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**FEATURES OF THE IMPLEMENTATION
OF THE RHOMBUS FIGURE
IN AZERBAIJAN ORNAMENTAL ART**

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The purpose of the research is to examine the features of the embodiment of the rhombus figure in Azerbaijani ornamental art. Research methodology. The methodological in this article are based on the determinants of ornamentation, which are a necessary and expedient basis for the study. The methodological vectors in this article are based on the postulate that such a concept as ornamentation is considered both as an applied property of an artefact, on the one hand, and the meaningfulness of the ornamental principle of development, on the other hand. The article emphasises that the correlation of a specific material with the methods of their analysis allows optimising the research. The scientific novelty of the enterprise, given in this article, concludes that the first rhombus figure in the ornamental context of Azerbaijani carpet art is distinguished as the formulaic units with the peculiarities of the functionalities. Conclusions formulated in the article on the peculiarities of the semantics of the rhombus figures allow revealing the dynamics of the development of ornamentality in the decorative-applied art of Azerbaijan. The system of ornamental content, expressed through one of its elements — the rhombus figure — testifies to the national specificity, which is great in the characteristic context of carpet art. Effective for research is the degree of variability of the shape of a rhombus. Fixation of ornamental types and it is the rhombus model allows recreating the formation mechanism.

Keywords: ornament; art; culture; rhombus; model; formula; carpet; history

Introduction

One of the scientific priorities in contemporary art history is considering Azerbaijani artistic culture in the context of ornamentation. In modern art history, the problems of studying Azerbaijani ornament acquire a multifaceted nature. Certain factors dictate this circumstance. This article notes the historical specification of the manifestation of ornamentation, the determinants of ornamentation in the morphological system of Azerbaijani art, the parallelism of meaningful vectors in the ornamental structure.

The scientific novelty of the enterprise, given in this article, concludes that the first rhombus figure in the ornamental context of Azerbaijani carpet art is distinguished as the formulaic units with the peculiarities of the functionalities.

Purpose of the article

The purpose of the article is to study the peculiarities of the embodiment of the rhombus figure in Azerbaijani ornamental art.

Main research material

One of the most common figures of Azerbaijani ornamental art is a diamond figure. Consider the example in which one of the main elements of the ornament is a rhombus figure.

Here are some options:

1. The structure of the middle field consists of rhombic structures;
2. Elements of a rhombic figure are placed on the corners and the sides of the carpet ornament;
3. Symmetrically arranged rhombus shapes form the basis of the composition;
4. The ornamental axis of the ornament has a rhombic structure;
5. Asymmetrically scattered ornamental elements of a rhombus, which have a definite dynamic effect;
6. Rhombic figures are lined up in a strict vertical row, and symmetrically repeating figures are filled;

7. The shape of a rhombus is filled from the inside with a specific ornament;
8. The contours of the rhombus are reproduced in a somewhat softened version with rounded edges;
9. The outline of the stroke of the central rhombus is numerous and different a variety of ornamental patterns;

10. From the edges of the rhombic figures, like the extension of the sides of this figure, various geometric elements diverge — lines, hooks, palmettes and others.

The rhombus figure, which functions as a central medallion, is capable of creating centripetal development around itself. Quite often, in the samples of carpet art, elements are reproduced that resembles the circulation of a spiral laid out on a plane. In other words, the rhombus shape quite often plays the role of generating the first impulse.

Let us emphasise that the rhombus shape is initially variable. Squares and rhombuses are variations of the same shape. So, a rhombus figure in an ornament can be represented by a triangle, a figure with cut corners, with a variety of edging — meander, hook-shaped, vector, etc. Rhombic shapes can be stretched in their contour, or, on the contrary, be as if flattened, acquire more vertically expressed forms, or rounded. The rhombus figure is reproduced and identified with its stereoscopic basis, cliché, and matrix with all metamorphoses. Let's consider some parameters.

The “Zeyva” carpet is based on a chain-link between two medallions (qoshakyol) along a vertical line and three along a horizontal one. Two square medallions on the vertical central axis of the “Zeyva” carpet have small rhombic shapes on the square's four sides. It is noteworthy that they are filled with a clear rhombus inside this figure and underline the rhombus with several contour elements. As a result, the square based on the carpet takes on the shape of a rhombus. Moreover, the two central units are linked by the middle ornamental element, which becomes common in the “qoshakyol” structure.

The principle of ornamental chain connection is preserved in the structure of large elements on the right and left sides of the medallion. Symmetrically located figures, which also function as a medallion, comprise the synthesis of the “Zeyva” carpets, characteristic of the ornamental patterns — a rhombus and an eight-pointed star. The connecting elements are a multi-piece rhombus shape with eight levels of edging.

