



The XXVII International Scientific Symposium

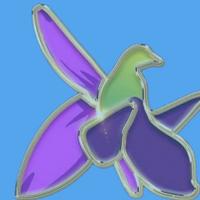
THE XXVII INTERNATIONAL SCIENTIFIC SYMPOSIUM

"YOL VER TÜRKÜN BAYRAĞINA !"

dedicated to the 130th anniversary of Ahmad Javad



YOL VER TÜRKÜN BAYRAĞINA !



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mistik ton özünü göstərir. Bu dövrdə o, intuisiyanın rolunun şişirdilməsinə meyl edir, yaradıcılığın şüuraltı məqamlarının şişirdilməsinə meyl edir. Poetik yaradıcılığın zəruri şərti kimi mustik ekstazı əsas hesab edir. Lakin sonralar "Xosrov və Şirin" poemasını yazarkən o yaradıcılığı intellektual proses kimi qiymətləndirir, poetik əsərlərin elm, fəlsəfə, xalq rəvayətləri və əfsanələri, bədii ənənələri öyrənmədən yaranmasının təsəvvür edilmədiyi fikrinə gəlir". (Мустафаев, 1967: s.27)

Nizami Gəncəvinin şeirlərinin özünəməxsus kompozisiyası, süjet quruluşu, xarakter konturları, obrazlı dil və xüsusilə nəci humanist, fəlsəfi-estetik ideyaları yeddi əsrdən artıqdır ki, Yaxın və Orta Şərqi demək olar ki, bütün xalqlarının fəlsəfi düşüncələrinə təsir etmişdir. Nizami Gəncəvi "Xəmsə"də bədii-estetik fikri musiqi nəzəriyyəsi və praktikasını yüksək inkişaf etdirmişdir. Nizami yaradıcılığında musiqi mövzularının tədqiqi xüsusi sahələrə ayrılır: a) ictimai-siyasi həyatda musiqi, b) musiqinin bədii-estetik dəyəri, c) icra ənənəsində musiqiçinin rolu və yeri, d) musiqi alətləri, e) musiqi-teokratik aspektləri.

Bu mənada Nizaminin bütün əsərləri, xüsusilə "İsgəndərnamə" poeması bədii-estetik fikirlər ensiklopediyası kimi misilsizdir, milli və bəşəri mədəniyyət aləminə aparır. Böyük mütəfəkkirin əsərləri ilə yaxından tanış olduqca belə qənaətə gəlicən ki, həqiqi incəsənət-poeziya, musiqi, təsviri sənət həyatı, həqiqəti əks etdirməli, idrak vasitəsinə çevrilməli, xalqın mənəvi duyğularının tərcümanı olmalı, yeri gələndə ən təsirli məlhəm kimi müalicə funksiyasını da yerinə yetirməlidir. "Təqdirəlayiq cəhətlərdən biri də budur ki, Nizami ayrı-ayrı əsərlərində xalqımızın qədim musiqi mədəniyyətinin tarixindən, inkişafından bəhs edən məsələlər üzərində də dayanmışdır. Onun əsərlərində mizrabla, kamanla, nəfəslə çalınan, habelə zərb alətlərinin ən qədim nümunələrindən söhbət açılır. Ud, rud, rübab, saz, çəng, qanun, kamança, ney, musiqar, şeypur, kərənay, nəfir, şah-nəfir, kus, təbil, doxul, dəf, dairə, zəng, zindan, nağara və digər musiqi alətlərini yaradan və yüksək ifaçılıq məharəti göstərən sənətkarlardan, onların ifa etdiyi havaların estetik təsirindən bəhs edən misralar, poetik ümumiləşdirmələr zövq oxşayır. Nizaminin "İsgəndərnamə" poeması incəsənətin estetikasını, estetik təsirini açıb göstərməkdə çox qüdrətli didaktik vasitədir, -desək, daha doğru, daha əhatəli olar. Poemanın "İqbalnamə" bölməsinin "Əflatunun çalğı aləti qayırması" hissəsi də diqqəti cəlb edir." (Xəlilov, 2021).

