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THE IMAGE OF NASIMI IN THE SCULPTURE

Abstract. The formation of artistic image of Nasimi in the sculpture of Azerbaijan is considered in the article. The composition and iconography of monuments, bas-reliefs and busts of Nasimi created by T.Mammadov and I.Zeynalov, M.Rustamov, S.Gurbanov, V.Nazirov, A.Guliyev and others in Baku, Shamakhy, Sumgait, Moscow and Kiev are analysed. There is drawn a conclusion that the works on the theme of Nasimi are built in two main conceptions of the urban figured portrait monument. On the one hand, it is a classical specimen of monumental statue, on the other hand – the urban monument saved from canonization and satiated with plastic metaphors.

Key words: Nasimi, artistic image, monument, iconography, composition.

Introduction. The formation of Nasimi's image in Azerbaijan art is connected with the impulse which appeared on the initiative of the national leader Heydar Aliyev at the beginning of 1970-es. Heydar Aliyev himself remembered on this occasion: "We have marked the 600th anniversary of Nasimi, erected a monument to him in Baku. The chairman of UNESCO took part in his jubilee. Then I had to go to Syria as a leader of delegation of the Communist Party. The president Hafiz Asad accepted us. In 40-50 kilometers from Aleppo there was built HES. We had to see this building. I asked to help me to visit Nasini's grave till the journey to HES. It's a pity, the officials of diplomatic mission couldn't prompt me where his grave was. In 2-3 hour searches there was found a guide who knew the place of Nasimi's grave. We went to this cemetery. Nasimi's descendant who looked after Nasimi's grave was waiting for us. The grave was in a very good condition. I got acquainted with the people of his clan, spoke to them and decided not to transfer Nasimi's grave to Azerbaijan. So Nasimi's clan continued in Aleppo and they were looking after his grave very well, there was no need to transfer it" [1].

In 1973 there was acted in a feature film “Nasimi” (producer H.Seyidbayli), in 1979 the first monument to the great poet was established in Baku, the artist Mikail Abdullayev created his picturesque portrait in 1972. Just these images in iconographic and in emotional plan determined the further line of the development of Nasimi subject in Azerbaijan art.

The interpretation of the main material. The first monument to Nasimi is the fruit of the joint creation of sculptors Tokay Mammadov and Ibrahim Keynalov. The monument established in a small garden in the centre of the city is well looked over on all sides. The poet's figure is depicted in a calm, proud pose with the head turned to the left and his hands put behind his back. Peculiarities of “modeling of the face with a high forehead, inspired glance of deeply placed eyes, firm, sorrowful picture of the mouth, the form of the head reveals” the inner world of “the poet, the man of strong will and tragic fate” [2, p. 36] – notes J.Novruzova.

The following portrayals of Nasimi not only in sculpture but also in painting, carpet art and on postage stamps preserve main features of the poet's iconography made up by his first works. It is an oblong oval of the face, high forehead, straight nose, careful well-groomed beard, glance directed into the distance. All the authors describe Nasimi as a man of middle figure in typical medieval garment and a head-dress. But what is surprising: all sculptural, picturesque and graphic images of the poet known to us show him with a little turn of his head to the left.

The monument recently established in Shamakhy, in the poet's Motherland has all these iconographic peculiarities. Here he is depicted not in full height, but by the line of torso. The poet's hands are on his breast so that the left hand embraces the right shoulder, but the right hand sinking down holds a roll of paper. The pleats of his dress supplement general plastic solution owing to which the composition acquires a compact form. The integrity of plastic forms advantageously differs Shamakhy monument from Baku monument, where a detail of the dress as if flying in the wind looks out of place, disturbing general silhouette of the statue. The pedestal representing the octahedral cylinder carried out of red-brown granite is salved very successfully.

Besides the monument considered now there was opened a memorial board with Nasimi's bas-relief in Shamakhy in the years of sovereignty. The static character and the stinginess, even the asceticism of plastic means differ the composition of the bas-relief. The iconography of the image engraved on the

bas-relief marks out only one peculiarity – here the head of the portraited poet is not turned to the left, the image is given en face.

The monument to Nasimi (2003) erected in Sumgait differs on principle from others according to the composition and iconography. A thin figure with angular shoulders as if he moves in the spectator appealing to him with a helpless gesture. The pedestal of the statue makes a form of the traditional stand for books in Moslem East – rachil. Visually, especially a great distance away, this form reminds a broadside shown in a section. There appears a metaphor of poetic word eternally swimming on stream of time. The sculptors Vagif Nazirov and Asim Guliyev are authors of the monument.

Let's pass to the chronology of the latest events connected with Nasimi's name. Since 27 up to 30 September, 2018 there was for the first time spent "Nasimi Festival. Poetry. Art. Spirituality" in Azerbaijan. Various measures, in particular the exhibition "Khurufiya": the art and identity". On November, 19 in Moscow State Institute of International relations there took place a solemn ceremony of the opening of Nasimi's bust. The vice-president and the head of Russian representatives of Heydar Aliyev Fund Leyla Aliyeva, the rector of MSIIR academician Anatoly Torkunov and the ambassador of Azerbaijan in Russian Federation Polad Bulbuloglu took part in the ceremony. Leyla Aliyeva expressed her gratitude to all organizers of measure and the bust's author sculptor Mahmud Rustamov.

The bust of M.Rustamov's work preserves general features of iconography peculiar to portrait monuments of figures of culture, art and literature of Azerbaijan. The bust manufactured in bronze is a classical specimen of sculptural solution of images of medieval characters, portrait peculiarities of which are not exactly known according to written or any other sources. The bust is almost a symmetric composition where signs of iconography of Nasimi's image are looked over. If to look attentively at this image, one can see that the bust erected in MSIIR preserves that feature which in mysterious manner connected the earliest works on Nasimi theme and influenced upon artistic solutions of his image. The question is, that here as in the majority of images of the great poet known to us, Nasimi's head is turned to the left and his eyes are also turned to this side. But in this case it is somewhat noticeable turn demanding a special, rapt attention.

Finally, the last event within the frames of the considered theme. On April, 2019 the monument to Nasimi was established in Khachmaz. The monument

is erected in the park “Chanlibel” which is located at the entrance of the town. The sculpture is situated at the central alley in the park in front of eight-tier “Clock tower” and makes a single spatial composition with it. The tower and monument being on one axis combine not only by verticality of proportions, but also by colour solution. The statue and pedestal are carried out of white marble and the tower is faced with finishing materials. The image is iconographic ally differ from sculptural portrayals of Nasimi with the exception of Shamakhy bas-relief. The face of the portrayed poet here is taken strictly en face. The pose of the statue corresponds to classic specimens of monuments of such type – here the centre of gravity is transferred to the right foot, shoulders are straightened, hands are freely lowered down.

Contemporary MMI permit us not only efficiently get to know information about the events which took place, but also look in the future. The other day there appeared the information that the monument to Nasimi will also be established in Kiev. The author of the monument is our compatriot, People’s artist of Ukraine Seyfaddin Gurbanov. As far as we can judge by the sketch, the poet’s figure will be founded in bronze, the pedestal is supposed to be manufactured of granite, the full height of the monument will be about 5 meters

According to its iconography the future monument once again addresses us to the first portrayals of Nasimi where the poet’s head was turned to the left. One of elements of S.Gurbanov’s sculptural work reminds the composition of the monument in Shamakhy. The poet holds the roll of paper in his right hand as well, but the posture of model’s hands of Kiev monument differs from Shamakhy monument. In Shamakhy monument the hands are on the breast, but Kiev model shows hands lowered till the line of torso. In Kiev variant of plastic solution the left hand of the poet makes a characteristic gesture which can quite accompany the poetic recitation. Comparing two images it should be told that Kiev composition looks more compact and at the same time more expressive.

Unfortunately, at the same time with happy news, contemporary MMI very often bring sad, tragic information. At the beginning of March, 2014 the information was spread about that in Syria there was demolished Imadaddin Nasimi’s grave. Nasimi mausoleum was situated in the quarter Al-Ferafiya of the town Aleppo. It is a historical part of Aleppo with the area about 400 h, which in 1986 was included in the list of the World cultural heritage of UNESCO. The so-called Great mosque, the citadel, palace structures, baths and other establishments enter the complex of the old town Aleppo. Nasimi was

buried in a family pantheon which is considered to be a sanctuary. Pilgrims who visited this sacred place were given an honourable name “Nasimi” [3]. It should be reminded that more than ten years ago, on November 11-12, 2008 in Aleppo there took place a double-sided conference devoted to Nasimi’s creation.

At that time between the leadership of Syria and Azerbaijan government there was attained an agreement about the creation of Nasimi Cultural centre. Now shortly after the war began. Now all these problems are again in the order of the day, but at present it should not be restored but rehabilitated from ruins.

Conclusion. The theme of Nasimi is in the same row with images of Nizami, Fizuli, Vagif and other representatives of classical Azerbaijan poetry, created in home sculpture. Specific gravity of the works on this theme grows and no doubt will increase in the future. But this tendency should not be presented exceptionally as a quantitative one. The rise of a number of sculptural statues depicting Nasimi calls into being various abstract works corresponding to classical type of the bas-relief. T.Mammadov’s, I.Zeynalov’s, M.Rustamov’s, S.Gurbanov’s works are drawn here. On the other hand, there appear artistic solutions following the mainstream of the last decades, when happens “the broadening of conceptions about a portrait monument, the beginnings of its new forms and liberation from excessive canonization” [4, p. 44]. The monument to Nasimi in Sumgait of V.Nazirov and A.Guliyev satiated with plastic metaphors belongs to this conception.

In the course of centuries the creation of monuments to outstanding persons and important events acquired deep social meaning. It turned out so that in the culture of many countries the most widespread form of the monument became the figured portrait memorial. Monumental sculpture of Azerbaijan in the course of the last century acquired a unique creative experience in this sphere. The creation of artistic image and iconography of the great poet Imadaddin Nasimi became the property of the national culture. Nasimi’s image in the sculpture is not only the memory of Azerbaijan culture, it is a message to future generations.

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Ərtegin Salamzadə (Azərbaycan)

Heykəltəraşlıqda Nəsimi obrazı

Məqalədə Azərbaycan heykəltəraşlığında Nəsimi bədii obrazının formalaşması nəzərdən keçirilir. Nəsiminin T.Məmmədov və İ.Zeynalov, M.Rüstəmov, S.Gurbanov, A.Quliyev, V.Nəzirov və başqaları tərəfindən yaradılmış, Bakı, Şamaxı, Sumqayıt, Moskva və Kiyevdə olan heykəl, bərəlyef və büstlərinin kompozisiya və ikonoqrafiyası təhlil edilmişdir. Belə bir nəticəyə gəlinmişdir ki, Nəsimi mövzusunda olan əsərlər şəhər fiqurlu portret heykəlinin iki əsas konsepsiyası üzrə düzülür. Bu, bir tərəfdən monumental heykəlin klassik nümunəsi, diqər tərəfdənse plastik metaforalarla zənginləşdirilmiş və kanonlaşdırımdan azad edilmiş şəhər abidəsidir.

Açar sözlər: Nəsimi, bədii obraz, abidə, ikonoqrafiya, kompozisiya

Эртегин Саламзаде (Азербайджан)

Образ Насими в скульптуре

В статье рассматривается становление художественного образа Насими в скульптуре Азербайджана. Проанализированы композиция и иконография памятников, барельефов и бюстов Насими, созданных Т.Мамедовым и И.Зейналовым, М.Рустамовым, С.Гурбановым, А.Гулиевым, В.Назировым и др. в Баку, Шемахе, Сумгаите, Москве и Киеве. Сделан вывод о том, что произведения на тему Насими встраиваются в две основные концепции городского фигурного портретного памятника. С одной стороны, это классический образец монументальной статуи, с другой – городской монумент, избавленный от канонизации и насыщенный пластическими метафорами.

Ключевые слова: Насими, художественный образ, памятник, иконография, композиция.

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ВЗАИМОДЕЙСТВИЕ В ОБЛАСТИ ИСКУССТВА И КУЛЬТУРЫ МЕЖДУ УЗБЕКИСТАНОМ И АЗЕРБАЙДЖАНОМ

Аннотация. Узбекистан вошел в мировую орбиту как самостоятельный объект международного права, как суверенное государство. Это беспрецедентное событие определило новую страницу в историческом развитии народов Узбекистана и поставило перед гуманитарными науками важные задачи. Возникли новые аспекты в изучении художественного наследия в его взаимодействии с процессом формирования на территории Узбекистана государственных образований, взаимосвязь развития искусства и культуры с процессами общего исторического развития тюркского мира и т.д. Узбекистан придает огромное значение сотрудничеству с Азербайджаном, и эти двухсторонние взаимоотношения укрепляются во всех сферах и расширяется с каждым годом. Испокон веков Узбекистан и Азербайджан объединяет дружеские связи в области культуры и искусства. Неоценимо роль и значение в этом общего тюркского мировоззрения, на почве которого возникло искусство этих народов того или иного периода, того или иного региона, которое их объединяет.

Ключевые слова: взаимодействие, искусство, культура, духовность, традиция.

Введение. Благодаря обретению независимости в Узбекистане были созданы принципиально новые политические основы государственного и общественного устройства. Руководством страны были определены приоритетные направления политического, социально-экономического и духовного развития. Независимость и государственный суверенитет стали важными реформирующими факторами нового общественного устройства, мировоззрения нации, ее культуры и искусства. В качестве

основного ценностного ориентира новой культурной политики был провозглашен симбиоз национальных и общечеловеческих ценностей.

Узбекистан вошел в мировую орбиту как самостоятельный объект международного права, как суверенное государство. Это беспрецедентное событие определило новую страницу в историческом развитии народов Узбекистана и поставило перед гуманитарными науками важные задачи. Возникли новые аспекты в изучении художественного наследия в его взаимодействии с процессом формирования на территории Узбекистана государственных образований, взаимосвязь развития искусства и культуры с процессами общего исторического развития тюркского мира и т.д.

Важным фактором развития искусства стала и идеологическая составляющая, которая нашла отражение в идее национальной независимости, в объективном осмыслении и оценке собственного исторического наследия, в построении перспектив дальнейшего развития национальной культуры и искусства.

Актуальность данной проблематики также обусловлена повышением социальной роли и значения культуры и искусства на новом историческом этапе духовного обновления и модернизации страны, стратегия которого была определена Президентом Узбекистана Ш.М.Мирзиёевым в ряде важных выступлений, Указах и Постановлениях Президента и Правительства республики.

Изложение основного материала. Нужно особо подчеркнуть, что Узбекистан придает огромное значение сотрудничеству с Азербайджаном, и эти двухсторонние взаимоотношения укрепляются во всех сферах и расширяется с каждым годом. Испокон веков Узбекистан и Азербайджан объединяет дружеские связи в области культуры и искусства. Неоценимы роль и значение в этом общего тюркского мировоззрения, на почве которого возникло искусство этих народов того или иного периода, того или иного региона, которое их объединяет.

Великие мыслители, такие как Аль Фараби, Авиценна, Мирзо Улугбек и многие другие просветители средневековья внесли неоценимый вклад в культурное наследие мировой тюркской культуры.

Узбекистан является полноправным членом Совета сотрудничества Тюркоязычных государств, в заседании Тюркского совета, который проходил в Баку в 2019 года, принимал участие и Президент Республики Узбекистан Ш.М.Мирзиёев.

Учитывая культурные традиции и дружеские отношения между народами двух государств, а также стремясь к дальнейшему развитию и укреплению дружеских отношений и сотрудничества, Узбекистан и Азербайджан придают большое значение дальнейшему развитию связей в области науки, культуры, искусства и образования. Нужно особо подчеркнуть, что в Узбекистане проводится успешная культурная политика, реформы и преобразования, а также государство вносит важный вклад в межкультурный диалог во всем мире.

Узбекистан высоко ценит развитие сотрудничества с Азербайджаном, и деятельность в этом направлении будет продолжаться и развиваться, потому что эти отношения отвечают коренным интересам обеих стран и способствуют дальнейшему развитию дружбы, добрососедства и взаимовыгодного сотрудничества, так как они имеют многовековые общие культурные и исторические традиции и ценности.