According to carpet experts, this kind of ornamental cohesion arises due to the fact that the ornamental elements are closely, closely spaced to each other. Given the unconditionality of this provision, we will add the effect of such development processes as clinging and germination.

In the “Mollakamalli” carpet, the ornamental structure of the carpet is based on clearly expressed rhombic patterns. Three large rhombus figures are connected in the centre of the carpet. The crushing of the rhombus falls on the curb complex. The principle of the ornamental image “rhombus in rhombus” seems remarkable in this ornamental process. The figures are not simply “mechanically” inserted into each other. Each one is individual and distinguished by its original pattern. Thus, the upper and lower elements, located along the central vertical axis, are bordered with a “daraq” pattern; the following “dolanghac” pattern (meander) are enriched with a contour broken line. The central medallion is enriched with an additional border and an inner outline.

The border is composed of a rhythmically repeated rhombus figure, traced from the inside by a meander. The curb figures are framed with characteristic cogs, which fully corresponds to the ornamental content of the main “text” of the carpet.

A complex compositional system distinguishes Azerbaijani carpets. So, the carpet of the Shemakha carpet school “Shirvan” of the 19th century, kept in the Victoria and Albert Museum in London, has an elongated shape. The viewer's eye is drawn to four large diamond-shaped medallions located in the central field of the carpet. Medallions bordered with hook-like elements are widely found in the carpets of the Shirvan zone. The entire free space of the middle area is filled with diamond-shaped auxiliary elements” (Sadygova, 2013, p. 265).

The typological model of the rhombus has received a virtuoso embodiment in the Azerbaijani arts and crafts. Let me give you an example of the composition of the “Qollucici” carpets. In the analytical reconstruction of Latif Kerimov, “the composition of the middle field of carpets consists of several gels located one on top of the other, criss-cross; The principle of their construction is the crossing of four large arms with a direction” (Kerimov, 1983, p. 147). Such a delicate, exquisite ornamental solution of the rhombic model is characteristic only of Azerbaijani carpet artefacts.

The even movement of the rhombuses, optionally executed from the inside, is dynamised by the fragmentation of the main motive. So, the extreme parts of the carpet are a corner cut of a rhombus, and in a double line, the rhombus is divided into four squares. Variant repetition of the form enhances the expressive expression of the overall pattern of the carpet. Each diamond is edged with a comb-shaped frame. Spatial “layers” in Azerbaijani carpets are subordinate to each other but, at the same time, independently.

The visual equivalence of the ornamental elements creates a continuous “stream” of decorative information. In this process, it is the rhombus shape that determines the sequence of visual perception. The border is composed of a rhythmically repeated rhombus figure, traced from the inside by a meander. The curb figures are framed with characteristic cogs, which fully corresponds to the ornamental content of the main “text” of the carpet.

The determinants of the ornamental pattern with a rhombus figure are built on several levels of the artistic text. Thus, between the central elements of the carpet (medallions), there are a number of elements that dynamise the overall ornamental context. Let us first of all note the modifications of the “bird” motives. So, on the large stylised images “qushbashi” located between the medallions and at two points of the carpet — above and below, there are images of birds of small size but differing in their specificity.

Between the stylised images of birds, there are two more elements — this is an octagonal element, defined as the stylisation of the grape leaf and by the definition of the carpet weavers “chinar”. Lapidary, clarity, evenness, severity of the main field of the carpet are compensated by the ornamental energy of the borders. Variant reproduction of the main motives of the carpet is distinguished by small, rich, dynamic ornamental development.

The placement of the main ornamental, I would say, semantic figure — a rhombus — in the centre of the carpet field testifies to the importance of this figure. The expressiveness of the details that function in conjunction with this figure emphasises the importance of the central figure. The compositional space is divided into several structural units, which are based on rhombic figures.

By the degree of saturation of the pattern, the principle of ornamental grasping, Azerbaijani carpets are unique. Let me give you an example of the “Khile Afshan” carpet of the 18th century. The carpet pattern is created from a whole series of interconnected, maximally varied patterns, synthesising the figure of a rhombus and an eight-pointed figure.

The outstanding scientist Latif Kerimov emphasised the important communicative role of the “corner” fragments of the central rhombus — the medallion — in the composition of carpets. So, carrying out an artistic analysis of the Cuban carpet “Alikhanly”, the scientist writes: “... on the sides of the middle field and at the end of it, halves of gels are placed; As a result, it becomes clear that the middle field is in the background compared to the curb; Thus, the common border, the border strip comes to the fore, the gels are in the background, and the background of the middle field is in the third plan; This means that if we mentally remove the frame surrounding the middle field — the border, then under it we will see the continuation of the middle field and the second half of the cut off gel and the gels will appear already intact” (Kerimov, 1983, p. 179).