"Xosrov və Şirin" əsərində mütəfəkkir şair təbiət və cəmiyyətin gözəlliyi məsələsinə də toxunmuşdur. Poemada bədii həqiqət, fantaziya, reallıq məsələləri haqqında qiymətli fikirlər söyləmişdir. O göstərir ki, yalan incəsənətin təbiətinə tamamilə yaddır.

Nəticə

Beləliklə, Nizami Gəncəvi öz yaradıcılığında poeziyanı fəlsəfə ilə birləşdirmişdir. O, öz əsərlərində varlıq və idrak, siyasət, estetika bədii yaradıcılıq nəzəriyyəsinə xüsusi diqqət yetirmiş, tarixi-fəlsəfi ədəbiyyatda xüsusi yer tutmuşdur. Buna görə də onun fəlsəfi -estetik dünyagörüşü Azərbaycan filosofları A.Makovelski, H.Hüseynov, V.Zahidov, Ş.Məmmədov, Ş.Mirzəyeva, C.Mustafayev, Z.Məmmədov, R.Nurullayev, H.Araslı, Z.Quluzadə, eləcə də görkəmli şərqişünaslar E.Bertels, A.Krimski tərəfindən araşdırılmışdır.

Ədəbiyyat

1. Azərbaycan Respublikasında 2021-ci ilin "Nizami Gəncəvi İli" elan edilməsi haqqında Azərbaycan Respublikası Prezidentinin Sərəncamı. (2021). 05 yanvar.
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FACTORS AFFECTING THE FORMATION OF CHARACTERISTICS OF THE INTERIOR DESIGN IN RESIDENTIAL HOUSES

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Abstract. Throughout history, mankind has had the opportunity to rest in his own dwelling, after daily work. As long-established settlements, including houses, change in shape, so does the interior of houses in terms of style and decoration. In the ever-changing and constantly evolving modern world, interior design fully reflects people's mindset and lifestyles, paving the way for new research in various fields of anthropology.

This makes it necessary to study the main factors affecting the formation of the internal sphere from the point of view of cultural anthropology.

There are many differences in the interior and exterior of houses in modern cities. These differences are caused by a number of factors and manifest themselves in different ways throughout history. The study of the structural foundation, improved interior and etc. of the residential houses built on the national traditions is very important for revealing the extent to which ethno-cultural features have undergone changes or ceased to exist over different periods. These studies play an indispensable role in clarifying the lifestyle, adaptation and development trends of the Ethnos.

Key words: interior; ethnocultural factors; cultural anthropology; anthropology; ethnography.

Factors such as socio-economic and cultural level of the people, folk traditions, family life, economic activity, material and technical availabilities, construction equipment and materials, natural and geographical conditions of the area, etc. play a decisive role in the interior of residential houses. These factors vary depending on the region in which the dwellings are located and allow for dissimilarities in apartment design. "With the influence of these factors, people's dwellings were of different types, and have gone through a long historical evolutionary process from natural caves (zaga, kaha, daran, shelter, kuhul) to modern dwellings" (Azerbaijan Ethnography, 2007).

The factors affecting the interior design can be grouped by various criteria and analyzed the differences according to historical periods. Thus, the factors that play a role in the formation of home design can be studied under two main headings: natural-physical environment and socio-cultural environment.

As a result of our surveys, we can say that according to the majority of respondents, it is socio-economic differences that mainly affect the formation of the interior in modern times. These differences, which have historically arisen with the emergence of a class society, are reflected in the interior at first glance, and the interior decor varies according to living standards and space. For example, simple, inexpensive furniture and accessories are used in rural areas, while relatively expensive, complex furniture and items are used in large cities. The interior decoration of the House of a financially rich family differs from the living space of a medium and low-income family. Families with high economic standards use luxurious and expensive furniture and various items in the interior. And those who have less material resources decorate their homes according to their standard of living. According to the social status of the family, the number of rooms, size, in short, the scheme of the house is determined. However, it is not right to associate the diversity of the interior with economic factors alone. For example, in houses where people with the same economic resources live, interior design might differ as it is shaped by influence of taste, ethnic and religious affiliation, psychological factors, etc.

