.

To give an example is the pile carpet called "Our Musical Instruments." A total of 19 stylized forms of musical instruments are used on the carpet. These include 9 types of stringed instruments, 5 types of percussion instruments, and 5 types of wind instruments. The overall composition is systematized by preserving symmetry in the horizontal and vertical axes. The rectangle placed in the middle of the carpet is actually formed by the combination of four stylized legal documents. Given that the composition is symmetrical, the combination of these elements led to the creation of just such a form. The image of four drum instruments is seen inside the rhombus-shaped shape formed by the combination of four instruments. These percussion instruments are also designed symmetrically and placed according to the shape.

The other two rectangles depicted on the carpet feature a stylized ornamental shape of a tambourine, one of the percussion instruments. The tambourine is stylized and shown in a polygonal shape. Small triangles are depicted in a circular direction from the edges of the polygon towards the center, which are in reality stylized forms of metal rings hanging from the inside surface of the drum. Actually, these rings are used to create a special sound effect on a musical instrument such as a tambourine. The metal rings are sometimes replaced by four small bells. In other words the artist has tried to emphasize this feature. In the center of the ornamental zither, we see the image of the Chogur instrument. In the center of the circular shape, there is a large chogur tool and symmetrically arranged smaller chogurs around it. The qaval is surrounded by a small border strip. In this frame, we see the geometric shape of the bell instrument being arranged. We see small-sized chogurs, tambourines, and oud instruments within another geometric shape that connects the two main elements and is placed symmetrically. These three large elements

we are talking about, namely a rectangle consisting of lines of qanun musical instruments and two quadrangles depicting of the tambourine, are considered the main elements of the composition. Nevertheless, in addition to these, there are also "filler" elements that play a key role in revealing the essence of the composition.

At the very bottom of the carpet, after the border, Cura sazs (a stringed instrument) are placed horizontally. Despite the fact that these instruments are stylized, their external appearance is completely intact. This allows them to be viewed as both a decoration and a tool. The Cura sazs are depicted as whole and connected to the skull parts, which creates a certain rapport - repeating along a horizontal line, as if separating the border strip from the middle field.

Above the Cura saz, bowed instruments are reflected in profile. Because of their specific structure, these instruments have the character of curved ornaments.

Then, the bowl of the Tar instrument is identified next to the square in the middle. This tool is reflected in the carpet, both as a "filler" and as a component of the main element. Given that three instruments - the Qaval, the Chogur (kamancha), and the tar - are mainly played as a group, their descriptions are given here in relation to each other.

Other instruments are depicted as "filling" elements vertically along the border strip on the right and left sides of the carpet. These musical instruments are depicted in the position in which they are played. The three kamancha instruments, adorned with various decorative elements and arranged one after the other, and the wind instruments zurna and futeka accompanying them, complement each other structurally.

The main element of the main border is the tambour bowl. Tanburs vary in appearance; Nonetheless, the reason why this type of tambour was chosen in the composition is that it is more suitable for the decorative form. The face of the tanbur, which has a unique structure, is presented as the main element, while the head is presented as the "bend" connecting the cymbals to each other. Here, the head is shown adjacent to the body of the instrument, as there is no need for

the arm of the musical instrument when working on the ornament. In addition to this element, the stylized ornamental forms of the two kemenches are connected to each other with the body parts to form a single element; Nonetheless, unlike the tanbur instrument, the arm and head parts of the Kamancha are also shown. Both elements obtained become part of the rapport worked into the border; Nonetheless, another instrument, a stringed instrument, was also used to complete the rapport. The Saz is placed vertically after the Tanbur element. The end result is an interesting rapport, consisting of a the Saz, four tanburs and four kemenche instruments coming together in pairs to form a single instrument. A stylized form of the Tambourine, a percussion instrument, is placed at the four corners of the main border. A stylized version of the Zurna wind instrument is used in the border stripe. The tool is thought to be more suitable for use in supplements due to its simple shape.

The Zurna instrument used in the addition of the carpet is combined with the headboard to create a small, long element and is repeated along the addition line.

The small border that forms the border strip is decorated with percussion instruments called "double drums" which have an interesting structure. Information about this percussion instrument has also been provided above. We can say that the double drum, as we know it, consists of two small bowls and two sticks used to play the rhythm. Here we see that both the instrument and the sticks are stylized and implemented. The main addition to the small border is as rapport: The "double drum" element, its bars in the shape of a crossed "X", and another "double drum" element.

The "rat's tooth" embroidery used to separate the borders of Azerbaijan carpets was also used here. Therefore, if we look at the border strip as a whole, we see a depiction of a small ensemble consisting of stringed, percussion, and wind musical instruments.

Stylization of musical instruments not only increases their aesthetic value but also serves to artistically express national identity and cultural heritage. In this context, the grouping of folk instruments

opens new perspectives in terms of research and practice and is considered an important step in enriching the creative process.

The main principle in the stylization of musical instruments is to adapt them to visual simplicity and decorative aesthetics while preserving their basic functional and aesthetic characteristics. Stylization allows each instrument to be presented as a symbolic and decorative element without changing its structure. This process creates new opportunities for the incorporation of musical instruments into carpet weaving compositions.