Interestingly, the ornamental figure “taxing” (grape leaf) can be interpreted as a synthesis of rhombus and eight-petalled flower patterns. We find a vivid confirmation of this in the “text” of the Cuban carpets “Ugah”. The clearly woven rhombus in the centre of the ornamental figure “taxing” encloses eight-pointed patterns inside itself. The main element of the carpet is the rhombus, which has numerous modifications here. It is no coincidence that, according to Latif Kerimov’s observations, the Ugah Cuban carpets are identical to the Turkmen carpets called Bashir. And the crushing of the rhombus into triangles, the expressiveness of zigzag lines, filling the rhombus with various shapes, colours, and interactions with the context.

The expressiveness of the rhombic stereobase is directly related to the frequency of repetition, and the density of the ornamental context, and the specificity of the rhombus figure, which is distinguished by the minted, sharpened corners of the rhombus. All this, inscribed in the general context, correlates with the clarity and definiteness of the spatial “drama”.

The image of a rhombus, popular in folk ornament, combined with the corners of a rhombus, creates the illusion of an openness of the ornament.

In Cuban “Zagly” carpets, numerous and varied elements of a rhombic shape are placed between the “sajayat” ornamentation. This type of pattern is known to be a specific feature of “Zagly” carpets. There are carpets in which diamond-shaped medallions are presented with a sajayat pattern on parity bases.

Undoubtedly, Latif Kerimov is right that in the “Gonakh-kend” carpet the central medallion is not a figure of a cross. In our opinion, this is a rather complex artistic depiction of a rhombic stereoscopic base, which precisely by its complexity gives impetus to the “virtuoso” unfolding of the variant process.

An ornamental polygon with an inscribed rhombus is found in “Mughan”, “Chichekli Mughan”, “Qebele”, “Shirvan”, “Salyankhile”, “Daghkesemen”, “Qazakh”, “Qeyceli”.

In Kazakh carpets, a popular composition is diamond-shaped medallions combined with a fragment — half a diamond on both edges of the middle field.

It is also necessary to consider compositions with a diamond-shaped grid. The diamond from the background is transformed into the main drawing of the foreground and represents a symmetrically repeating rapport, the edges of which intersect with each other. The dynamics of this kind of structure is based on the principle of grasping,

which has the quality of “eternal” motion. In other words, the rapport stripes, located vertically or horizontally, are filled with rhombus shapes. A variety of colours enlivens the structure of clear rapport stripes. In the history of ornamental art, such grids were defined as hexagonal patterns and were used as the structural basis for more complex ornamentation.

K. Aliyeva emphasises the Turkic manifestations of the compositional scheme based on the rhombic grid in his works. Thus, the researcher writes: “... the type of compositional scheme is based on a rhombic grid that completely covers the middle field of the carpet; he is known as *bendy rumi*; It is based on the geometric scheme of folk carpets that used a mesh composition; The net composition was typical for both the Seljuk and Timurid carpets” (Aliyeva, 1988, p. 50).

Samples of a rhombic lattice ornament can represent both a fine background mesh and filling with large medallions — rhombuses of the entire surface of the carpet. The authenticity of the rhombic grid is substantiated by its discovery on the unique artefacts of Azerbaijan of the late II — early I millennium b.c. So, triangles as an element of a rhombus figure, modifications of this figure function on the ancient artefacts of Azerbaijan.

The grace of the ornamental pattern is combined with strict regular rows of rapports. The reproduction of the diamond grid has a huge variety of options.

Shirvan carpet with the image of densely laid floral ornament. It is important here to emphasise the process of growing one diamond shape into another. So, the bottom of the top rhombus becomes the top of the next downward rhombus.

A diamond-shaped net with a symmetrical arrangement of ornamental units, called “*Bendi-rumi*”, is the basis of such carpets of the Shemakhi school as “*Khirda Gyuli Kobystan*”, “*Israfil*”. Copper rhombic mesh. Carpet from Khotan, 19th century.

The rhombus shape also fulfilled the original function of the background. For example, in “*Qimil*” (Cuban school) carpets, the middle field is composed of a fine grid of diamond-shaped units. According to scientists, this kind of mesh is found only in Azerbaijani carpets “*Qimil*” and “*Qədiminarə*”.

The combination of diagonal, vertical and horizontal lines has its own characteristics. Due to the colour highlighting of the diagonal lines, this structural unit acquires equal rights with the vertical and horizontal structure lines.