One of the most interesting social and cultural factors affecting the interior design and cultural anthropology is the cultural development of home residents. So, in the perfect management and decoration of the house, the education of the landlord and formation of his worldview and taste on this basis come to the fore. That is, education and the world view lead to awareness of aesthetic criteria through various books, magazines and courses on Interior Design, increase knowledge on the purchase and use of furniture and accessories.

It is easier for a tasteful homeowner to choose the right items according to the needs and comfort of family members. Aesthetic sense enhances the compatibility of color shades, design styles and other artistic qualities required for interior decoration. The decoration of a house can reflect a person's ethnic and religious affiliation, personality, taste, aesthetic sense, psychology, and in a sense, age and culture. The composition of colors in the interior, furniture arrangement, accessory decoration, etc. is in harmony with the tastes of family members. For example, the use of antiques, religious attributes, national ornaments, old paintings, and furniture decorated with carvings and patterns reflects the culture and tradition of a particular family.

One of the factors reflected in the interior is psychological nuances. According to Erdogan S., psychology is a field of science that studies the causes of human and animal behavior (Erdogan S., 2009). Person, as social being, feels psychological needs such as "acceptance", recognition and self-development by the social environment he is surrounded by. One of the important points in human life, based on these needs, is "spatial psychology", meaning his understanding of the the space he exist (Tashkesen M.G., 2009: p.49). These needs for the interior design include social, aesthetic and privacy needs, and so on. For example, a home reflects homeowners` relationships with each other, their lifestyle, and the family structure they own. In the space around him, man is looking for aesthetically pleasing features in features such as shape, texture, color and size. Aesthetics is a manifestation of the concept of beauty in the human mind and emotions and is directly related to the socio-economic environment in which a person is surrounded (Tashkesen M.G., 2009: p.79).

The first nuances to consider when talking about aesthetic choices are about furniture and color. The function of the selected furniture in the interior is to meet daily needs in accordance with the lifestyle. One of the noteworthy points here is the selection of furniture on the basis of anthropometric indicators of the ethnoses, which is one of the research objects in ergonomics. From Michelangelo to Le Cobusier, systematization was carried out taking into account human anthropometric indicators at all times.

We can explain ergonomics as harmony with the physical world in which a person lives. Man adapts to ever-changing environments and conditions. That is, without adaptation, a person may face certain difficulties, including diseases. Ergonomics and interior design, two separate concepts, in fact complement each other. Ergonomics is a field that targets human comfort in production, in the interior of houses, in various purpose designs (workplace, restaurant, hospital, etc.). In short, we can explain ergonomics as a design based on people's physical characteristics.

In the formation of the internal sphere in ergonomics, anthropometric indicators corresponding to ethnoses are taken as a basis. For example, tall people need a bed longer than the standard in the interior, the size of the furniture. The peoples of Western Europe, America and Asia differ in their average height, which is reflected in the size of the interior of the house, stairs, doors and passages, furniture, and so on. At this point, you can also look at the kitchen interior. Thus, the size and location of countertops and cabinets in the kitchen, etc. are designed taking into account the general anthropometric dimensions of the ethnoses.

However, when talking about psychological factors, it should be noted that it is not only the necessity that affects a person's choices. Luxurious styles, both in the interior and in the exterior, sometimes stem from the psychological "acceptance", "superiority" and "ambition", in addition to necessity.

Natural needs are essential needs that, if not met, affect a person's physical and mental functioning and disrupt his or her daily life. Needs that are formed under the influence of human inclinations of desire, wish, and pleasure, and are not of a physical or mental nature, are artificial needs (Sever M., 2021). That is, man, as a biological and social being, expands the range of consumer needs under the influence of psychological factors in addition to the necessary biological and cultural needs. In everyday life, this situation can be observed in the interior with luxurious furniture, expensive chandeliers and technical gadgets. In addition to their purpose, these elements, which are also considered social indicators, are exhibited by people in the interior, mainly in a place where everyone can observe, for example, in the living room. This, in turn, leads to increased "competition" between people and changes in the economic chain of supply and demand.