Великий и самобытный народ Азербайджана, на протяжении многих веков с трепетом и любовью сохраняющий национальную культуру и традиционное искусство, народные предания и обычаи, сегодня проводит полномасштабную интеграцию своих достижений по всему миру, способствуя углубленному международному сотрудничеству в области науки, культуры и искусства. И тот факт, что в основе культурного диалога, сосредоточена такие вечные ценности и принципы как – взаимопонимание и уважение, толерантность и духовность.

Неоценим вклад азербайджанских писателей, драматургов, композиторов в развитие и укрепление творческих связей с деятелями культуры и искусства Узбекистана. Произведения одного из основоположников современной музыкальной культуры Азербайджана Узеира Гаджибекова, его непревзойденный шедевр «Аршин-мол олон» до сих пор занимает самое почетное место в репертуаре узбекских музыкальных театров. Озаренные яркой и светлой душой прекрасного мелодиста песни Узеира Гаджибекова передаются из поколения в поколения, воспевая самые светлые человеческие чувства, такие как любовь, дружба, верность.

В репертуаре узбекских драматических театров и особенно музыкальных театров своё неповторимое, уникальное место занимает и высоко ценится среди ценителей театрального искусство и художественной критики – классические произведения «Лейли и Меджнун» Низами Гянджави, «Хур-Хур» Музагайний, а также ряд других знаменитых пьес

и постановок азербайджанских драматургов и т.д. Можно приводить примеры до бесконечности, так как наши общие культурные связи имеют глубокие исторические корни.

25 апреля 2010 года был подписан Меморандум о сотрудничестве Государственной Академии Художеств Азербайджана с Национальным институтом художеств и дизайна имени Камолиддина Бехзода. В рамках мероприятия в Художественной Академии Узбекистана была проведена церемония награждения известных художников Азербайджана. Народному художнику Салхабу Мамедову, профессору Чингизу Фарзалиеву, народному художнику Фуаду Салаеву были присвоены звания почётных профессоров Национального института художеств и дизайна имени Камолиддина Бехзода. Награды были вручены Председателем Академии Художеств Узбекистана, Народным художником Узбекистана Акмалем Нуриддиновым.

Азербайджанские деятели искусств, известные искусствоведы и художники являются постоянными участниками традиционного Международного Фестиваля изобразительного и прикладного искусства Узбекистана, где с огромным успехом демонстрируют свои творческие работы и научные достижения в области изобразительного и прикладного искусства, а также дизайна национального костюма.

В Узбекистане проводится значительная работа по дальнейшему сотрудничеству в области культуры, науки и образования, претворяются в жизнь целый ряд крупных проектов. Организуются мероприятия, посвящённые деятелем науки и культуры, оказывают поддержку в укреплении дружеских отношений между двумя странами.

В 2019 году осенью одним из таких ярких событий в культурной жизни Узбекистана была выставка «Онаизор» народного художника Узбекистана, академика Академии Художеств Узбекистана Акмали Нура (Акмали Нуриддина), приуроченная к юбилею художника и презентация его книги-альбома, текст которой был написан членом-корреспондентом Национальной Академии Наук Азербайджана, доктором искусствоведения, профессором Эртегином Саламзаде [1]. Книга-альбом имеет монографический характер, так как теоретико-методологической основой явились принципы современной искусствоведческой науки, базирующиеся на сравнительно-типологических приемах интерпретации, позволяющей рассматривать творчество художника как важный культурно-исторический феномен.

Необходимо отдельно отметить участие азербайджанских деятелей искусств в Международной Ташкентской Биеннале под названием «Человек-среда-искусство – 2019», состоявшейся в ноябре этого года в Ташкенте.

Ташкентская Биеннале была организована по инициативе Академии Художеств Республики Узбекистан. На Фестивале были предоставлены работы художницы из Азербайджана Инны Костиной (коллекция женского головного убора «Кялагай»). На выставке, также были представлены ковры, азербайджанская одежда, национальная женская и мужская одежда Карабахского края, национальные музыкальные инструменты Азербайджана. Азербайджанский стенд и коллекция вызвали самый большой интерес у участников и гостей фестиваля.

Примечателен и тот факт, что первый Азербайджанский Культурный Центр, обладающий дипломатическим статусом, в зарубежных странах был создан именно в Ташкенте.

Азербайджанский Центр Культуры им. Гейдара Алиева при Посольстве Азербайджанской Республики в Республике Узбекистан укрепляет культурные связи между двумя братскими народами. Способствует развитию отношение в области культуры, искусства, образования и туризма.

В начале декабря 2019 года делегации Национального института художеств и дизайна имени Камолиддина Бехзода была предоставлена высокая честь участвовать в международной конференции посвященной великому азербайджанскому поэту, мыслителю Востока Насими «Образ Насими в искусстве» организованную Отделением гуманитарных наук и Институтом архитектуры и искусств Национальной Академии Наук Азербайджана. Духовные и философские идеи Насими и по сей день объединяют все народы вокруг истинных общечеловеческих ценностей. Именно поэтому наследие Насими и сегодня не утратило своего влияния и актуальности в современном Восточном мире.

Мировая литература знает много имен, таких как звезды тюркской поэзии Ахмед Югнеки, Сулейман Бакыргани, Джеляледдин Руми, Юнус Эмре, Сайф Сараи, Алишер Навои, Махтумкули Фраги, Софы Аллаяр, Баязит Бистами, Мансур Халладж, Юсуф Баласагуни и много других, и в неугасимом созвездии этих имен классической литературы сверкает имя гениального сына Азербайджана – Имамеддина Насими.

Нужно отметить, многие годы любимым фильмом и для узбекского зрителя является исторический фильм «Насими», снятый по мотивам

романа Исы Гусейнова «Судный день», посвященного великому поэту и философи Имадеддину Насими.

Напомним, фильм снят режиссером Гасаном Сеидбейли и оператором Расимом Исмайловым в 1972 году в преддверии 600-летия поэта по указанию общенационального лидера и первого Президента Гейдара Алиева. В главной роли выступил народный артист Азербайджана, лауреат Государственной премии Расим Балаев. В фильме была задействована целая плеяда блестательных актеров национального театра и кино – Исмаил Османлы, Юсиф Велиев, Халида Гасымова, Мамедрза Шейхзаманов, Саマンдар Рзаев, Мухтар Маниев, Камал Худавердиев, Рамиз Меликов и др. Проникновенную и величественную музыку к фильму написал легендарный композитор Тофик Гулиев. На VII Всесоюзном фестивале фильм был признан лучшим в номинации «Лучший исторический фильм», а Расим Балаев получил награду за лучшую мужскую роль.

Нужно особо подчеркнуть внимательное отношение и оценку творчества деятелей искусств со стороны правительства Азербайджана. На киностудии «Узбекфильм» фильм был переведен на узбекский язык, в дубляже участвовали плеяда знаменитых актеров театра и кино Узбекистана. Искусство дубляжа в Узбекистане было на высоком уровне, занимало одну из ведущих позиций в культурном пространстве XX века.

В связи с тем, что в Азербайджане 2019 год был объявлен «Годом Насими», Азербайджанским Культурным Центром имени Гейдара Алиева в Узбекистане объявлен конкурс под символичном названием «В меня вместятся оба мира».

В основе проекта предусматривалось представить на конкурс стихи и поэмы, посвящённые творчеству Насими, переводы произведений представителей азербайджанской и узбекской литературы.

Народный писатель Узбекистана Джамал Камал перевёл и представил на конкурс произведение «Фяръяд» народного писателя Бахтияра Вахабзаде, посвящённое великому мастеру слова Имадеддину Насими.

В образе Насими воплощён поэт, художник, мастер слова, отражающий героический образ нации, в котором воплощена сила эпохи.

Народный поэт Узбекистана Джамал Камал отметил большой интерес к этому произведению среди почитателей таланта великого поэта Насими, и подчеркнул, что данная публикация пьесы в форме книги позволит драматургам Узбекистана поставить в будущем спектакль.

Народный писатель Узбекистана Джамал Камал был удостоен диплома Почётного доктора Бакинского Евразийского Университета.

Также в этом году (19.06.2019) В Узбекистане по случаю 650-летнего юбилея со дня рождения великого азербайджанского поэта Имадеддина Насими на узбекском языке издан сборник газелей под названием «Джананы севирям».

Книгу, изданную в рамках проекта Центра Азербайджанской культуры имени Гейдара Алиева (ЦАК) в Ташкенте, перевел с азербайджанского языка на узбекский язык известный поэт и переводчик Таир Гаххар.

В предисловии данной книги отмечается, что Распоряжением Президента Азербайджана Ильхама Алиева 2019 год объявлен «Годом Насими» и по этому случаю в различных странах мира издаются произведения Имадеддина Насими, проводятся различные мероприятия, посвященные жизни и творчеству великого поэта.

В рамках этих полномасштабных мероприятий был подписан Меморандум о сотрудничестве между Национальным институтом художеств и дизайна имени Камолиддина Бехзода Академии Художеств Узбекистана и Институтом архитектуры и искусства Национальной Академии Наук Азербайджана.

На основе принятого Меморандума, о сотрудничестве в плане многостороннего развития в рамках образовательных и научных программ представляющих взаимный интерес, разработки и реализации программ повышения квалификации преподавателей, научных сотрудников, докторантов, магистрантов, реализация совместных проектов, курсов, семинаров, а также проведения совместных научно-практических и научно-методических симпозиумов, конференций и других мероприятий.

Заключение. Одним словом, узы этой многовековой дружбы и сегодня на высоком уровне. Многовековые дружеские связи между Узбекистаном и Азербайджаном, между братскими народами, сегодня выходят на новый уровень, в основе которых всегда были и будут взаимоуважение, взаимопонимание, верность национальным традициям и стремление двух стран к добрососедским отношениям со всеми народами мира.

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Nodirbek Sayfullayev (Özbəkistan)**Özbəkistanla Azərbaycan arasında incəsənət və mədəniyyət
sahəsində qarşılıqlı əlaqələr**

Özbəkistan dünya orbitində beynəlxalq hüququn müstəqil obyekti, suveren dövlət kimi daxil olmuşdur. Bu misilsiz hadisə Özbəkistan xalqlarının tarixi inkişafında yeni səhifə açmış və humanitar elmlər qarşısında mühüm vəzifələr qoymuşdur. Özbəkistan ərazisində bədii irsin dövlət təşkilatları ilə formallaşma prosesinin qarşılıqlı təsiri, türk dünyasının ümumi tarixi inkişaf prosesləri ilə incəsənət və mədəniyyətin qarşılıqlı əlaqəsinin tədqiqində və.s. yeni aspektlər meydana çıxdı. Özbəkistan Azərbaycanla əməkdaşlığa böyük əhəmiyyət verir və bu ikitərəfli qarşılıqlı münasibətlər bütün sahələrdə möhkəmlənir və ildən ilə genişlənir. Əsrlərdən bəri Özbəkistanla Azərbaycanı mədəniyyət və incəsənət sahəsində dostluq əlaqələri birləşdirir. Bu xalqların bu? və ya digər dövrün onları birləşdirən incəsənətinin meydana gəlməsinin ümumi türk dünyagörüşündə rolu və əhəmiyyəti misilsizdir.

Açar sözlər: qarşılıqlı təsir, incəsənət, mədəniyyət, mənəviyyat, ənənə.

Nodirbek Sayfullaev (Uzbekistan)**Interactions in the field of art and culture between Uzbekistan
and Azerbaijan**

Uzbekistan entered the world orbit as an independent object of international law, as a sovereign state. This unprecedented event defined a new page in the historical development of the peoples of Uzbekistan and posed important tasks for the humanities. New aspects have arisen in the study of the artistic heritage in its interaction with the process of formation of state formations on the territory of Uzbekistan, the relationship of the development of art and culture with the processes of the general historical development of the Turkic world, etc. Uzbekistan attaches great importance to cooperation with Azerbaijan, and these bilateral relations are strengthening in all areas and expanding every year. From time immemorial, Uzbekistan and Azerbaijan have been united by friendly ties in the field of culture and art. The role and significance in this of the common Turkic worldview, on the basis of which the art of these peoples of this or that period, this or that region that unites them, is invaluable.

Key words: interactions, art, culture, spirituality, tradition.

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CONCEPTION OF A SIGN IN THE PHILOSOPHY OF HURUFISM BY NASIMI AND NAIMI IN THE CONTEXT OF TURKIC-AZERBAIJANI TRADITION

Abstract. Imadeddin Nasimi is a great Azerbaijani poet and martyr of Sufism, executed by religious fanatics for his extraordinary thoughts and statements that contradicted the official ideology. Nasimi and his associate, Fazlullah Naimi, are the leading representatives of Hurufism, the medieval Sufi philosophy and the theory of sign systems, that is, if one may so express it, medieval «structuralism» or semiotics.

The conception of the sign of Naimi and Nasimi is fundamentally different from the European in such a high degree of integrity and internal unity of the sign, which has never been in Western semiotics.

Keywords: semiotics, sign, hurufism, tradition, Sufism.

Introduction. The genesis of the original version of semiotics occurred in medieval Azerbaijani philosophy. The integrity of the sign that had never seen and known before by Western philosophy!

The methodology and degree of research on the problem. Hurufism is considered here for the first time in the optics of semiotics.

The methodology of work is based on the general philosophical methodology and methodology of semiology (semiotics) and poststructuralism [8].

1. “Cognize the mystery of the title - the named is always its identity” [3] - wrote F. Naimi. This means that the sign and its referent are indistinguishable.

The basic concepts of modern Western semiotics for the analysis of the sign were substantiated by the classic of this science in the West, F. de Saussure. By the definition of this scientist, the signifier - the signified are two sides of the sign, “like the front and back sides of a paper sheet” [2, p. 94].

“The signifier is that the sign is accessible to perception (vision, hearing, for example, a sound combination ...” [2, p. 94] or a set of graphemes, “The signified is the semantic content in the sign transmitted by the signifier or the intermediary” [2, p. 94]. According to Benveniste’s definition, “the signifier is the sound translation of the idea, the signified is the mental equivalent of the signifier” [2, p. 94]. A sign is the relationship between the signifier and the signified of which it consists, as well as the referent - the real object that is subject to the signification. So, in the ism of Hurufites, unlike the concepts of Saussure, the signifier and the sign differ only conditionally, and the main idea of the semiotics of Hurufism, in my opinion, is the indistinguishability between the signifier, the signified and the sign, and its referent, thus the sign acquires magical and mystical power and becomes an effective tool for the neurolinguistic programming of adherents of Hurufism and the subtle energy transformation of their consciousness.

However, sometimes, according to Z. Kuli-zadeh, Naimi and Nasimi point not to complete identity, but to the dialectical unity of letters and words and their sense, sign and referent [3, p. 107].

However, this connection is much closer than in the Western European semiotic concept of the sign. So, Naimi writes: “... if separate the word or letter from the essence of the subject, the subject will lose its being” [3, p. 107].

And in another place, the philosopher directly points at the complete identity of the signifier, signified, and the sign itself, as well as its referent;

“The title is identical to that is named, O son,

Take a look at Aleph, ba, ta and sa.

Since Aleph is always the name of the letter “a,”

How can one separate the named from its name”. [3, p.120].

2. A philosophical analysis of the ideas of the Hurufites and Nasimi shows: the main idea is «I am the truth!» Some of the contradictions of this idea are obvious: the journey in God («baka»), in which it is realized as a flash of the altered state of consciousness of ecstasy, cannot be completed, because Allah, is the Absolute, is unlimited and infinite, and the Absolute Truth is inexhaustible. However, Nasimi and Naimi seem to have been guided by the principle of «aan-daim» - the truth of the moment (Ibn al-Arabi) and the Tengrian-Turkic faith which is Magical-Shamanian one by its essence, believing that by saying «Truth!» they experience a moment of unity with the Almighty at that jiffy. This corresponded to their «elm al-huruf» – medieval

semiotics if the «signifier» is identical to the «signified» (and they considered just like that). According to this logic, when pronouncing the word “truth”, the fullness of its meaning penetrates the speaker.

