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ZOHAI B HASSAN SAIN

**12TH INTERNATIONAL
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RESEARCH CONGRESS
ON HUMANITIES AND
SOCIAL SCIENCES
PROCEEDINGS BOOK**

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IMAGE OF “SHUSHA” IN THE CREATION OF AZERBAIJAN PAINTERS

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Xülasə

30 il ərzində ermənistanın Qarabağda etdiyi cinayətlər, məscidlərin təhqir edilməsi, ərazilərin minalanması, müharibənin sülhlə bitməsinə zərbə vururdu. 2020-ci il 27 sentyabr tarixində ermənistanın növbəti dəfə atəşkəsi pozması nəticəsində Azərbaycan ordusu ərazilərinin bütövlüyü uğrunda mübarizəyə qalxdı. 44 gün ərzində baş verən müharibə 2020-ci il 8 noyabrda Şuşada üçrəngli Zəfər bayrağının ucaldılması ilə tariximizə yazıldı. Qazanılan Zəfər ölkəmizin bütün sahələrində çalışan yaradıcı insanlar üçün ilham mənbəyi oldu. Müasir Azərbaycan təsviri incəsənətində “Zəfər” və “Şuşa” ikonografiyalarının avtoportretləri yaradıldı. Rəssamlarımız mədəniyyət paytaxtı Şuşaya maraqlı əsərlər həsr edirlər. Bu məqalədə Mir Azər Abdullayev “Şuşanın dağları başı dumanlı”, Pakizə Mirzəyeva “Xarıbülbul”, Ülviyyə Həmzəyeva “Şuşada öpüş”, Əsmər Nərimanbəyova “Şuşa”, Kamila Muradova “Şuşa ətrafında dağlar”, Vidadi Qafarzadə “Şuşam” əsərləri sənətsünaslıq kontekstində təhlil edilmişdir.

Açar sözlər: Azərbaycan, Qarabağ, Şuşa, təsviri incəsənət, Zəfər

Abstract. For 30 years, the crimes committed by Armenia in Karabakh, the insulting of mosques, the mining of territories, had an impact on the peaceful end of the war. On September 27, 2020, as a result of Armenia’s violation of the ceasefire once again, the Azerbaijani army fought for the integrity of its territories. The 44-day war was recorded in our history on November 8, 2020, with the raising of the tricolor Victory flag in Shusha. The victory won became a source of inspiration for creative people working in all fields of our country. Self-portraits of “Victory” and “Shusha” iconographies were created in modern Azerbaijani fine art. Our painters dedicate interesting works to the cultural capital of Shusha. In this article, Mir Azer Abdullayev’s “Mountains of Shusha are Misty”, Pakiza Mirzayeva’s “Kharibulbul”, Ulviyya Hamzeyeva’s “Kiss in Shusha”, Asmar Narimanbeyova’s “Shusha”, Kamila Muradova’s “Mountains around Shusha”, Vidadi Gafarzade’s “My Shusha” were analyzed in the context of art criticism.

Keywords: Azerbaijan, Karabakh, Shusha, fine arts, Victory

The geographical location of Azerbaijan has always been chosen for its richness. The people with a rich history, culture and geography have given priority to multicultural values. Karabakh, distinguished by its rich wealth, has always been attacked by foreign invaders. In the 1990s, after Azerbaijan regained its independence, it faced the threat of the Armenian army occupying Karabakh. For 30 years, the crimes committed by Armenia in Karabakh, the insulting of mosques, the mining of territories, had an

impact on the peaceful end of the war. On September 27, 2020, as a result of Armenia's violation of the ceasefire once again, the Azerbaijani army fought for the integrity of its territories. The 44-day war was recorded in our history on November 8, 2020, with the raising of the tricolor Victory flag in Shusha. The victory won became a source of inspiration for creative people working in all fields of our country. Self-portraits of "Victory" and "Shusha" iconographies were created in modern Azerbaijani fine art. Our artists dedicate interesting works to the cultural capital of Shusha.

Mir Azer Abdullayev surrounded dreams that came true with pomegranate seeds in his work "Shushan mountains with foggy heads" (fig 1). Shusha, our cultural capital, was presented as an image of an elegant woman distinguished by her beauty and bright clothes. The Shusha mountains, whose head is surrounded by the Victory fog, are adapted to the green color of the buta ornament and the holy religion of Islam.