Of course, the luxury design in the interior is directly related to the material opportunities and the general psychological characteristics of the people. For example, Qatar, one of the richest countries in the Middle East; Macao, a port city on the southern coast of China; the Grand Duchy of Luxembourg, the leading consumer city in Western Europe; Singapore, a muslim city-state known for its trade and luxury; the State of Peace Brunei, the Principality of Monaco, Kuwait, the United Arab Emirates, Saudi Arabia and Hong Kong are distinguished by luxury interior design. Given the rapid spread of information through electronic resources in the modern era of high technology and the impact of intercultural integration on ethnocultural factors, we can say that interior innovations play an important role in the development of thinking and traditional lifestyles of other ethnic groups, spreading from West to East and vice versa.

One of the psychological factors influencing the formation of interior features of residential houses is the choice of color. The choice and use of colors in different spaces, including the interior of houses, is not accidental. Given that a large part of human life is spent indoors, it is necessary to clarify the effect and role of colors used in the interior. Color is one of the indicators of a person's relationship with the environment and psychology, and forms the basis of various studies in anthropology and psychology. For example, based on the interior of the house and the prevailing colors, it is possible to form an idea of the mood and lifestyle of the homeowner.

Colors are capable of giving people a sense of fear, pain, boredom, joy and calmness. The colors used in the interior vary depending on the geography, lifestyle, religious beliefs and psychology of the ethnic groups. For example, people living in areas with cold climates prefer "cold" colors such as blue, green, gray, white, purple, etc. in their interior while people living in hot climates prefer "warm" colors, such as red, orange, yellow, pink, etc. (Yilmaz U., 1991)

A person not only perceives the space he is in as a physical reality, but also feels it, connects with it, and expresses his feelings with some changes. Privacy, interpersonal relationships, the extended or nuclear family structure, the prestige of the family in society, neighborly relations, and religion are some of the factors that can affect a home's interior. In societies that adhere to religious values and maintain a conservative and introverted lifestyle, the concept of privacy plays an important role in the organization of space. The concept

of privacy is taken into account in the form, location, orientation, organization of the interior details of the house.

That is, religious belief systems have a unique effect on the interior, causing diversity. For example, in Islamic architecture, feelings such as naturalness, beauty, spiritual peace, simplicity and modesty are reflected, while nuances such as luxury, prodigality and extravagance are not accepted (Erkan E.). On the other hand, the use of framed religious texts as decorative elements and ornaments in the interior, prayer rooms can be considered as a manifestation of Islam. In Christianity, Buddhism, Judaism and other religions, this is also the case with icons, religious paintings, statues, candles and so on, which play a role in the formation of the interior.

Another main factor influencing the interior of houses is the designs with ethnic differences, national patterns that are characteristic to the traditions of the people or culture. The ethnic style is more like a light stylization of the main features of the house. That is, in this case, ethnic factors can be reflected through certain accessories without the need to decorate the walls, floor and ceiling. Ethnic ornaments in both traditional and modern homes help the researcher to create a certain idea about the unique history, traditions and customs of the people. For example, in the interiors of traditional Azerbaijani houses there are "shabaka" and "buta"(boteh) ornaments, chests, cradles, niches, recess, wall openings, fireplaces, etc. Although some of them have been replaced by new elements such as furniture, etc. in modern times, carpets, national attributes, light colors and simplicity in the interior still show themselves.

Approaching these differences in the interior in a comprehensive way, it is necessary to emphasize another processes, which are globalization, migration, urbanization, assimilation, consolidation and transformations. "There is no ethnos in the world that has not undergone serious transformations in the last century. Socio-economic transformations in a large part of the Eurasian space, which have significantly changed the ethnic landscape of many countries in recent decades, globalization of the economy and culture, intensification of migration flows have strongly influenced the state and prospects of ethnic culture of many nations. It is clear that such events do not go unaffected to the norms of behavior, customs and traditions, language, and the complex we call ethnic culture in general." (Mammadli .A.A., 2017). Of course, this, in turn, can result in the "assimilation" of national traditions within a single global element. Gradual decline of ethnic factors in the interior of houses in recent years, the emergence of interest in Western style, the inclusion of studio kitchens in the interiors of Azerbaijani homes, which do not correspond to national characteristics, and so on. can be given as examples. "In response to the dominant impact of globalization, a number of countries have developed a strong tendency to preserve their identity based on symbolic, value and institutional forms of cultural heritage." (Mammadli .A.A., 2017).