When there is no ego, it is destroyed by maqams of the tariqa or when self-identity or self is completely lost (which is pointed by J. Rumi in translations of Leonid Tiraspolsky the Sheikh of the Order of Aga Neymatulla in South Azerbaijan), then only the truth of great Sheikh Nizami from «Khosrov and Shirin» remains: “There is only You (Allah), all the rest is non-existence.” So “An-al-Haqq!” Or “I am the truth!” Nasimi means the same because the annihilated is not identical to itself. “I” is “not – I”, but Allah!

And in general: what difference does it make if there is an «I» or not if there is Allah the Almighty!

And it all started with Hallaj and his “I am the truth!”

3. As the researches of Z. Kuli-zadeh has shown, there are all grounds to believe that activity not only of Nasimi, but also his spiritual «father» – Mansur-Al Hallaj – proceeded in Azerbaijan, and had a character of the wide popular movement. Under the slogans of «batiniyya» – the secret teaching of Islam [3].

4. It was in Azerbaijan in the Middle Ages that the theory of sign systems – structuralism and poststructuralism - began to take shape. Only in reverse order, i.e. not as in Western Europe of the 20th century (first structuralism, then, as a reaction to it, poststructuralism and postmodernism). In Azerbaijan (South), first appeared Jabbar's «poststructuralism», who by his experiments with “simulacra” (the term of Baudrillard the poststructuralist of the 20th century) – meaningless signifiers without signified – introduced adherents into state of shock during zikrs, into altered states of consciousness like “samadhi” or the Sufi «fan» (in Arabic «destruction»). According to Osho, the Eng. word «gabble» – incoherent speech – comes from the name of Jabbar [6]. Then Hallaj appeared with his consciousness, completely changed, for whom contradictions and the law of the excluded third did not exist. Then qalandars and Shams Tabrizi have appeared, whose heritage is to this day spinning «Mevlevi» which have become for centuries an emblem—the symbol of Turkey, and many volumes of the masterpieces of Mevlana Jalaluddin Rumi. The “Divan of Shams Tabrizi” abounds in paradoxes, nonsense, and other manifestations of the illogical, which in poststructuralism – postmodernism have been rediscovered by Derrida with his deconstruction, the meaning of

which, according to Easthope, comes down to non-dualism or anti-binarism [2], i.e. non-binary non-Aristotelian logic of texts construction. And finally, the great Naimi and Nasimi ... Hurufism or «elm-al-huruf» – «the science of letters»... What is this if not the theory of signs and sign systems – semiotics, which appeared in the West only in the 20th century! Hurufites have believed that letters - signs of the Arabic and Persian alphabets - objectively exist in a kind of «platonic» «world of ideas» created by Allah-the Truth, who himself is a «sign», a «sign of signs» as in the Bible, «God is the Word ... And the word was with God! ... And the word was: God!» In the 20th century, similar ideas were put forward by the Protestant philosopher Tillich, who directly formulated this idea “God is a sign” [1].

Living sign! Perhaps the mystery of this paradox lies in the hypothetical Arabic calligraphy of his living Face!?! This is how one should understand the ideas of the Hurufites.

A face of a person by Nasimi and the Hurufites is a reflection of the Face of Allah and the angels. And it also consisted of the letters of the Arabic alphabet.

5. Therefore, in the Azerbaijani miniature of the classical period (16th century), especially in the miniatures of Sultan Muhammad and his school; faces of people as indicated by prof. N. Mehdi, have the outlines of the letters of the Arabic or Persian alphabets [5] – this is a direct continuation and development of the ideas of “elm al-huruf” – the Hurufism of the great Nasimi and his friend and mentor Fazlullah Naimi.

So, for example, almost always the rounded hemispherical lower part of the human face in miniatures resembles the outline of the Arabic letter “b”. Because in “Javidan-i-Kabir” by Naimi the formula “Bismillah-ir-Rahman-ir-Rahim” is reduced to the essence of one first letter “b” [3].

6. The holistic non-dualistic concept of a sign indistinguishable from the referent, developed by Naimi and Nasimi, should have had some philosophical and methodological basis. Of course, this is the esoteric philosophy of non-dualism, known in Hinduism as Advaita Vedanta, in Buddhism as the metaphysics of Tantrayana and the practice of Ch'an and Zen in Far Eastern mysticism. I do not think it can be about strong Hindu-Buddhist influence on Sufism, as J. Subhan and Mir Valiuddin [4] write about it. Non-dualism is inherent in all ecstatic mysticism and esoteric traditions in general, unlike «external» exoteric dogmatic religions, which are dualistic. After all, the

practitioner eventually faces the question: how to “remove”, at least logically and philosophically, the subject-object separation? Hence «I am the Truth!» by Nasimi follows.

Z. Kuli-zadeh writes in this connection: “In his famous masnavi Nasimi, in the spirit of Sufi pantheism, describing the act of creation, he develops the idea of the unity of the opposite origins and their mutual transition: bitter water becomes the wine of paradise, poison has turned into sugar and sweets, ... faith and disbelief have become the same (a single phenomenon – Z.K), the soul and body have merged, everything has been freed from duality (bold is mine – T.B) in this (unity – Z.K) oneness.”

However, let's quote Nasimi himself:

“Unbelief and faith, meeting and separation - everything have become equal, come ...” [3, p. 190].

Or:

“The altar and the worshiper have become one,
And the worshiper has become a true altar.”

Here we see the doctrine of non-dualism and the deliberate violation of the laws of Aristotle's logic.

This doctrine of non-dualism was clearly formulated by Nasimi for the first time in the history of Muslim philosophy. Before this, there were only monistic, not non-dualistic doctrines. It was only in the 20th century the Western scientists Jung, Fromm, Korzybski, Lacan, and Derrida, as well as logicians – “intuitionists” (first of all, von Neumann and our compatriot Bakhtiyar Lotfi-Zadeh with his “fuzzy logic” and the theory of “fuzzy sets”) drew attention to non-dualism (and even only in Hinduism and Zen).

7. But there is a fundamental difference between the “postmodern” poststructuralism of Lacan and Derrida or the “Chicago School of General Semantics” (A. Korzybski) and the semiotics of the Hurufites. Poststructuralism of the West leads to the destruction of the sign [2] (however, like the non-confessional mystic of the early Middle Ages Jabbar). Nasimi and Naimi, on the contrary, align the sign to maximum integrity, divine, ideal integrity. At the same time, they do not even want to distinguish between “signified” and “signifier”, “concept” and “denotatum”, “sign” and its “referent”, as F. de Saussure and, later, Western structuralists of the 20th century do.

8. The understanding of Hurufites of the Absolute as being – its source – the world – human as a single stream of existence, as indicated by Z. Kuli-

zadeh [3], up to the indistinguishability and identity of parts of this Whole, is connected not only with the continuation of the tradition of Wujudism of al-Arabi and Rumi but also really not quite consistent with official Islam.

All this refers to the “holistic perception of Being” which was characteristic for the worldview of the representatives of the Primordial Tradition [7] according to prof. E.A. Salamzadeh and A.Dugin.

9. According to the opinion of the doctor of philosophy, G. Alijanzadeh expressed in a private conversation with the author of the article, Nasimi's verses “I am the Truth! The Truth is in me!” are incorrectly translated and interpreted. In his opinion, Nasimi did not take a non-Islamic position of self-deification.

And these verses must be translated like this:

“I am the truth! [but not the truth of the Absolute – T.B.]

The truth is in me! [Truth may be present in a person, but not belong to him as an isolated subject].

Conclusion. Experiments with the signings of Jabbar, F. Naimi, and I. Nasimi indicate that we have the right to consider medieval Azerbaijan to be the birthplace of semiotics (structuralism) and even poststructuralism. “Elm al-huruf (the science of the sign letters) – Hurufism – is nothing but the theory of sign systems – semiotics.

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Tahir Bayramov (Azərbaycan)**Nəsimi və Nəimi hürufilik fəlsəfəsində işarə konsepsiyası****Türk-Azərbaycan ənənəsi kontekstində**

Böyük Azərbaycan şairi və sufizmin şəhidi İmaməddin Nəsimi, din fanatiklərinin tərəfindən öz qeyri-adi və rəsmi ideologiyaya qarşı gedən fikir və sözlərinə görə edam edilmişdir. Nəsimi və onun tərəfdarı Fəzlullah Nəimi – orta əsrlər Şərqi hürufizmin aparıcı nümayəndələridirlər. Hürufizm orta əsrlər sufi fəlsəfəsi və işarə sistemlərinin, ayrı sözlə desək, orta əsrlər semiotikasının nəzəriyyəsidir.

Nəimi və Nəsiminin işarə konsepsiyası Avropa işarə konsepsiyasından əsaslı surətdə fərqlənir, belə ki, qərb semiotikasında heç zaman belə yüksək səviyyədə işarələrin bütövlüyü və daxili vəhdəti olmayıb.

Açar sözlər: semiotika, işarə, hürufilik, ənənə, sufizm.

Taip Bayramov (Azerbaydžan)**Концепция знака в философии хуруфизма Насими****и Наими в контексте тюркско-азербайджанской традиции**

Имадеддин Насими – великий азербайджанский поэт и мученик суфизма, казненный религиозными фанатиками за свой неординарные и идущие в разрез с официальной идеологией мысли и высказывания. Насими и его сподвижник Фазлуллах Наими – ведущие представители хуруфизма – средневековой суфийской философии и теории знаковых систем, т.е., если так можно выразиться средневекового «структурализма» или семиотики.

Концепция знака Наими и Насими принципиально отличается от европейской такой высокой степенью целостности и внутреннего единства знака, которой никогда не было в западной семиотике.

Ключевые слова: семиотика, знак, хуруфизм, традиция, суфизм.

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NASIMI'S WORKS IN BOOK ILLUSTRATION

Abstract. The embodiment of Nasimi's works in book illustration is highlighted in the article. It is noted that, Azerbaijani poets' poems have been repeatedly published since the 50-60s of the last century and Nasimi's works are among them. People's Artist Altay Hajiyev drew illustrations for the works of the great poet in the 60s, he was the artistic designer of his books. Also O.Sadigzadeh, B.Khanaliyev and others drew illustrations for Nasimi's books published in the Republic. The article emphasizes that Nasimi's works are manifested in two main forms in book illustration. They consist of the general design of the book and illustrations. The author also notes that besides the poet's books in which his literary heritage was collected, artistic design of scientific works devoted to his works also rouses interest. These are books published mainly in 2000s. Artistic design of many of these books was based on Nasimi's portrait painted by People's Artist Mikayil Abdullayev.

Key words: Azerbaijani art, book illustration, illustration, Nasimi, Altay Hajiyev.

Introduction. The celebration of Nasimi's 650th anniversary has stimulated new scientific research works in Azerbaijani study of art. Making feature and documentary films, theatre spectacles about the poet, creation of his image in painting, sculpture, carpet weaving provide study of art with new research objects and materials. At the same time, there are some very important material that they haven't become a worthy research object yet. Although more than half a century has passed since some of them were created. We consider that one of such little-studied areas is a manifestation of Nasimi's works in book illustration. Many interesting artistic works and illustrations have been created in this area. Exactly these have been involved in this research.

The book illustration as a part of artistic graphics lived its Renaissance during the 50-80s of the last century. The development of book illustration was part of general development of Azerbaijani culture and art at that time and was used in many publications as an example of artistic design. It is true that publication of book is still available, and despite the decline in circulation and the increasing number of defects, the number of book publications is more than ever. But lively, bright work of artist has almost disappeared in artistic design of these books. At the same time, the art of illustration, which is an important artistic embodiment of fiction, is also in critical situation. Today the traditional connection between book, its content and artistic design has weakened, individuality, original creative attitude have been lost since artistic design of books is made by computer and using ready internet materials.

The interpretation of the main material. Artistic design of Nasimi's works in book illustration can be divided into two main parts:

- The general (cover, title page, frontispiece and back cover, etc.) artistic design of book;
- Illustrations.

This division is generally the same and universal for artistic design of various poets and writers' books. The same principles are also expected in publications of Nasimi's works.

Books about Nasimi's works are also divided into two main parts:

- Books of Nasimi's works (ghazals, ode, distiches);
- Scientific, mainly literary and linguistic works devoted to Nasimi's life and works.

Even an overview shows that design of books of artistic works is more powerful than scientific works in terms of literary content and completeness of book illustration. At the same time, the works of artists and sculptors were used creatively in artistic design of the scientific works, books were enriched with artistic elements and photos especially in the 2000s. But in any case, the advantage is in fiction books in terms of design. Because, many of them, especially the old ones have interesting illustrations or artistic titles, symbols, but as a rule, these aren't found in books with scientific content.

The embodiment of Nasimi's poetry in book illustrations, artistic design of his books have similar peculiarities with the design of Nizami, Fuzuli, Vagif, Alagha Vahid and other lyric poets' works. Artistic design of these books was created by Ismayil Akhundov, Amir Hajiye, Altay Hajiye,

Kazim Kazimzadeh, Valida Sarijalinskaya, Elmira Shahtakhtinskaya, Maral Rahmanzadeh, Ogtay Sadigzadeh and etc. Delicate, lyrical mood, artistic and philosophical content, which is peculiar to oriental poetry, and its specific manifestation are the basis of ideas of these designs. Our artists used compact, laconic titles, illustrations, symbols as different details. For example, Altay Hajiyyev used images of moon and stars, dancing gazelles and book-holder for Nasimi's lyrics. The same can be said about the book design by Mikayil Abdullayev. The artist used again moon and stars, book-holders, also candles and butterflies, wine filled glass, the pouring of wine on the floor and other drawings and succeeded to create lyrical and poetic mood with delicate graphic means for artistic design of Fuzuli's poem "Leyli and Majnun".

One of the artists, who participated in artistic design of Nasimi publications, was Artist Altay Hajiyyev – a talented artist of graphics and painting, People's. The artist, who died while ago, was successful in book illustration since youth years. His interest for book illustration and art of illustration came from his father – Honoured Art Worker Amir Hajiyyev. It should be noted that Amir Hajiyyev drew very interesting, laconic, sometimes smiling, memorable illustrations for works of Azerbaijani writers during the 30-60s.

Altay Hajiyyev was the artist of Nasimi's book, which was designed by Mirzagha Guluzadeh and published in 1962 by Azerbaijan Children's and Youths' Publishing House [6]. When Altay Hajiyyev was young, he lived in the period of great artistic development.

Altay Hajiyyev created the poet's image in the first page of the book. This is a very interesting image. As it is known, today Nasimi's official picture takes its origin from "Nasimi's portrait", which was painted by M. Abdullayev in 1973. This picture is used almost in all official documents, literature textbooks. But early, Nasimi's portraits that were created by S. Sharifzadeh during the 40s were used. Also, these both pictures differed from each other. Early than these, A. Azimzadeh also created Nasimi's picture in 1941. But it was not a portrait, it was a thematic painting describing Nasimi's execution scene. Also, here Nasimi's image doesn't resemble even the poet's imagined, generalized appearance. These imagined appearances usually reflect the main features of their ethnos, characters, aims, professions, social groups, religious sects. That is why Dede Korkut is described as wise, Nizami as sage, Babek as strong and with broad-shouldered, Koroglu with long-moustache, sword, eagle eye. In spite of all these, Nasimi was described an old man with long moustache and

resembled more a European or Russian clergyman than an Azerbaijani in the portrait, which was painted by A.Azimzadeh. In comparison with him, the pictures of Nasimi created by S.Sharifzadeh and M.Abdullayev are closer to each other in terms of appearance.

A.Hajiyev presented an interesting version of the poet's image in the edition of 1962 of Nasimi's works. This picture is similar to Nasimi's image, in general the poet's image according to appearance, manner, position of his head, hands. But Nasimi was described as a very old man – about 60 years old here. Undoubtedly, this is one of the oldest versions of Nasimi and as it is known, the poet didn't reach this age. The picture was made with black ink on white paper. Generally, the most artistic titles of the book were designed with these colors, the light grey blue additions were used in some pages. Illustrations and titles are distinguished by the composition and color solutions.