Fig 1. Mir Azer Abdullayev "The mountains of Shushan are misty" (2022) (canvas, oil paint, 130x75 cm)

In the work "Kharibulbul"(fig 2) Pakiza Mirzayeva addressed the image of a woman in traditional national dress. The freed nightingale, birds and colorful nature miss their homeland and welcome their natives with joy after many years.



Fig 2. Pakiza Mirzayeva "Kharibulbul" (canvas, oil paint, 60x80 cm)

Shusha, distinguished by its history and rich culture, has been chosen for its beauty and the talent of its people in all centuries. Ulviyya Hamzayeva, who densely depicts historical monuments, carpets and sights within the composition, named the love of two young people for each other in the central part as the scene of "Kiss in Shusha" (fig 3).



Fig 3. Ulviyya Hamzayeva "Kiss in Shusha" (canvas, oil paint, 300x150 cm)

It was destroyed after the occupation of Shusha by the Armenian army in the 90s. Armenia wanted to erase the traces of Azerbaijanis from the historical city. Asmar Narimanbeyova presented to the audience the revival of the beauty of Karabakh and the revival of nature in the work “Shusha” (fig 4).



Fig 4. Asmar Narimanbeyova “Shusha” (2022) (canvas, oil paint)

Kamila Muradova, in her work “Mountains around Shusha” (fig 5), especially emphasized the “Jidir plain”, the decoration of the historical city surrounded by steep rocks.



Fig 5. Kamila Muradova “Mountains around Shusha” (2021) (canvas, oil paint, 200x150 cm)

In the work “My Shusha”(fig 6), the mother, who was displaced from her homeland after many years, embraced her native land, greeted her village from the destroyed house, and was brought to life by the brush of Vidadi Gafarzade.

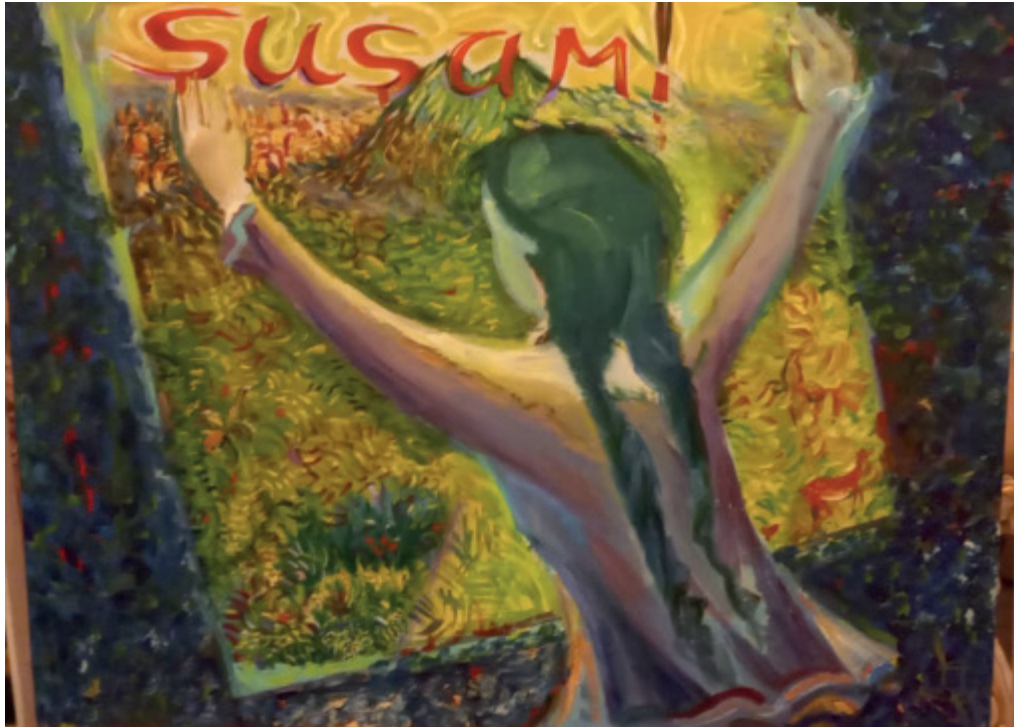


Fig 6. Vidadi Gafarzade “My Shusha” (canvas, oil paint)

The image of “Shusha” lives on in the works of Azerbaijani artists as a symbol of victory of the victorious nation, passing on our heritage to future generations.

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