If we look at history, the existing socio-political structure, construction materials and climate also affect the formation of settlements, among the natural-physical factors that establishes the interior. Geographical location and climatic features among the subjects covered by the natural-physical environment direct the formation of the interior as a determining factor in the designs. General features are observed in the material and spiritual culture of ethnoses living in the geographically close area, as well as in the interior.

There has been a direct connection between the climatic features of the region and the form of construction, the direction of the building, construction equipment, materials and interior in all states of history. For example, Mayan settlements in Latin America were usually located near natural water bodies, with people living in one-room, high-roofed huts. The Aztecs houses were mostly built of reeds, plastered with mud, and the roof was covered with agave leaves and straw. Eskimos from North America lived in small huts of three or four relative families. In ancient times, the main winter house of all Eskimos had stone walls. The Aleut houses were built of whale bones, with no doors and windows, and 10-40 families could live there. This situation, which is directly related to the climate, was observed not only in the houses, but also in the areas of food, clothing, etc.

As we have mentioned, another factor influencing the formation of the interior is the materials used in the construction of houses. For example, "The diversity of the natural-geographical and climatic conditions, as well as the topographic structure of Azerbaijan, has provided ample opportunity for the effective use of different types of construction materials." Traditional construction materials used by the population consisted of stone, wood, clay, brick, plaster, lime, tile, asphalt petroleum, reed, cane, stick, felt and others. These materials were used depending on the financial situation, economic activity and the relief of the area" (Azerbaijan Archeology, 2007: p.45). Research suggests that which of these materials is most commonly used is proportional to their availability in the residential area.

Thus, taking into account the factors influencing the formation of the interior of dwellings, it can be concluded that interior design may seem like a simple process at first glance, but in essence it is a complex,

pragmatic process formed under the influence of almost all areas of human life. Although this process seems to be completed only by choosing style, color, different decorative items, in fact, it combines several important factors.

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AZƏRBAYCAN XALQININ MƏDƏNİ ÖZÜNÜİDARƏSİNİN TƏMİN OLUNMASI VƏ MİLLİ- MƏDƏNİ MUXTARİYYƏTİN ƏLDƏ EDİLMƏSİ MƏSƏLƏLƏRİ “TƏKAMÜL” QƏZETİNİN MATERİALLARINDA

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Abstract: At the beginning of the 20th century, the struggle to ensure the cultural self-government of the Azerbaijani people became more systematic. The media of the period, which studied in the article had different views on this issue. We will try to consider these relations on the example of the “Takamul” newspaper. The position of the hummatists in the “Hummat” newspaper was later continued in the “Takamul” and newspaper. “Hummat” was a newspaper that took a firm stand for the national cultural autonomy of the Azerbaijani people. The “Takamul” newspaper was a kind of press body that kept alive the ideas of the “Hummat” newspaper and even further developed these ideas. If you look at the articles in the newspaper, it is clear that, unlike the members of “Devet-Koch”, they were more effective in the issue of national and cultural autonomy. In other words, it was one of the Azerbaijani-language newspapers trying to ensure the cultural self-government of the people. But when we are looking at the materials of the “Devet-Koch” newspaper, it is clear once again that this newspaper has a slightly different view on the issue of national-cultural autonomy from the “Hummat” and “Takamul”. In other words, he tried to draw as far as possible from the issue of nationalism and draw a middle line between Muslims and Armenians in accordance with his main goal. Of course, this position did not bring any success to the newspaper, and after a short period of activity, he ended his life in the year of its establishment.

Key words: Azerbaijani people, the national-cultural autonomy, the press, Hummet, Devet-Koch və Takamul.

“Təkamül” qəzetinin materiallarında

1906-cı il 16 dekabr tarixindən 1907-ci il 26 mart tarixinə qədər cəmi 14 nömrəsi çap olunan “Təkamül” qəzetinin materialları da tədqiq olunan problem üçün maraqlı materiallarla zəngindir. Qeyd edək ki, “Təkamül” Rusiyanın milli əyalətlərində leqal nəşr edilən 14 mətbu orqanından biri idi (Hüseynov, 1988: s.98). Bu qəzeti yaratmaq hümmətçilərə asan başa gəlməmişdi. Yeni qəzetin nəşri üçün hümmətçilər