The clothing solution of the character is also noteworthy. A.Hajiyev drew a large, black aba covering the poet's body in the graphic picture. He wore a white shirt under the aba. In fact, it is not a shirt, it is just simple, graphic generalization. Nasimi wore a yellow tied turban on his head, light and heelless footwear on his feet. It can be supposed that he had girdle around his waist, but the girdle isn't seen because of the poet raised his left knee while he was sitting on the ground [6].

There is a certain connection, systematic tie between the clothing sample described by A.Sadigzadeh and the clothing solutions described by S.Sharifzadeh and later by M.Abdullayev. Especially, the solution of the headwear is identical almost in all three artists. The aba is a bit wider only in the picture painted by Altay Hajiyev. The main clothing accessory that attracts attention is boots. Because no artist drew Nasimi's boots, the poet's feet are not described in any picture. In this sense, the picture, which was drawn by A.Hajiyev, can be valued as an exception. Certain schematic details – book-holder in front of the poet, on the ground, pencil between his fingers, etc. arrest attention in the picture. This laconic graphic embodied grey-blue rectangular window and the sky in the background of the picture. Schematic, at the same time poetic moon (half-moon) and stars attract attention in the sky.

It is interesting that the artist, who described Nasimi's lyrics, also drew illustrations of two interesting girls. These characters are described in the compositions presented as titles in various parts of the book. These girls with

long hair, black eyes and black brows embody Azerbaijani beauties. Both girls were described in lyrical style according to the general harmony of Nasimi's lyrics. So, one of them rests coquettishly her fingers on the cheek, other looks at the small mirror in her hand. You can see eyebrow and eyes of the girl with curly hair and a kerchief in the mirror.

O.Sadigzadeh, B.Khanaliyev and others are also among the illustrators, who embodied Nasimi's heritage in book illustration. B.Khanaliyev was artistic designer of Nasimi's book "Rubais" published in 1973 [7]. It is interesting that Nasimi's portrait, which was created by M.Abdullayev in the same year, is on the second page of the book. But the general artistic design of the book belongs to B.Khanaliyev. The design includes the title page, cover page and symbolic titles of the book. Unlike A.Hajiyev, B.Khanaliyev didn't use human drawings in artistic design. But the drawings of sun, moon, stars, feather pencil, twisted sheets, gazelles, leopards, phoenix, candles, butterflies, dagger, arrowbow, etc. were described in the small graphic titles on each page of the book and it strengthens the poetic content of the publication with the artistic means. The inside of the book was designed with white and black colors, but the title and cover page of the book were designed with colored images. There are two gazelles – one white and the other black on the yellow-brown background of the title page, but there is a gazelle on the cover page [7].

Nasimi's works were designed professionally in People's Artist O.Sadigzadeh's book illustration. The artist made artistic design of Nasimi's some books published during the 60-70s, drew generalized illustrations for his works.

We talked above about the design of books represented scientific literature besides fiction. We should note that dozens of scientific works dedicated to Nasimi's works, his religious, political, social view, the language of his poems have been published in recent years. There are no illustrations in these books because of they are scientific works and also have been published in recent years. But most of them are distinguished by their artistic design. Also, the design of fiction books dedicated to Nasimi attracts attention.

People's Poet Gabil's poem "Nasimi" is this type. Apparently, this book is not a scientific work, but a fiction, at the same time it is not Nasimi's work, but it is a poem dedicated to him. But in any case, the solution of artistic design is interesting. So, "Nasimi's execution" that was drawn by Azerbaijani artist Najafgulu Ismayilov, was given on the cover page of the book, the

book's title and the author's name were written against the background of this picture [4]. Computer designer Hayat Mahmudova wrote "Gabil" with red, but "Nasimi" with yellow font to make the cover page more colorful. "Gabil" is seen clearly in the sky background. But "Nasimi" is in the middle of the work, in its dark-colored part. If it was red, it wouldn't be read well. The designer differentiated the word from the background by giving "Nasimi" in yellow, achieved its good accent and created a variety of colors. Nasimi's portrait, which was drawn by M. Abdullayev in 1973, was assumed as a basis in artistic design of cover pages of books such as Gudsiyya Gambarova's "Wisdom of words in Nasimi poetry", Nasimi's rubais published in Warsaw, Gazanfar Pashayev's "Researches about Nasimi" (Baku, 2010) [8], Nasimi's "Eastern couch" (compiler Gazanfar Pashayev, designer Kamran Majidov; Baku, 2018) [9] and some other books. The portrait was given completely in some book, but only Nasimi's face was given in some books (in some cases).

Visual compositions of hurufi ideology were used in artistic design of some scientific publications. For example, a male figure, which was composed with Arabic letters, was reflected in the cover page of Professor Rahim Aliyev's book "Nasimi and formation of classical religious style" (2006) [2]. Finally, there are books that don't contain pictures in artistic design, the composition is completed by color and font. For example, F. Gurbansoy's "İmadaddin Nasimi" (Baku, 2019; compiler Ravana İlhamgizi) [5], Turkan Asgarova's "Phraseology of Nasimi language" (Baku, 2015; designer Zahid Mammadov) [3] and others can be shown.

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Xəzər Zeynalov (Azərbaycan)

Nəsimi yaradıcılığı kitab qrafikasında

Məqalədə Nəsiminin yaradıcılığının kitab qrafikası sahəsində təcəssümü işıqlandırılır. Qeyd edilir ki, ötən əsrin 50-60-cı illərindən başlayaraq Azərbaycan şairlərinin şeirləri dəfələrlə nəşr edilmişdir ki, bunların arasında Nəsiminin də əsərləri olmuşdur. Xalq rəssamı Altay Hacıyev hələ 60-cı illərdə böyük şairin əsərlərinə illüstrasiyalar çəkmiş, onun kitablarının bədii tərtibatçısı olmuşdur. Nəsiminin respublikada nəşr olunmuş kitablarına həmçinin O.Sadıqzadə, B.Xanəliyev və başqa rəssamlar illüstrasiyalar çəkmişlər. Müəllif qeyd edir ki, şairin ədəbi ərsinən toplandığı öz kitablarından başqa, onun yaradıcılığına həsr olunmuş elmi əsərlərin bədii tərtibatı da maraq doğurur. Bunlar, əsasən 2000-ci illərdə buraxılmış kitablardır.

Açar sözlər: Azərbaycan incəsənəti, kitab qrafikası, illüstrasiya, Nəsimi, Altay Hacıyev.

Хазар Зейналов (Азербайджан)

Творчество Насими в книжной графике

В статье освещается воплощение творчества Насими в области книжной графики. Отмечается, что начиная с 50-60-х годов прошлого века, стихи азербайджанских поэтов неоднократно издавались, среди них были и сочинения Насими. Известные художники, работавшие в области книжной графики, создавали иллюстрации к его книгам, оформляли их. В частности, Народный художник Алтай Гаджиев еще в 60-х годах иллюстрировал сочинения выдающегося поэта, был художником-оформителем его книг. Книги Насими, изданные в республике, иллюстрировали также О.Садыхзаде, Б.Ханалиев и некоторые другие художники. Автор подчеркивает, что помимо книг самого поэта, в которых собрано его поэтическое наследие, вызывает интерес и оформление научных трудов, посвященных творчеству поэта. Это, в основном книги, выпущенные в 2000-х годах.

Ключевые слова: искусство Азербайджана, книжная графика, иллюстрация, Насими, Алтай Гаджиев.

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STAGE EMBODIMENT OF NASIMI IMAGE IN AZERBAIJAN THEATER

Abstract. In the paper is talked about stage embodiment of Nasimi image in Azerbaijan Theater. In this regard notable play in verse “*Faryad* (Scream)” dedicated to Nasimi by B. Vahabzadeh is mentioned particularly. The role of the play is noted both in the different artistic interpretation of Nasimi personality and outlook, and like the original play in verse in enrichment of our national theater and dramaturgy. The author emphasizes that artistic and aesthetic features of “*Faryad* (Scream)” performance allows to estimate this play like one of the most valuable historical performances staged on March 24, 1984 by stage director H. Atakishiyev in Azerbaijan State Academic National Drama Theater.

In the paper is dealt about also the stage story of one-act ballet “Nasimi epic” by F. Amirov staged for the first time on 1973 and 2019 in Azerbaijan State Academic Opera and Ballet Theater.

Key words: Nasimi, B. Vahabzadeh, “*Faryad* (Scream)”, performance, theater.

Introduction. Imadaddin Nasimi creativity is the highest peak of Azerbaijan illuminating to the world culture, and enriching it. Nasimi craftsmanship is the indicator of Azerbaijan literature, national artistic thought, depth of philosophical cognition, width and height. Nasimi personality is the embodiment heroism of exalting man, fighting self-sacrificing throughout his life for the sake of belief and truth.

To celebrate the Great poet’s 600th anniversary in 1973, and this year 650th anniversary in international level is not consider right to appreciate just like only a poet’s jubilee celebration. This is a great event that has taken the national identity of our people to a new level, proving its cultural and spiritual

richness to the world, and perhaps most importantly - introducing ourselves not only to the world, but to ourselves.

The interpretation of the main material. In this sense, Nasimi Jubilees, especially the Jubilee held on 1973, not played little role in raising interest in historical issues that are part of the national self-consciousness. The art chronicle of our recent past shows that after that anniversary, from the end of the 1970s to the early 1980s, addressing historical themes in all fields of literature and art including national theater and dramaturgy was widespread. In those years I.Efendiyyev's "*Xurshudbanu Natavan*" (02.09.1981), "*Sheykh Khiyabani*" (20.12.1986), "*Getting together the beloved couple in the hell*" (21.08.1989), N.Khazri's "*Mirza Shafi*" (23.02.1983), "*A sword sticking to the ground*" (30.03.1985), "*The world without me*" (10.09.1987), "*Doors knocked at night*" (30.09.1989), N. Hasanzadeh's "*The Atabeys*" (24.12.1983), "*Pompeii's march to the Caucasus*" (28.11.1997), B.Vahabzadeh's, "*Faryad (Scream)*" (24.03.1984), "*The sword cut ourselves*" (Goyturkler) (10.04.1998), "*Torture tree*" (09.12.2000) and other historical plays have been written and performed, enriching the repertoire of our national theater. The first work dedicated to Nasimi in the theater space of our country was a part ballet by Fikrat Amirov" Nasimi epic ".In Azerbaijan State Academic Opera and Ballet Theater staged in the composition of the choreographer Naila Vazirova, the libretto of this work belongs to Anar and the design to Toghrul Narimanbayov. The first ballet performance, which took place on September 23, 1973 at the Heydar Aliyev Palace, was gained a great deal of attention from the audience, and later was shown on the stage of the Great Theater in Moscow. In a ballet consisting of ten scenes and ending with the "Literature" scene, Nasimi's aria in Lutfiar Imanov's performance was also sounded a small poem cursing the world.

In 1974 F.Amirov, N.Nazirova, T. Narimanbayov, conductor N.Rzayev, leading actors Vladimir Pletynev and Chimnaz Babayeva were awarded the State Prize for their outstanding achievements in this ballet.

As we know, our play writers from time to time addressed the life and creativity of our classical poets and wrote plays about them. Works by H.Javid, "*Khayyam*", "*Vagif*" by S.Vurghun, "*Sword and pen*" by M. S. Ordubadi, "*Nizami*" by M. Hussein, "*Mirza Shafi Vaseh*" by N. Khazri and other play shave been works that adorn the scene. Of course, B. Vahabzadeh's drama "*Faryad (Scream)*" dedicated to Nasimi occupies a special place in this list.

The premiere of the play “Scream” was performed on March 24, 1984 at the Academic National Drama Theater. Stage painter was Solmaz Hagverdiyeva, composer Javanshir Gulyev of this play produced by the stage director Huseynagha Atakishiyev and Ali Ashari arranged the dances. Roles of this play were performed by Samandar Rzayev (Emir), Fuad Poladov (Valiahd), Ramiz Novruzov (Loghman), Firangiz Mutallimova (Aypara), Kamal Khudaverdiyev (Nasimi I), Hamlet Khanizadeh (Nasimi II), Mikayil Mirzayev (Zahid), Ramiz Melikov (Dayanat), Rustam Aliyev (Vezir), Mazahir Jalilov (Chalpapag), Elkhan Aghahuseynoglu (Guard), Yashar Nuriyev (Rahman), Sadig Ibrahimov (Elder Poet), Nuraddin Gulyev (Young Poet), Alvida Jafarov (Subhan), Elkhan Gulyev (Keramat), Abbas Gahramanov (Mervan), Saleh Babayev (Doubtful person), Mirza Aghayev (Dumb man).

As you can see from the periodical press, both the play and the show were successful and caused a great resonance. Professor Gulu Khalilov who wrote extensive review on the performance, said that “for us, B. Vahabzadeh as a dramatist has never been as perfect, complete and deep as any playwright in his any play [5].

The fact that the work had a number of different qualities further enhanced its artistic and aesthetic value. Prologue and the seven-part play first of all drew attention to the fact that the script was written in a drama genre in verse that has not been seen on our national stage for a long time. This is derived from on the one hand to our classical poetry and respect for Nasimi’s creativity, and on the other hand creates an ideal environment for the deeper disclosure of Nasimi’s poetic world and philosophical views, and justified itself as an indicator of content, not a sign of form.

Another distinctive quality of the work is its deliberate solution, although it is written on a historical theme. In this way the dramatist avoided specific history and even did not create his own image in a work devoted to Nasimi. Instead, the author who put forward the idea of Nasimi’s philosophy of universalism, the incompatibility of his life and creativity, his personality with a particular time and place was able to substantiate it in artistic form.

According to G. Khalilov, “Scream” is a philosophical drama. Here dramatic collision is most commonly found in people, in their thoughts, and judgments [5]. Therefore, the playwright is more interested in Nasimi’s personality, worldview and philosophy than his skill. Writing about poet and

philosopher Nasimi who is at the forefront of the religious and philosophical teachings of "*hurufilik*", as if B. Vahabzadeh himself becomes a philosopher. He also seeks answers to various questions through the language of characters Nasimi I and II who are ready to die for the sake of Nasimi's ideas, especially when he says, "I am Nasimi" to understand life, the world, and the person mostly agrees with his genius predecessor. For this reason B. Vahabzadeh says the following verses:

"Where there is no human love
Do not seek God in thoughts.
The way to reach God at last
As feeling goes through the human heart.
Love for God and to obey him
Must begin love to human" [2, p.646].
Or he says by the language of Nasimi I:
"God paved the way from night to noon in mind,
God will not fall on your face unless you can make your heart laugh
God is scattered around the world as dawn,
God is invisible, unless the eyes of the heart burn" [2, p.610].

"Nasimi's dual images Nasimi I and Nasimi II have strong faith in the human perception, dignity, and persistence of his opinion, performed by K. Khudaverdiyev and H. Khanizadeh. Both characters call their viewer to high goals and lofty actions, considering their freedom as necessary to enable them to be self-conscious of the world and himself" [3]. And the authors of the performance emphasize that "as long as there are those who die for the sake of Nasimi, on the path of his faith, there is no death to Nasimi" [9, p.119].

One of the innovations of B. Vahabzadeh in the work is the incorporation of the chorus into the composition of the play, as in ancient Greek dramaturgy. Here the chorus is not just a form; it has a very important function in the presentation and disclosure of the idea. In different scenes sounded by chorus the following verses play the role of an idea leitmotif of the work.

"The holiness of God-called
Notice in your heart we said.
That might and that wisdom
Who can't see we called blind him.
To the distress of right way
The patient ones we call brave.

When is said, “*Allahu Akbar*”

We say “*Insanu- Akbar*” [2,p.695].

As prof. Maryam Alizadeh emphasizes, “The main idea of the performance is fully concentrated in the verses when is said, “*Allahu Akbar*”, we say “*Insanu- Akbar*” repeated by the chorus in separate episodes [2].