Latif Kerimov called this kind of composition “*diamond-shaped shebeke*” (Kerimov, 1983, p. 140). The scientist gives the following decoding of this phrase: the composition consists of several short-distance rapports symmetrically located horizontally and asymmetrically — vertically (Kerimov, 1983, p. 139). Indeed, carpets of this type are reminiscent of colourful stained-glass windows with the same elements, located at close range, interlocking vertically. Such a composition gives the impression of a dense texture, saturated with identical rows of ornamental units.

Conclusions

Characteristics of the content of ornamental units, methods of interconnection, the creation of a general context as a result of integrity testify to important features in the ornamental art of the Azerbaijani people.

The ornamental art of the Azerbaijani people, with all the diversity of local schools and manifestations, has certain constant dominants of its functioning. I mean certain aspects of the semantic level, as well as structural principles. The analysis of the artistic system allows arguing the relationship and the priorities of unity in the art of Azerbaijani carpets. The combination of diagonal, vertical and horizontal lines has its own characteristics. Due to the colour highlighting of the diagonal lines, this structural unit acquires equal rights with the vertical and horizontal structure lines.

The peculiarities of the semantics of the rhombus figures allow to reveal the dynamics of the development of ornamentality in the decorative-applied art of Azerbaijan. The system of ornamental content, expressed through one of its elements — the rhombus figure — testifies to the national specificity, which is great in the characteristic context of carpet art. Effective for research is the degree of variability of the shape of a rhombus. Fixation of ornamental types, and it is the model of the rhombus allows recreating the mechanism of formation.

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**ОСОБЛИВОСТІ
ВТІЛЕННЯ ФІГУРИ РОМБА
В АЗЕРБАЙДЖАНСЬКОМУ
ОРНАМЕНТАЛЬНОМУ МИСТЕЦТВІ**

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Мета статті — вивчити особливості втілення фігури ромба в азербайджанському орнаментальному мистецтві. Методологія дослідження. В статті використано методи дослідження засновані на детермінантах орнаменталізації, які є необхідною і доцільною основою для дослідження. Методологічні напрямки даної статті засновані на постулаті, що, таке поняття, як орнаменталізація, розглядається як прикладна властивість артефакту, з одного боку, і осмисленість орнаментального принципу розвитку, з іншого боку. У статті підкреслюється, що співвіднесення конкретного матеріалу з методами їх аналізу дозволяє оптимізувати дослідження. Наукова новизна даної статті, полягає в тому, що вперше фігура ромба в орнаментальному контексті азербайджанського килимового мистецтва визначається як шаблонна одиниця з особливим функціональним навантаженням. Висновки. Сформульовані в статті особливості семантики фігур ромба дозволяють виявити динаміку розвитку орнаментальності в декоративно-прикладному мистецтві Азербайджану. Система орнаментального змісту, виражена через один з її елементів — фігуру ромба, свідчить про національну специфіку, яка є значущою в контексті килимового мистецтва. Ефективним для дослідження є ступінь мінливості форми ромба. Фіксація орнаментальних типів, а саме модель ромба, дозволяє відтворити механізм формування.

Ключові слова: орнамент; мистецтво; культура; ромб; модель; формула; килим; історія

**ОСОБЕННОСТИ
ВОПЛОЩЕНИЯ ФИГУРЫ
РОМБА В АЗЕРБАЙДЖАНСКОМ
ОРНАМЕНТАЛЬНОМ ИСКУССТВЕ**

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Цель исследования — изучить особенности воплощения фигуры ромба в азербайджанском орнаментальном искусстве. Методология исследования. В статье использованы методы исследования основанные на детерминантах орнаментации, которые являются необходимой и целесообразной основой для исследования. Методологические векторы в данной статье основаны на постулате, что, такое понятие, как орнаментация, рассматривается как прикладное свойство артефакта, с одной стороны, и осмысленность орнаментального принципа развития, с другой стороны. В статье подчеркивается, что соотношение конкретного материала с методами их анализа позволяет оптимизировать исследования. Научная новизна данной статьи, заключается в том, что впервые фигура ромба в орнаментальном контексте азербайджанского коврового искусства определяется как шаблонная единица с особенной функциональной нагрузкой. Вывод. Сформулированные в статье особенности семантики фигур ромба позволяют выявить динамику развития орнаментальности в декоративно-прикладном искусстве Азербайджана. Система орнаментального содержания, выраженная через один из ее элементов — фигуру ромба, свидетельствует о национальной специфике, которая является существенной в контексте коврового искусства. Эффективным для исследования является степень изменчивости формы ромба. Фиксация орнаментальных типов, а именно модель ромба, позволяет воссоздать механизм формирования.

Ключевые слова: орнамент; искусство; культура; ромб; модель; формула; ковер; история



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