**As a result, the main provisions of the dissertation have been summarized:**

1. Investigate new motifs and compositions that emerged in the second half of the 20th century and the 21st century, stylizing them in a way that suits the simple imagination of folk artists, transferring new elements that play a special role in their lifestyles and daily lives and small scenes they see in real life onto carpets;
2. Investigate into ornamental and plot compositions that emerge in new contexts by adding new elements and motifs to existing carpet compositions based on the weaver's pure imagination;
3. Investigate of new content and structured ornaments and motifs applied to carpets by professional carpet artists in Azerbaijan from the second half of the 20th century to the present;
4. Investigating and analyzing the new elements that determine the structure of the new composition applied by professional carpet artists during the period covered by the study;
5. Stylization of Azerbaijani musical instruments and their application as ornaments on carpets and determination of their role in the field of ornamentalism;
6. Each of the carpet samples painted by various professional artists and folk craftsmen was analyzed, the writings on carpet art were summarized, and the scientific and theoretical literature on modern art criticism was examined.

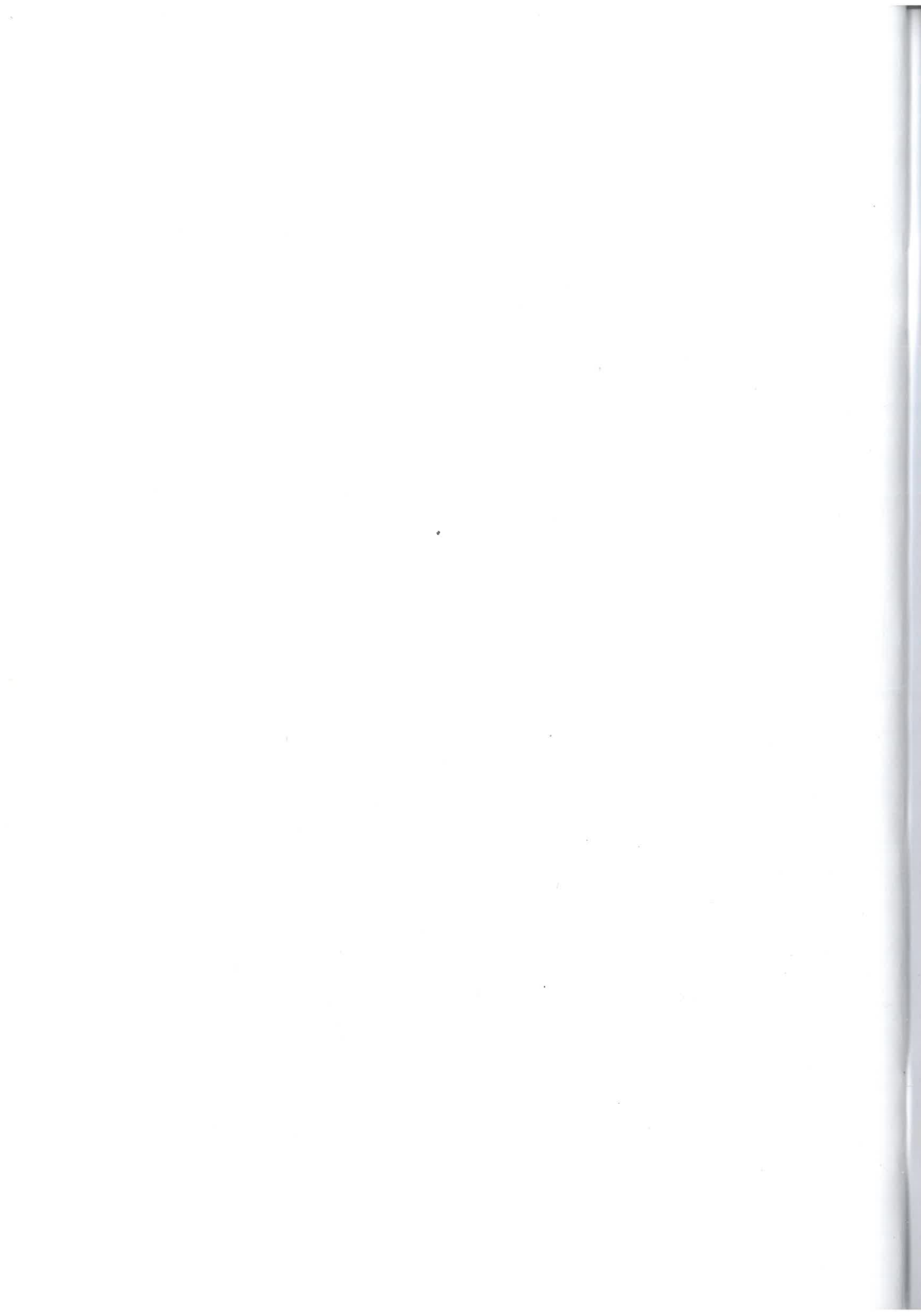
**The author's published articles on the subject are as follows:**

1. Azərbaycan xalçalarında yeni ornamentlərin işlənmə prinsipləri.// Təsviri və dekorativ – tətbiqi sənət məsələləri. № 21. Bakı – 2019, s.66 -71.
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