According to the press the stage director “H. Atakishiyev’s arrangement is as expressive as it is simple. He has carefully conceived, analyzed, and worked on the author’s mind, every fragment of the poem, every message and inclination. For this reason, a perfect performance was created” [5]. “The artist S. Hagverdiyev become aware of the Nasimi era and skillfully embodied on stage the life and artistic development of that time” [8]. “In H. Atakishiyev’s staging is found the arrangement of an intricate pace and rhythm of events with the help of music (composer J. Guliyev).

The intellectual behavior of the actors, their commitment to the realistic style, the emotional compilation, and the serious search for artistic image have led to the discovery of many of the most dramatic possibilities that have ever been seen and have never been revealed” [3].

Thus, “justice voice of the people who fight against darkness for light, and from prison to liberty” [8] and the performance of “*Faryad* (Scream)”, which ended with the victory of Nasimi intercessors, has become one of the most important events not only in B. Vahabzadeh’s creativity, but also in the chronicles of our national theater and dramaturgy.

The announcement of 2019 as the Year of Nasimi in Azerbaijan in connection with the 650th anniversary of the genius poet under the decree of President Ilham Aliyev has given a new impetus to the study, understanding and promotion of the legacy of the great thinker. A festival titled “Nasimi Year – Nasimi Language” was held on April 12-13, 2019, organized by the Union of Azerbaijani Theater Workers and the Baku Children’s Theater. In addition to the Baku Children’s Theater, there are more than 20 performances and composition featuring Nasimi’s work performed by representatives of the Azerbaijan State Academic Musical Theater, Derbent Azerbaijan State Drama Theater, Sumgayit State Drama Theater, Azerbaijan State University of Culture and Art and the Republican Gymnasium of Art [10].

The Azerbaijan State Academic Opera and Ballet Theater also contributed to the “Nasimi Year”. The collective of the theater re-applied to the ballet of Fikrat Amirov, creating a new ballet “Nasimi” based on his music. On

May 25, the premiere took place on the stage of the Opera and Ballet Theater stage manager and choreographer, People's Artist was Kamilla Huseynova, the author of the libretto Ajdar Ulduz, music director and conductor People's Artist, professor Yalchyn Adigozalov, stage artist, Honored Artist Nusrat Hajiyev, costume designer, People's Artist and laureate of the State Prize Rafiz Ismayilov.

Leading roles in the ballet performed by Anar Mikayilov (poet Nasimi), Honored artists Nigar Ibrahimova (Nasimi's wife), Samir Samedov (Naimi), and also Islam Mammadov (young Nasimi) and Dinara Shirinova (Nasimi's daughter) [11].

Imadaddin Nasimi (1369-1417) has been with us for 650 years, even though he has lived 48 years physically! And as Bakhtiyar Vahabzadeh said:

“Today calls everyone to be courage
The voice of the poet peeled off skin.
Breathes for centuries
To our living world of the dead world” [2, p. 697].

Academician I. Habibbayli rightly writes that it is the perfect self-portrait of the famous poet Imadaddin Nasimi, who began with the words “There are two worlds in me, I can't fit in to this universe”. Lyrical me says in the poem that “I am with the soul in the world, I am with the matter at the same time”, looking like bright and magnificent as the invincible mountains is Imadaddin Nasimi's image incomparable to the world and time [4].

Conclusion. The idea of an immortal genius poet, “I can't fit into this universe” as if has recently been materially confirmed. In connection with the 650th anniversary of the great thinker the International Astronomical Union (IAU) has decided to give his name for one of the smaller planets” [12]. And further Seyyid Imadaddin Nasimi will enlighten us with his bright light, not only among us, but also in the heaven she strove, in the darkness of the sky, in the endless sunshine.

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Vidadi Qafarov (Azərbaycan)

Nəsimi obrazının Azərbaycan teatrında səhnə təcəssümü

Məqalədə Nəsimi obrazının Azərbaycan teatrında səhnə təcəssümündən bəhs edilir. Bu baxımdan, xüsusilə diqqət çəkən, B. Vahabzadənin Nəsimiyə həsr olunmuş “Fəryad” mənzum pyesindən ayrıca dərinilər. Pyesin həm Nəsimi şəxsiyyəti və dünyagörüşünün fərqli bədii yozumunda, həm də orijinal mənzum dram olaraq milli teatr və dramaturgiyamızın zənginləşdirilməsində rolü qeyd olunur. Müəllif vurğulayır ki, 24 mart 1984-cü ildə rejissor H. Atakişiyev tərəfindən Azərbaycan Dövlət Akademik Milli Dram Teatrında səhnəyə qoyulan “Fəryad” tamaşasının bədii-estetik xüsusiyyətləri bu əsəri milli teatrımızın ən dəyərli tarixi tamaşalarından biri kimi qiymətləndirməyə imkan verir.

Məqalədə həmçinin, Azərbaycan Dövlət Akademik Opera və Balet Teatrında iki dəfə - 1973 və 2019-cu illərdə tamaşaya qoyulmuş F. Əmirovun “Nəsimi dastanı” birpərdəli baletinin səhnə tarixçəsindən söhbət açılır.

Açar sözlər: Nəsimi, B. Vahabzadə, “Fəryad”, tamaşa, teatr.

Видади Гафаров (Азербайджан)

Сценическое воплощение образа Насими в азербайджанском театре

В статье повествуется о сценическом воплощении образа Насими в Азербайджанском театре. Отдельно рассказывается об особо привлекающей внимание, с этой точки зрения, стихотворной пьесе «Фаръяд» («Крик») Б. Вахабзаде, посвященной Насими. Отмечается значение этой пьесы как в новой художественной интерпретации личности и мировоззрения Насими, так и в обогащении национального театра и драматургии новым, оригинальным стихотворным драматическим произведением. Автор отмечает, что художественно-эстетические особенности спектакля «Фаръяд», поставленного Г. Атакишиевым 24 марта 1984 года на сцене Азербайджанского Академического Национального Драматического Театра, позволяют оценить это произведение как одно из самых значительных исторических произведений.

В статье также идет речь о сценической судьбе одноактного балета Ф. Амирова «Сказание о Насими», который было поставлен дважды – в 1973 и 2019 годах в Азербайджанском Государственном Академическом Театре Оперы и Балета.

Ключевые слова: Насими, Б. Вахабзаде, «Фаръяд», спектакль, театр.

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IDENTIFICATION OF PORTRAIT FEATURES OF SHAH ISMAIL I ACCORDING TO THE 16TH CENTURY EUROPEAN SOURCES

Abstract. Although several portraits of Shah Ismail I – the founder of Safavid State of Azerbaijan are known today, there is no detailed research works on the true author of these portraits, when and under what circumstances they were painted. For the first time, the identification of the portraits was classified according to two different criteria: the first for outward signs (clothes, ornamental accessories, hat, etc.) and the second for anthropometric signs. The image of Shah Ismail I was analysed comparatively with the portraits of Yavuz Sultan Selim, their different peculiarities were revealed.

Key words: Safavid state, Shah Ismail I, portrait, comparative analysis, identification.

Introduction. The Qizilbashes were heard not only in the region, but in the whole world, especially in Europe from the first years of the 16th century. The Qizilbashes entered Tabriz under the leadership of Shah Ismail I in autumn of 1501 and Ismail declared himself shah (king). In a short time, his fame spread all over the world and travelers, diplomats and merchants from various places traveled to Azerbaijan and Iran. Various rumors and legends were told about Ismail I. it should be noted that Ismail I was known as “Sufi”, “Sophie” and “Sheikh” in Europe. News about Ismail Sufi began to be heard in the West after he declared himself shah. Professor of Notre-Damme University Margaret Meserv wrote in detail about news about Ismail I spread in Renaissance Europe in her article “Sofi. News about Shah Ismail in Renaissance Europe”. Some news was that Ismail adopted Christianity or he was the creator of a new religion, which was completely contradictory to Islam or he was savior and even a prophet for all Christian nations. It is narrated that Ismail's supporters

were too devoted to him, they could give their lives as a sacrifice for him. Zuan Moresini, who wrote letter from Damascus in 1508, presented Sufi as the ideal prince of the Renaissance: "His face was clean-shaven, he had great writing skills and he was hard working, a great just, completely devoid of greediness, and even more generous, nicer than Alexander." [1, 2].

Our systematic researches, which have been carried out since 2003, show that today there are a number of portraits of Shah Ismail – the founder of the Safavid State of Azerbaijan. Unfortunately, there is no detailed research work on the true author of these portraits, when and under what circumstances they were painted. First of all, the solution of this problem may be possible due to the scientifically based identification of the features of the portraits of Shah Ismail I.

The identification of the portrait painted in the 16th century involves the determination of accordance degree of specific features in the portrait with information on the person portrayed in the portrait in historical sources. There are two points here:

Firstly, additional outward signs, they are mainly clothes, jewelry, ornaments, hat, various accessories, etc.

Secondly, anatomical signs, they are person's gender, anthropological peculiarities, body's structure, age, hair color, nose, eyes and ear shape, etc.

This anthropometric identification system that we introduce was created by a French lawyer Alfonse Bertillon in the late 19th and early 20th centuries [3], later was improved by R.-A.Reiss [4].

The research task of historical sources, documents, miniature paintings, etc. about the abovementioned directions, i.e. anthropometric and outwards signs has become essential in connection with Shah Ismail's personality.

Information about Shah Ismail's outward features

The Qizilbashs' movement spread widely in Azerbaijan with Shah Ismail's coming to power. There are different views about this sect in historical sources. For some assumptions, Hazrat Ali participated in wars with a red crown on his head. For this reason, the Qizilbashs used these clothes [5]. According another assumption, Shah Ismail signed a treaty with Bayezid II and transferred his warriors from Anatolia to Syria. These warriors wore red wrapper made of fine material. According to S.Naghiyev, the Qizilbashs were called because they tied 12 red stripes wrapper in honor of 12 Shi'a imams [6].

Art critics from the countries of Central Asia also support this idea [7, 8]. A researcher of the Institute of History, Archeology and Ethnography of Tajikistan Academy of Sciences Mubina Mahmudova wrote in her article “Color shades of the Tajiks’ traditional clothes according to medieval written sources”:

“The Safavids and their warriors wore red hood to be distinguished religiously and militarily and called themselves Gizilbashes. Such headwear was worn to signify the differences of the religious confessions of the Safavids and those who wore this headwear envied Ali – the first of the twelve imams and the fourth caliph. Therefore, this headwear was 12 slices in honor of the 12 imams” [9].

In our opinion, the leader of the Qizilbashes Shah Ismail I couldn’t avoid these clothes as a notable person. Shah Ismail Khatal’sghazals confirmed the abovementioned opinions about the Qizilbashes’ headwear.[10].

The identification of a portrait preserved in Topkapi Palace Museum in Istanbul and known as “Sultan Selim” waits also its solution. There are several portraits of Sultan Selim in museums around the world. The portrait in the Topkapi Museum resembles Shah Ismail for some features. There are several peculiarities in the portrait that are not typical for Turkish sultans:

- The first thing is that the person in the portrait wears only one earring (mengush) in his ear.
- The second thing is the red crown (turban) on the person’s head.
- Third thing is a pearl amulet on the person’s neck.

According to historians, Sultan Selim I “was a ruler who did not love jewelry” and it is inconceivable for him to wear such an amulet.

The character in the portrait differs from the face in the portrait of Sultan Selim I that is preserved in the Reinhard Huasen castle in Germany.

There is a high probability that the portrait named as Sultan Selim in the Topkapi Palace belongs to Shah Ismail I. It is pretended that this portrait was painted by an unknown Hungarian artist long after Sultan Selim’s death. The person in the portrait was described with moustache, red headwear and earring in his one ear. There is no information on earrings in the book “Selimname” about Sultan Selim’s life [11-15]. Turkish researcher Erhan Afyonju wrote in the monograph “Yavuz’s earring” that the portrait resembles more Shah Ismail than Sultan Selim. It should be emphasized that many Turkish Internet resources express strong opinion that the portrait doesn’t belong to Sultan

Selim. The red headwear and 12 slices crown that were described in the portrait increase the probability that the portrait belongs to Shah Ismail. The red crown (turban) in the portrait was stylized in miniatures of the 17th century artist MuinMusavvir and it is considered as same as the Qizilbash's crowns. It should be noted again that the character in the portrait was described with mangush (earring). E.Afyonchu pretends that this peculiarity was characteristic of the Qizilbashes [16]. There are numerous characters with mangush in miniatures concerning the Safavid period. A number of the Safavid clothes were represented in the book "Antique and modern clothes in the different places of the world" of Venetian artist Cesare Vechellion. "Iranian Shah's clothes" was described on the page 460 of the book, which was published in Paris in 1860 and in two languages. Undoubtedly, the Shah of Iran means the Safavid Shah. It couldn't be otherwise in the 16th century. Shah's clothes are accompanied by the following annotation:

"The Shah of Iran is wearing a turban made of silk. We see a gold crown ornamented with beautiful, precious stones at the top part of the turban" [17].

These ideas also confirm some kind our ideas about the portrait preserved in the Topkapi Palace. There are several variants of this portrait in graphic style. Most likely, all these portraits were copied from one sample.

Information on anthropometric peculiarities of Shah Ismail

A research work "Shah Ismail I's life and personality – 1487-1524" was carried out in Edinburg University in 1981 [18]. This work, which is a dissertation for a Doctor of Philosophy by a researcher Muhammad Karim Yusif, is sufficiently wide and comprehensive research work. The 3rd chapter of the dissertation is titled "The appearance, personal habits and intellectual life of Shah Ismail". It is noted in this chapter that Italian traveler Giovanni Maria Angiolello lived in Shah Ismail's palace for a while. The traveler's memories about Shah Ismail's appearance were used as true information in M.K.Yusif's dissertation:

"This Safavid ruler was a fair, handsome and nice person, who was not too tall, with full body, wide shoulders, red hair, moustache, used his left hand more (left-handed). He was more courageous than his warriors" [18].

It was noted that Shah Ismail was white-faced with red hair, shaved face only with long moustache in other works. We have investigated the information on Shah Ismail Khatai's appearance in his ghazals and come to

some conclusion. It is interesting that there is a couplet among Shah Ismail Khatai'sghazals which praise often shaving his face and it confirms our view about his appearance [19]:

Gəl təraş et xəttini, şahi-cahan üç gündə bir,
Ta olasanafəti-dövri-zamanüçgündəbir.

Literal translation:

*Let's shave, the king of the world, once every three days,
To become the most handsome of the world once every three days.*

It should be also noted that Shah Ismail was described with clear shaved face, but with long moustache in majority of the Safavid miniatures.

If we pay attention to the Qizilbashes' turbans in miniatures painted by palace artists during Shah Ismail's reign, it is supposed that the turban was described incompletely in the portrait preserved the Uffizi Gallery.

The portrait of Shah Ismail I in Uffizi Gallery was mentioned as Bellinis in the Azerbaijan Soviet Encyclopedia [20]. It was noted in the encyclopedia that this portrait was painted by Bellinis. During our research at the Uffizi Gallery and Library we determined that this portrait was painted by Cristofano dell'Altissimo during 1552-68, i.e. after Shah Ismail I's death. The height of the portrait is 60 cm, the width is 45 cm, which was painted with oil paint on the wood. We consider that the portrait was painted with the technique characteristic of Florence school of painting. The author of the work Cristofano dell'Altissimo was an artist of Florence school of painting. Cristofano dell'Altissimo was born in Florence in 1520, he was a student of Pontormo, but later of Bronzino. The influence of Bronzino is felt clearly in Cristofano's works. He copied portraits preserved in Paolo Giovonio's collection in Como by Cosimode'Medici's order for a long time since 1552. This portrait collection is called "Giovio series" and preserved in Uffizi Gallery at present. Another interesting fact is that when Cristofano copied some portraits, he made some changes in the solution of portrait composition, somehow he assimilated the work, painted it in his own way. But we analyse the existing painting in any case.

Paola Giovio was a brilliant intellectual, humanist scientist, doctor and collector of his time. Paola Giovio, who was an author of many works, was also known as an author of biographical books reflected the lives of famous people of his time. His most interesting work is "*Elogia virorum bellica virtute illustrium*" (The names of notable military forces – EA) for us. The book was

published in 1554 and later it was published many times. In our opinion, Paolo Giovio used notes of many travelers, including Maria Angiollello to write this book and it is possible that both portraits of the Safavid ruler were painted on the basis of these notes. Sufi was known as a sheikh, a savior and even a prophet in Europe. It is rumoured that he was very strong, humanistic and fair. That is why rumor about Sufi's adoption Christianity spread, he was expected to be a savior for Christians and Europeans. It is possible that Shah's face was described spiritual, nice and bright in the portrait by Cristofano because of abovementioned reasons. Paolo Giovio also talked about Ismail I with great respect in his work:

“Ismail Safavi, Sufi, who is brilliant person with bright face, is the only person whose reputation and fame have reached every corner of the world as I remember” [21].

Conclusion. As we get acquainted with the 16th century European sources, we see a great interest in Ismail I. Nearly all the European powers longed for following Shah Ismail's life and activities. From this view point, the 16th century European travelers, diplomats and merchants' safarnames (travelogue) give us some information about Ismail's appearance and his way of life. Investigation of these sources will help us in finding the original of Ismail I's portraits, their identifications, answers to questions about the authors and under what conditions these portrait were painted.

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Elşad Əliyev (Azərbaycan)**XVI əsr Avropa mənbələrinə əsasən I Şah İsmayılin portret cizgilərinin identifikasiyası**

Azərbaycan Səfəvilər dövlətinin qurucusu I Şah İsmayılin günümüzə qədər gəlib çıxmış bir neçə portreti məlum olsa da, bunların əsl müəllifi, nə vaxt və hansı şəraitdə çəkildiyi haqqında ətraflı tədqiqat işi mövcud deyil. Müxtəlif mənbələrdə I İsmayılin xarici görünüşü ilə bağlı bir çox məlumat rast gəlirik. Apardığımız tədqiqatlar multidissiplinər xarakter daşıyır və əsas məqsədi I Şah İsmayılin mövcud portretlərinin sənətşünaslıq baxımından identifikasiya edilməsidir. Portretlərin identifikasiyası üçün ilk dəfə olaraq iki fərqli kriteriyaya görə təsnifat aparılmışdır: birincisi xarici əlamətlərə (geyim, bəzək aksessuarları, papaq və s.) görə və ikincisi antropometrik əlamətlər. I Şah İsmayıllı obrazı Yavuz Sultan Səlimin portretləri ilə komporativ təhlil edilmiş, onların fərqli xüsusiyyətləri aşkarılmışdır.

Açar sözlər: Səfəvilər dövləti, I Şah İsmayıllı, portret, komporativ təhlil, identifikasiya.

Эльшад Алиев (Азербайджан)**Идентификация портретных черт Шаха Исмаила Первого на основе европейских источников XVI века**

Хотя до сих пор было обнаружено несколько портретов основателя Государство Сефевидов Шах Исмаила. К сожалению нет подробных исследований этих портретов и их истинного автора. Существует несколько источников где мы можем найти информации о внешнем виде Исмаила. Наши исследования являются междисциплинарными, и основной целью является выявление существующих портретов Шаха Исмаила Первого с точки зрения искусства. Впервые портреты были классифицированы по двум различным критериям: первый – для внешних знаков (одежда, декоративные аксессуары, шляпа и т. д.), второй – для антропометрических знаков. Образ Шах Исмаила был всесторонне проанализирован с помощью портретов Явзула Султана Селима, и были выявлены их отличительные черты.

Ключевые слова: Государство Сефевидов, Шах Исмаил I, портрет, сравнительный анализ, идентификация.

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ARTISTIC PECULIARITIES OF AZERBAIJAN DRESS OF SAFAVI PERIOD

Abstract. The analysis of all kinds of dresses of Safavi period – the period of flourishing of Azerbaijan culture in the epoch of mature feudalism where the author appeals to materials of fine arts – miniatures.

As a result of the complex consideration of concrete information about the evolution of the dress in Azerbaijan at the end of the XVI – beginning of the XVII centuries which were extracted from the monuments of fine arts there were revealed the appropriatenesses of the formation of main types of forms and details of Azerbaijan national dress, determined the artistic originality of Azerbaijan suit and its connection with the world outlook and ideals of the people. Safavi suits presented in miniatures are classified according to various social and age groups, considered military suit, analysed ritual dress, revealed its functions as one of components of rites and customs of Azerbaijan population at the given space of the time.

Key words: Azerbaijan, suit, Safavis, medieval miniatures, artistic peculiarities.

Introduction. To study the material culture of Azerbaijan in the Middle Ages is supposed as one of the actual problems of national art history. Examples discovered and researched give us much valuable information. Due to it, we can get opportunity to describe full development processes in social contacts and relations of intellectual level public not only in the Middle Ages Azerbaijan but also in all countries of Middle East. Study of material culture in detail helps us both to discover new pages of the Art of Azerbaijan and provide us with new information about our past. These histories give us opportunity to learn future.

Serious study of the art heritage of Azerbaijan people on the way is a main factor in studying of decorative-applied arts such as carpet weaving, ceramics, metal craft, art of textile and etc. In this respect, study of the dress history, inseparable part of national culture, is much important part. In that field human act is synthetic regarding its nature. It means that, it focuses on itself both production and elements of art craft. The type of the dress, which includes itself material, sewing, jeweler items and other types of accessories, carries economic, social and esthetic functions simultaneously.

Study of the dress helps not only to understand correctly art crafts but also identify miniature wall ornaments, exact historical date of ceramics and metalwork's, and also determine their belongings.

Obtained information about the history of dress, may be helpful revealing weak studied fields of culture history of every nation. Study of dress may mediate to identify industrial and artistic level in different periods, cultural and historical relation with other nations, present traditions and other peculiarities of people.

Dress is related to the history of nation, and dress reflexes national features of the people as much as other factors of culture and assists to study cultural-historical relations among nations. However, study of the development of dress faces different difficulties. So, comparing to samples of architecture, wall and miniature painting, which are remaining up to day, examples of the dress almost are not kept by now. It is exclusive case that fragments of clothe materials or separately clothes have been remained by now. It is difficult to study the dress types of the middle ages, as museum collections of our country don't possess exhibits of dresses of the Azerbaijan nation more ancient than of XIX C. AD.

Miniature painting that was a decoration of the middle Ages' manuscripts of Azerbaijanis is a specific source for studying the dresses in XIV-XVI centuries, the most developed period in the culture of Azerbaijan.

Different manuscripts that are preserved up to now are important parts of cultural treasure of both eastern nations and the Azerbaijani. Esthetic art pleasures of our nation, who created monuments of literature and art, were reflected in the specific examples of the Azerbaijan miniature art in the manuscripts.

In it is necessary to note the role of Azerbaijan outstanding miniature painters of the middle ages who represented rather well the culture of the

Islamic East. Their works give well enough information on modes of dresses, shape and sewing of the dresses, hats and head dressings and accessories of dresses used by the Azerbaijan society in that period.

The studying of obtained materials widely and of material culture deeply show actuality and importance of investigation of the dresses in the Middle Ages of Azerbaijan.

The miniature painting that was the most developed brand of the art of Azerbaijan in the middle ages and impacted strongly the progress of all types of art and decorative patterns of the period. Art structure, regularities and rules improved by profession have formed definite sides of artistic form in decorative works almost during one century. Carpets with artistic fragments and items with images, of humans multiple examples manufactured from ceramics and metal, all are different types of art crafts, can prove abovementioned statements visually.

The Azerbaijan miniature painting gives opportunity to perceive correctly history of the region, cultural relations and various. Specifies Azerbaijan miniature works are illustrating traditional cases historic events and classic literature.

Characteristic feature of rich materials collected due to the books of miniatures by famous miniature-painters of Azerbaijan is that it is very close to real life and widens the entire subject. In addition to traditional fiction stories and episodes dedicated to the palace life, life-style of ordinary people, their labor, nomads' life-style, description of peasants and the dervish (itinerant hermits) are described in those works. With these descriptions, it is possible to create notions about mode, shape and cutting of dressing, head dressings and materials used by various circles of society of Azerbaijan. So Azerbaijan miniatures may be used as the richest source.

In the middle ages the dress of ten was supposed as a great richness. The dress reflecting the unity of creative enthusiasm and ownership in itself was one of indications of economic development.

As an integral part to personal property, personal garment was shared for children and handed over from generation to generation. Clothes were presented as a symbol of respect by high ranked persons. You can see in the miniature painting by Mirza Ali in 1539-1543 which was devoted to Nizamis's poem "Khamsa" that the Shah presents the most valuable array to Barbad, who was supposed as famous musician in the middle ages.

The middle ages fashion was at the end of its culmination point at the time of Safavis. Refined taste, luxuriance and grandeur of the new fashion was reflected itself in rich designing of clothes of the Nobles. Note that, alien elements of the Middle Ages were appeared mostly in the clothes of the Safavis. It was felt in being plenty of fittings and eccentric components and especially showed itself in men's clothes. The luxurious robes were completed with majestic turbans decorated with bird feathers and precious stones.

The painters of the middle ages portrayed the natural elements such as underwear, trousers, and precious belts, personal weapons, and some utilitarian things with the greatest pleasure. However, the Safavian's fashion was not out of these portrays. First the Heart fashion, and in XVII the Persian fashion became to be strengthened as the capital had been transferred to inner part of Iran.

Traditional head-gears of the medieval shahs were crown. The crown formed semi-spherically was encircled with garland with precious stones. That double crown, indicating title of Shah of the shahs, expressed durability, authority and staunches in itself. In the solemnized group portray scenes we may see various caps and the Far East style head gears worn by family members of shah. There are caps like shawl which top was decorated with fan-shaped plumages and small original caps like hats amidst them.

There was forepart like neighbor sides of hat that can be opened and covered (in sunny and dusty times). Wealthy persons put bird feather for beauty on top of such caps. They were wearing circular shaped turban tied up with kulah (in 1:2 relatives from height to width). The kulah was tied up with material so that the folds to be directed from lower to upper. And the last round of the material cut these folds from upper to lower.

At the end of XV, when the Safavis owned fully the throne the inclination toward luxury was getting increased in the costumes of nobility. The Safavi wear style was getting to be complex, decorations were rich and the golden leather belts were added to cloth assembles. Outside wear named as faraj, which was put on shoulders, decorated with rich embroidery in breast and shoulder parts, hanged over free and provided with "deceitful" leaves spread widely. As to F.Gottendor, such "deceitful" sleeves had been formed from the wears of the Parthian. The distinguished side of these farajs was to be horizontal nooses in the breast part.

That oriental robe, as a symbol of dignity and privilege position, messaged that a man wearing this robe wish to be selected and being in romantic world.

This robe was covered quite the man and in origin mean human body lost inside the robe.

The robe was sewn from coarse material, which was tempered with metal plates by surface part that made the robe very rough. This kind of wear liked holiday packet fitted around of body. The noblemen wore it especially as ornament and symbol of class affiliation.

The most specific side of the Safavi wear was changing of head gears.

As known from history, the skin Azerbaijani warriors were called as “gizilbashes” (a military class in the army of Shah Ismail) in XVI as they were wearing red cap with thin top and tall kulah and wound a bandage around it. Noblemen and high ranked persons put 12 precious stones or drew golden lines on the turban.

Nobles wearing and precious and stone over such head gears (in this meaning great stone was devoted to the prophet Mohammad and the rest small stones to 12 Imams).

In XVI, in addition to the turbans with sharp end red heads, it there were ordinary non decorated turbans. Such types of turbans were spread widely especially in XVII. These were sewn from various materials and wounded head after with small cap – arakhchin and kulah (head gears). Color, size and even twining top were taken according to special rules e.g. wear rules of those times. The most used turbans were white. Shah, Vizier and high ranked priest were wearing green colored turbans. Men who were not obeying to the Islam religion were required to wear different colored turbans. For example, the Armenians wore black or blue, the Jews yellow turbans and etc.

According to the principles of Moslem religion, size of turban was to be responding to neck of dresser. The reason for abovementioned tradition is that the turban was not only used for twining head but also as table-cloth, waistband and shroud.

Respected persons, such as scientists, poets, painters used to wear turban in much bigger sized turbans. There was special rule to dress the turban overhead. Generally, scientists, poets, painters would leave the turban dressed over head on their shoulders and tied its tip down chin when they are in pray.

As the Medieval Azerbaijan was a feudal – patriarchal state, religion and clerics played chief role in public administration. Therefore, miniaturists applied to paint mostly images of clerics. Their category of religion is stated with green turban, as they were generated from the generation of prophet

(seyid). They would wear these turbans over cone oval caps made of red wool and thin felt called as fas (related to Fas city in Morocco).

The devout used to keep one tip of the turban hanged over left shoulder and pinned this tip right temple by passing under chin when they prayed. The turban named as takhtulkhanag was decorated with sewing and in the end fringed.

In addition to types of clothes and sewing in the same cut, the clothes of clerics are different than clothes of lawmen. As miniatures portrayed the images of Imam and clerics, the clothes of clerics were sewn of one colored material having no decoration. Some works such as “Shah and dervish” by Hilali (1537-1538), S-Petersburg), “Shahname” by Phirdovsy (Tabriz, 1537, New York, Museum of Metropolitan) “Khamsa” by Nizami (Tabriz, 1539-1543, London, British Museum,) and etc. affirmed abovementioned conclusions. In many times, the clerics used to wear perpendicular stripy wide robes after straight cut clothes and dressed waist – band. It is assumed that the waist-band was sewn the same cut with clothes. Distinctive feature of cleric’s clothes is to add shoulder-scarf called as taylashan to their dressing style. The same cut shoulder-scarves were an attribute of clerics dressing style in Middle Asia and Turkey.

Sleeves of the clothes worn by clerics were so long that it covered their hands. That was a statement that the clerics used to wear such styled clothes devoted himself to his religion, The God, obedient and not occupied with worldly vanity.

There are hermits called dervish, who lived their life traveling, in the middle ages in Azerbaijan. The dervish lived in the dervish residences named as or takiyya convents or khanagah together with their sheikhs. Ovliyya Chalabi, Turkish traveler, who dealt with dervish’s takiyyas, wrote that numbers of the dervish there been around 160.

In our miniatures, the dervish has been portrayed with clothes like clerics. However, there is one distinction that some dervish didn’t have outdoor robe and the rest used to dress the robe in naked body and tied it with waist-band. Written sources inform us about the long lap clothes made of wool material and lined of cotton named as rida, which used to cover shoulders of dervish. The dervish used to wear turbans called as daragayı and parishani. It is known by sources of middle Ages that these turbans had been symbol of ascetic and wander life style of the dervish who was accustomed to live less comfortable and nonchalant life.

Besides, we see one more interesting cap in Azerbaijan in XVI-XVII. This cap is tall height three-cornered kulah made of thick material and decorated with ornaments by top side. We see the name of Ali (the fourth caliph) embroidered with beautiful handwritings one by one in the top of cap. Such handwritten kulahs were used to be worn by the dervish. The pilgrims, some beggars and dervishes used to have a big cup made of pumpkin rind of cocoas on their waists. They collected alms into that cup and used the cup as meal dish. Additionally, the dervishes carried a small axe that was one of traditional attributes of monk cloth, mace battle chain, short spear or sword in some sufi dervish orders. As it is portrayed in the miniature paint named as “Shahzade and choban” (Prince and Herdsman) (1613-1614) by Ali Ryza devoted to Abdurrahman Cami’s work “Shabkhat and Ul-ubrar”, the dervishes used to wear a ring shaped earring.

Literary-historic images used by miniaturists in their paintings describe life-style, traditions and customs of ordinary people. These miniatures give us impression about the clothes worn by ordinary people in Azerbaijan in Middle Ages.

Looking at different artisan, craftsman and peasant portrayed in the miniatures, we get a chance to know about specific peculiarities of clothes of ordinary people. Many portrayed gardeners were described with bare feet and short shirt. Sleeves of long robe dressed after short shirt were rolled up and laps were pierced to cloth material belt named as futa that dressed around waist. The gardeners used to wear sharp pointed caps named as darkulah in 20th of XVI. In some miniatures the gizilbashkulahs were portrayed as curved by point. This cat was replaced with turban and soft caps with fur by outskirts in 30-40th of XVI.

The masons were portrayed in caps made of soft material and round turbans bandaged with oval material.

As portrayed in the miniatures “Madrasada” (in the religious school of Moslem) (1537-1538) of manuscript “Shah and dervish” by Hilali, water carters used to wear wide robes and high leather boots. Traditionally, they carried aftafa (a jug with a long spout used for ablutions) in one hand, and jug on their shoulders.

Clothes of porters, who were the poor class of public of the middle ages, were short robe and short trousers covering knees only. Traditionally, the porters were portrayed in bareheaded and bare feet. Main things of them include specific pillows named palan that made for carrying goods on their waist.

The peasants were portrayed mainly in house-life style of nomads in the miniatures of the Azerbaijan painters. We can take an example the miniature “Akinchi” (Ploughman) painted by Mahammadi in 1578 and kept in Luvr by now. The ploughmen were portrayed in trousers by knee in either white or one color only and shirt rolled up by arms in various miniatures of Azerbaijan painters.

Caps of herdsman were decorated with bundle caps and caps of wood-choppers were decorated with small turbans and red darkulah. The White shawl or white arakhchin worn under the kulah proves that the kulah was used to wear overhead but over the arakhchin or over tarliy which was a thin oval cap.

As to fishermen, they would dress round padded caps named as terbush that spinned with pieces of rages.

To obtain an impression about men's funeral clothes, we should refer to scenes with crying of literature heroes described in “Shahname” manuscript of Firdovsi (Washington, the gallery of Frir). As we see in the miniatures, only the clothes for funeral ceremonies have not been found in Azerbaijan men's wardrobe.

Often men would dress outdoor clothes on naked body and tied these clothes with waist-band.

Colors in decorative-applied arts of Azerbaijan have a symbolic sense.

Researching men's clothes of the Middle Ages, it becomes known that revolution in clothes had been related to changes in economic and cultural, and as well political life of country and mutual cultural relations between the Azerbaijani and other nations in different times.

Although human imagination was a conditional in the art of Middle Ages, masters of art in Tabriz could find the sense of the topic.

Military uniforms and weapons of the Middle Ages, which is less studied field of material culture of Azerbaijan, attain much interest.

Elements of military uniform were emerged in order to strengthen military discipline and distinguish its army from enemy in old times.

In oldtimes, a man having ability to carry a weapon was a soldier and would go to war in his usual clothes. Azerbaijan army had infantry and cavalry troops.

Garagoyunlu and Aggoyunlu had two types of troops that one of them was Padishah guards and groups under vicegerents' command. Moreover, there were a regular and irregular battle groups formed by the feudal.

The Safavi state hadn't regular centralized army. During war, the army would be formed from separate feudal troops of the bey (title was given to the noble man at those times) who were rulers of provinces. Military affairs had been an exclusive right of feudal. They managed to move the army back and forward themselves. Such militaries formed from combined troops and fight groups, which were called as mulaziman and nukaran were armed by feudal that were leaders of tribes. In addition to combined troops named as charik, there was a corps of guard courchies that served for shah's Excellency. The courchies being as Praetorian Guard were infantry tribal troops supplied with arms such as swords, shields, arrows, spears, battle axes and cudgels. The army was divided into tens, hundreds and thousands leaded by lance-corporals, master sergeants and military leaders (captains and colonels).

Despite much valuable information about history of military operations in handwritings of the middle ages, there is no any information about peculiarities of military uniforms.

Mass and face to face battles were the most interesting topics for miniaturists of Azerbaijan. We may see them in Great Tabriz's "Shahnama" of 1330-1340 (Paris, G. Vever's collection) in Tabriz copy of "Shahnama" of 1370 (Sank-Petersburg), in researched copy of Nizami's "Khamsa" in Tabriz in 1524 (New York, The Metropolitan Museum) and in many other works. The miniaturists of Azerbaijan portrayed the military arms and uniforms used in fights as to their personal imaginations.

So, researching miniature paintings of XIV, we see soldiers with long – sleeved and well enough long sleeved caftans. Clothes of military men were sewn from the red, blue and violet color uniform materials.

It is known from archeological archive information that, from beginning of VII-VIII centuries, there were armours made of small metal rings. Ringed armours that had been the most important protective arm up to Late Renaissance, at first times were long-sleeved shirts. These armours covered all body of a soldier beginning from throat. Neck and face were covered with ring shoulder-strap hanged from helmet. Helmets clinched by iron and bronze were complete.

Such arms were finished with shoulder-strap and military belts protecting shoulders and belly. Caftans made of thick silk materials were worn under ring armour in order to strengthen protective peculiarities.

Most times, the arms were assembled of soft lining iron boarded daggers.

Such board daggers appear in the graves of XI-XII centuries in Beylagan region. Shoulders and knee protectors were wide spread in those ages.

Ring daggers were replaced with board daggers in the first half of XIV.

The tendency in the development of arms caused for complete board daggers. Body protecting arms consisted of short sleeved iron-board leathers and thick materials. Old shield used in the times of Sasanis and which resembled out board of the violin as to its shape was out of use. Long shields were so long that covered soldiers fully.

Soldiers used to wear oval helmets. Now and then the helmets changed. Afterwards the helmets were tempered with iron accessories.

Watching military operations portrayed in miniatures, we see that the painters of Azerbaijan choice and distinguish the troops fought each other.

Development of fire-arms put an end for heavy armours of the middle Ages. When all saw that even cold steel armours were useless for fighting against bullets, they began throwing those useless heaven assembles or eliminating those heavy parts.

Military uniform described in the miniatures consisted of outdoor dress named as chlamys. Steel ring armours and steel cuirasses-sort of vest still existed.

Armours covering to feet which were made of iron plates were included in assembles of military uniform in XV-XVI.

Beside ring named as chaba, mix assembled armours consisting of ring shirts and trousers in XVI.

As we know, the soldiers in the Middle Ages mostly used of cold weapons that may be distributed into three parts; striker, thruster and cutter.

Afterwards, maces lost their origin destination and began to be decorating insignia related to emerging of fire-arms. One another type of mace was called as salag. Length of this salag was 0, 5-0, 6 m. As a thruster spears were used in Azerbaijan. The main protecting weapons of Azerbaijan were shields in the shape of a large copper basin named as majanna. It was made of wooden material. The Azerbaijan gunsmiths were masters in producing of cast steel shield in round shape.

Infantry troops were the main in using of fire-arms in the beginning of XVI century. “Tarixi Shah IsmayilSafavi” work (Shah IsmayilSafavi’s History) speaks much about it and gives much information about I Shah Ismayil ruler’s, the end XV – beginning of XVI. A manuscript kept in the British museum of London is much importance.

As known from miniatures, the gizilbash turban was getting out of fashion in 70th of XVI. Head gears of Safavi soldiers were clothe material cat in shape of cylinder.

We obtain information about names of materials; clothe elements and usage rules and classic literatures such as Khagani, Nizami, Kishvari, Fuzuli, Nasimi and others.

However, the written source can describe fully neither the clothe materials nor forms of sewn clothes. To get full information about dressing, especially about women's clothes in the middle ages, we should refer to the miniatures.

The Azerbaijan dress was an oriental robe wide, long and had embroidered collars.

The beginning of XV century is characterized with getting tighter clothes. Such clothes consisted of tight fitted, long narrow sleeves, buttoned from left to right and strap in apron. Upper part of this clothe was narrow and fastened with cord or button. As we know, yoke clothes existed neither in east nor Europe.

At the end of XV, women's out dress is characterized with long neck cut clothes. Breast of this cloth was decorated with small decorative buttons and small flat collar that was worked out in Tabriz as mentioned in the miniature of "Alexander with Nushaba" contained in Nizami's work "Khamsa" kept in Topgapi museum. Ladies from shah's family would put crown with teeth (afsar) that decorated with price stones.

In XVI-XVII, women's outdoor clothes had various forms. As men, women would put long sleeved dress—down on their shoulders (especially for the rich) for adornment. Comparing to men's clothes, women's neckbands were sewn of different material. One of popular women's clothes was a trouser that stretched up to heel.

As men, women's trousers were sewn narrow by foot but wide by upper. However, comparing to men's trousers, feet of women's trousers were sewn of different material.

In XVI-XVII, women's head gears were much complicated. As to researches taken by R. Afandiyev, there were 7 types of women's head gears in Azerbaijan.

The most worn head gear for women was arakhchin. That especially had in two types; for women and girls. Women's arakhchins had been much different and complicated and tied up with elegant long band. Some arakhchins hadn't had a band.

Women would wear the arakhchins at home, yard and party but going out they would dress white yashmak over the arakhchin. To walk without yashmak in street was allowed to girls only.

Miniaturists of Azerbaijan referred to literature topics described music parties with great master skills. Such parties can't be described without servants, singers and dancers. Such miniature works might be seen in "Prince's entertainment" that painted by Soltan Mahammadi in I half of XVI dedicated to Hafiz's handwriting "Divan" and which kept in Kartyen's collection in Paris.

As we see in miniatures, servant and musician women's dressing assemble had been clothes that dressed one by one.

The sources confirm that the dancers' clothes were called as jang and sewn of silk or materials named as gas.

Servant women's clothes being a little short stretched up to shin. Dressing-gowns dressed over underwear were sewn with line. As known by miniatures, neither musicians nor servants would wear dressing-gown which was worn by rich women.

As we see in the miniatures of Azerbaijan in the Middle Ages, older women's clothes were different from young girls and just married women. Some miniatures such as "Khaftvadin's daughter and weaver women" dedicated to Fuzuli's "Shahnama" (Tabriz, 1537, New York, Metropolitan museum) and "SoltanSanjar and gari" ("Sultan Sanjar and older women", "Beggar woman takes Majnun to her" dedicated to Nizami's "Khamsa" re-worked in 1539-1543 (London, British Museum) show that women's clothe assemblies had been as pleated.

Red colored and various bright color cloth materials were used by youth girls, the elders used to wear dark colored clothes such as blue, cinnamon colored and coffee color.

Conclusion. That difference was especially obvious in head gears. So women put on white shawl and tied up it under their jaws. One of main element of head gears for both elder women and men was arakhchin sewn of white coarse calico that named as tasak. Men worn it under fur cap, but women put on it together with silk and wool shawl in various colors and different sizes. Holiday head gear was cut out from red and green velvet. Head gears were decorated with 3-4 small bright and sometimes golden raw silks.

Analyses in women's clothes XIV-XVII help to make a conclusion that women clothes had been the same as men's underwear, waist and out dresses.

Main difference in woman cloth were distinguished with its color, decoration, fringes, ties, golden buttons that gave special beauty for women's dressing.

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Sevil Sadixova (Azərbaycan)

Səfəvi dövrü Azərbaycan geyiminin bədii xüsusiyyətləri

Məqalədə Səfəvi dövrünün – yetkin feodalizm zamanında bütün geyim növlərinin təhlili keçirirlər, müəllif tədqiq olunan mövzuya yanaşarkən təsviri sənət materiallarına – miniatürlərə müraciət edir.

XIV əsrin sonu – XVII əsrin əvvəllerində Azərbaycanda geyimin təkamülü barədə təsviri sənət abidələrindən iqtibas edilmiş konkret məlumatların kompleks şəkildə nəzərdən keçirilməsi nəticəsində Azərbaycan milli geyiminin forma və detallarının əsas tiplərinin formalşma qanuna uyğunluqları aşkarılmış, Azərbaycan kostyumunun bədii özünəməxsusluğu və onun xalqın dünyagörüşü və idealları ilə əlaqəsi müəyyən edilmişdir. Miniatürlərdə təqdim edilmiş Səfəvi kostyumları müxtəlif ictimai və yaş qrupları üzrə təsnif edilmiş, onun Azərbaycan əhalisinin müəyyən vaxt ərzində ayin və adətlərinin funksiyaları aşkarılmışdır.

Açar sözlər: Azərbaycan, kostyum, Səfəvilər, orta əsr miniatürləri, bədii xüsusiyyətlər.

Севиль Садыхова (Азербайджан)

Художественные особенности азербайджанского костюма Сефевидского периода

В статье проводится анализ всех видов одежды сефевидского периода – периода наибольшего расцвета азербайджанской культуры в эпоху зрелого феодализма, где, при подходе к разрабатываемой теме, автор обратился к материалам изобразительного искусства – миниатюрам.

В результате комплексного рассмотрения конкретных данных об эволюции костюма в Азербайджане в конце XIV – начале XVII веков, которые были извлечены из памятников изобразительного искусства, выявлены закономерности формирования основных типов форм и деталей азербайджанской национальной одежды, определено художественное своеобразие азербайджанского костюма и его связь с мировоззрением и идеалами народа. Представленные в миниатюрах сефевидские костюмы классифицированы по различным социальным и возрастным группам, рассмотрен военный костюм, проанализирована обрядовая одежда, выявлены ее функции как одного из компонентов обрядов и обычая у населения Азербайджана в данный отрезок времени.

Ключевые слова: Азербайджан, костюм, Сефевиды, средневековые миниатюры, художественные особенности.

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MIRRORED INTERIORS OF IRANIAN AND CAUCASUS ARCHITECTURE OF THE XVIII–XXI CENTURIES

Abstract. Specific features of local architecture were always of great importance on the territory of modern Iran, starting from the epoch of great Achaemenid dynasty which gave to the world the fascinating images of creative thought and refined style of old Mazdaic Persians in Persepolis, Sus and Pasargad approximately in the Vth century B.C. (the age of high Hellenic art of Phidias period). In line with development of arts and crafts (glass, mosaics, wood and stucco carving, art metal and textile), the architects of this state, in process of construction of monuments strived to decorate them. Special attention was accorded to interior, the space which is more distant from the outer world.

The people of East differ from the people of West in mind and perception of the world, that's why it was always important for the people of East to see paradise on the Earth, like Allah, looking at the pool with goldfish. In addition, it was always important for the people of East to have all mundane refined achievements of human thought and crafts, from precious jewelry and artistic arms and to the early Persian porcelain of XVth – XVIth centuries, brocade, silk and carpets with motives of pomegranate, cypress, irises, hyacinths, tulips, anemones and Shiraz roses.

That's why specific hierarchy of beauty was gradually formed in Iran under the influence of palaces and cult buildings with miansara gardens making the world beautiful, and badgir wind catchers. Mirrored interiors had a special place in this entire splendor. They are rarely known by Europeans, but very important for mentality of Iran people.

Special attention is paid to the mirror interiors of the Caucasian monuments of Georgia and Azerbaijan as neighboring states interacting with the artistic

culture of Iran of the Sefevids and Qadjars periods. Several constructions are examples of Caucasian reflection on the Iranian high fashion in interiors.

A separate monument of mirror art, close to the Azerbaijani Palace of Sheki Khans, was the interior of the Sardar Palace in modern Yerevan, made in the Persian style.

These include the building of the Tbilisi State Academy of Arts named after Apollon Kutateladze, erected around 1856–1857 for members of the Armenian royal clan Arshakuni – branches of the Parthian dynasty Arshakids by architect Grigory Ivanov. In addition, the Azerbaijan Mirror Shrine of 1992, the tomb of the representative of the Baku Seid family, the descendants of the Prophet Muhammad, the holy healer and miracle worker Mir Movsumaga, is of particular artistic value.

Keywords: Iran, Azerbaijan, Caucasus, mirrored interior, mosques, holy places, XVIIIth – beginning of XXIth century.

Introduction. Persians developed their aesthetic canon during the centuries. Many of their creative inventions enriched the art, architecture and design of Europe, including its Eastern regions, starting from such findings as Darius Xerxes Apadana [3], solemn verandahs and garden planning looking like Mauritian art [12]. Decoration of important parts of exterior and interior of the buildings with refined and expensive materials is a part of this aesthetic canon.

Iranians improved engineering and construction skills for the centuries, they included in the design of each building the accents which were creatively well-balanced and consistent with each other. In this way they managed to create their own “music of stone” which differed from the stone art of other peoples of West Asia. Their “music of stone” includes not only creatively engraved stucco and fine carving, but also the thousands of artificial “diamonds” made of glass and mirrors, put closely to each other with excellent accuracy.

General questions of the tradition of planning, constructive and decorative features of the development of Persia architecture are considered in the relevant sections of the books of famous Soviet orientalists Nina Dmitrieva and Nina Vinogradova «The Art of the Ancient World» (1986) [1], Tatyana Kaptereva and Nina Vinogradova 1989 «The Art of the Middle Ages» [3]. In the Persian language, the monographic work of Memorial Colam Husein «Understanding the Architecture of Closed-type Residential Buildings»

was published, in which the author attempted to open up the question of the sacred space of a separate building of Iran [4]. Among the researchers, who turned to the architectural heritage of mirrored interiors of Iran, it is worth mentioning Mirrazavi Firuza, who considered the environment of the Tehran representative chess palace Golestan [10]. However, there were still no special studies dedicated to the heritage of «crystal» palaces, mosques and holy places in Persia, Georgia and Azerbaijan.

The purpose of this study is to analyze the probable ways of origin of mirrored interiors of Iran and Georgia and Azerbaijan, to consider the specifics of their existence and to analyze the individual ensembles preserved in this country at the beginning of the XXI century.

The interpretation of the main material. Beginning of decoration with mirrors in Persian art is connected with traditional crafts of this region. Shisha embroidery style is the ancient tradition of this region (from Persian «shisheh» — glass), this style is featured by inclusion in art composition of small mirrors [5], coins, buttons and cords. The function of such glass pieces was to reflect the sunlight, due to which it was possible to protect yourself from foes and envious people, and always to have «bright and shining» look, and, together with coins, also to have plenty of money, attracting the egregor of well-being and sunny warms of love. Traditions of states located closely to Indochina are under the strong influence of Buddhism and spiritual practices of energy cleaning, they reflect the ancient attitude to high-pure character of the elements. For Iranians they were primary, that's why they were holy.

There are several legends about shisha origin. The wife of Shah Jahan, the representative of Great Mughal dynasty, was a legendary woman; she inspired Shah Jahan to construct Taj Mahal, her burial mausoleum in India. She is believed to be the first woman who started to use glass together with traditional mica, coins, tin and silver. Her name was Mumtaz Mahal, she was almost contemporary of the Sun King Louis XIV in the XVIIth century (the years of her life were 1593–1631). Nevertheless, there are no reliable data to confirm that this legendary woman was the first to replace simple natural materials by specially designed materials of the new style [5].

According to the other version, this invention was found on the territory of Persia, where shisha style was used for decoration of fabric, tablecloth, garments and walls. Introduction of mirrored elements in this line seems to be more real. Therefore, it is considered that the glass with amalgam coating was

used for the first time in 1557, at the epoch of Tahmasp Shah [10], in Qazvin town, the capital of Sefevides on the territory of Iran. And now amalgamated glass is one of traditional types of decoration in internal revetment of the walls.

Later on mirrored decoration was used in Isfahan and other royal constructions of the local nobles. Thereafter, inclusion of mirrored decorations in the design of holy places (they differ from mosques because they are opened 24h, not only during the hours of Mohammed prayer) and other cult constructions was started.

Mirrors for shisha were produced according to the special technology, and this fact also influenced on aesthetic perception of such elements of decoration in Iranian architecture. Glass blower blew the glass ball, then it was broken in convex pieces. Their inner part was silvered and the irregular edges were often polished. In such a way drop-like particles were received, later on they were sewed around with fabric. The masters did their best to produce the fine work, they carefully fixed small reflectors with different types of seams, with high quality and particular delicacy [5].

The exact date of occurrence in Iran of wide spread trend to make mirrored interiors is not known yet. According to the legend, the mirrors seen in newly opened workshops of Louis XIV in Saint-Antoine suburb impressed one of Iranian Shahs at the epoch of baroque – rococo. In the next century the large-scale mirror import from Venetia to the East was developed. Persian glass processing masters gradually developed the skills of design of separate mirrored accessories and small architectural forms. Moreover, they learned to create particular «wall papers», the uniform coverage of walls and ceilings with ornaments consisting of the patterns of large and small mirror fragments. When put together, they created the shining complexes of perfectly done flat pictures and convex details with plastic solutions.

Amalgamated glass fragments were fixed on the wet whitewashing. The peak of this kaleidoscopic art in Iran was observed in the epoch of Qadjar dynasty ruling (1779–1925). This tradition to decorate with beauty the holy places and beautiful palaces is still actual in this state. Among others, the interior of Shah Cheragh mosque in Shiraz is striking by its beauty [3, p. 81–100]. Now the entry to this mosque for the people of other religions is not allowed. Environment in this mosque is believed to be the Eighth Miracle of the World. Internal walls of this religious center are decorated with mastery and generosity, not only with the elements of glass, but with precious stones and

silver plates as well. The synergy of all these elements completes the variety of above mentioned elements by perception of really surprising colours.

The beauty of rainbow and light refraction by irregular engraved components is amplified by shining mirrored mukarnases (also called as cell or stalactite vaults). Geometric accuracy is their particular feature. The function of these elements is not only to divide the ornamented pictures of structural elements, and to underline in such a way architectonics of the building, but to strengthen additionally the structure of uniform glass coating which is rather heavy. They are mainly located at the ledges which cover the areas of connections of the walls and ceiling [10].

Mukarnases are the most characteristic load bearing elements of this “uniform roll” of multi-ton decorations of mosques and holy places. In addition, each such fragment of interior was implemented according to the individual project. The shape of such connections in Shah Cheragh is similar to hornet’s hive with repeating cascade of ledges. Design of stalactite cornices is made according to the certain rules, primary, taking in consideration distribution of ceiling weight in such «membranes», because the whole structure is calculated by architects according to sophisticated math formulations, and each millimeter of such structure should be additionally checked [10].

Local masters specialized in mukarnases, engraved stucco and «crystal» surfaces made sophisticated ornaments of pieces of fragile mirrors with geometric accuracy. As a result, design of many interiors of this type in ceremonial halls of the palaces and mosques / holy places became not only refined, which is specific for the work of skilled masters in this area, but also unique and particular for this region, because they have no analogues in any other place in the world. Solemnity felt in such interiors impresses by magic and delicacy at the same time, by high excellence of performance of all details in the same style and perfect pattern of mirror lines and fractions presented as the edges of the most precious gems.

The typical example is Talar Salam (Reception Hall) of Golestan, Qadjar Shah palace. One of the most well-known representatives of Nasreddin dynasty who ruled in 1848–1896, ordered to decorate the walls and ceilings in Reception Hall and neighboring Talar Aianekh (Mirror Hall) with mirror mosaics. In line with that these halls are decorated with large crystal chandeliers, their edges distribute the light all over the space of these halls (fig. 1) [6].



Fig. 1. Mirrored interior of Golestan Shah palace in Tehran.

In other halls of this palace interior is also decorated with mirrored sculpture elements and stucco work, making environment a bit phantasmagoric due to the thousands of refracted sunbeams. First to be noted in this context is Talar Almas (Diamond Hall), one of its parts is also decorated with large wooden windows of orosi shape. These windows open not to the side, but upwards, they have the grilles and colored glass. In addition to the refined solutions of separate areas in the halls which are decorated with wall and lintel mosaics consisting of sophisticated ornaments made of glass particles, the combination of mirror and glass pictures with stucco work [6] in these halls is interesting as well.

Further on, many architects and designers used decoration of interior with mirror mosaic surfaces. Such interiors include several halls in Saadabad Tehran palace (summer Shah residence), Gavam palace in Shiraz (in combination with refined and delicate stucco), and large number of religious monuments

in different regions of contemporary Iran. At the present time the total number of such monuments amounts to several hundreds. Mirrored-style interior of some of them was designed and implemented just recently, at the beginning of the XXIth century.

In this context we should mention the following monuments. Religious constructions of Qazvin –Hossein Imamzadeh grave mosque, where mirror elements are located at the front as well; Friday mosque; the interiors of mausoleum of Abraham descendant, the prophet Keydar at Ostan-e Zanjan (fig. 2). They include Sayed Alaeddin Hussein mosque and unique monument Shah Cheragh (Blue or Mirrored mosque) (fig. 3), Ali Ibn Hamzeh mausoleum in Shiraz (fig. 4). Some names give the idea about colour range of interior in these complexes with dominant silver white, greenish and blue colour.



Fig. 2. Interior of Keydar mausoleum in Ostan-e Zanjan.

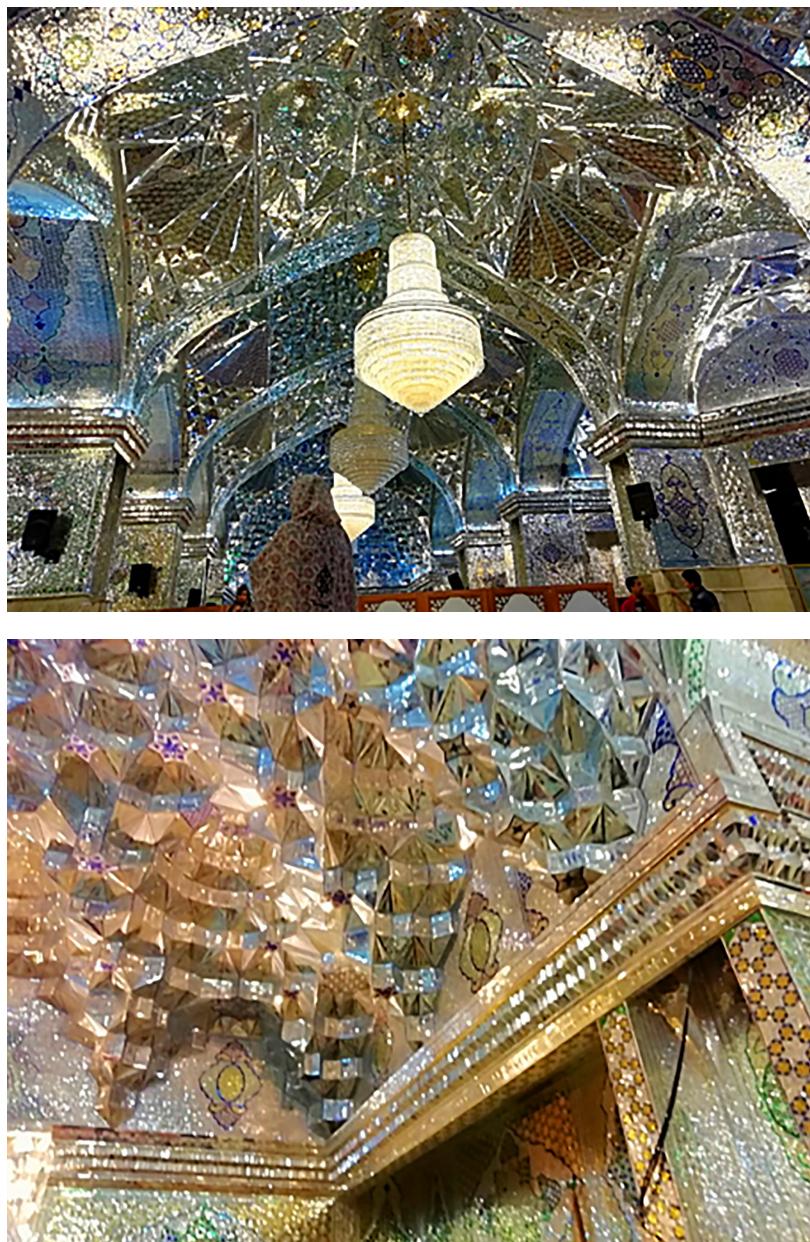


Fig. 3. Interior and stalactite vaults of Mirrored Mosque in Shiraz.

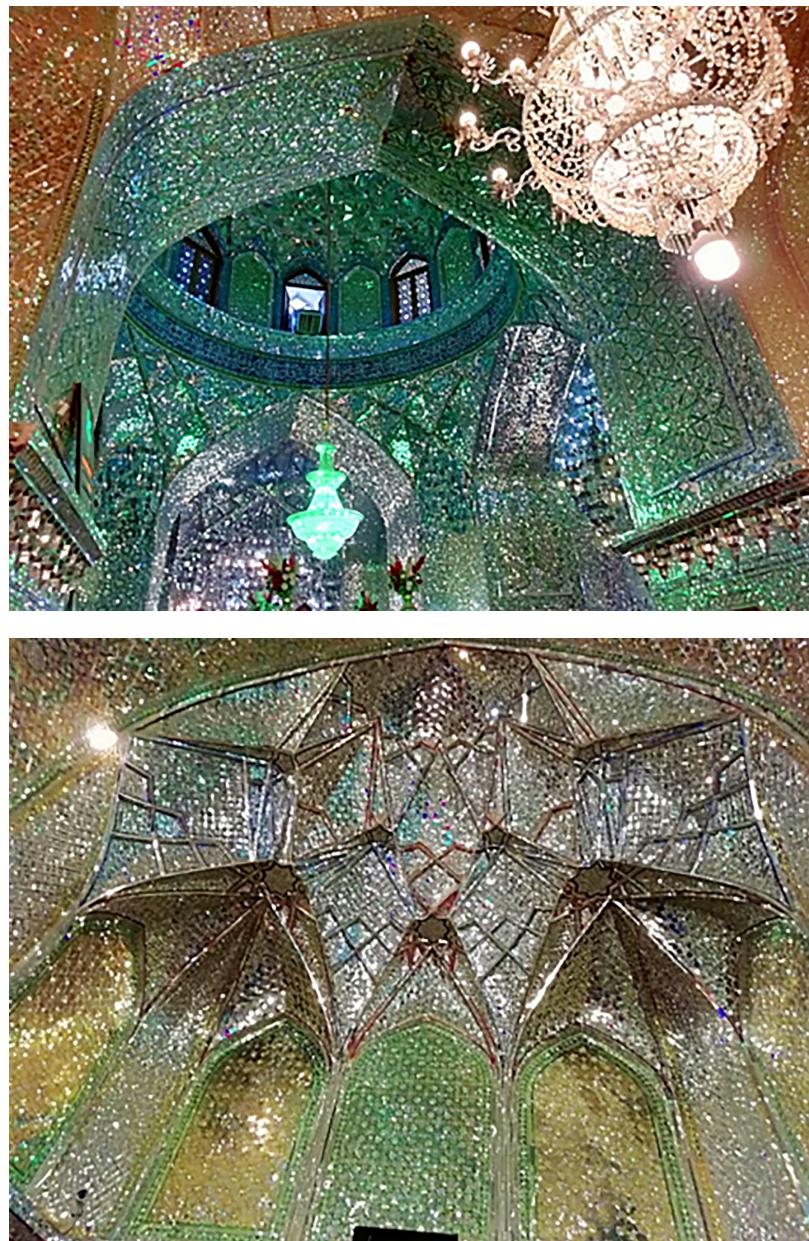


Fig. 3. Interior and stalactite vaults of Mirrored Mosque in Shiraz.



Fig. 4. Interior and mukarnases of Ali Ibn Hamzeh in Shiraz.

In addition, Iran's chess left «mirror» tracks in areas neighboring Persia. One example is the building of Tbilisi state academy of art named after A. Kutateladze. In 2019, upon completion of large scale restoration works of 2015–2018 this monument of cultural heritage received the category of national importance. This building was constructed in 1850es by the member of Iran Shah family. It has the decorated mirror halls which are the unique monuments created by Persian masters [2].

Islamic interiors from the seventeenth century, in general, were common in wealthy Georgian buildings. In the nineteenth century, individual wealthy families within the limits of historicism tried to continue to create exotic interiors in Tiflis, including those carried out in the traditions of neighboring countries. Thus, built around 1856–1857 by architect Grigory Ivanov's house, now owned by Tbilisi state academy of art named after Apollon Kutateladze, in the second half of the nineteenth century was partially destroyed. At that time, the building was owned by representatives of the Armenian royal dynasty Arshakuni, which rules in Great Armenia in the I-V centuries, the youngest branch of the Parthian dynasty of the Arshakids. Obviously, the design of interiors of buildings with Iranian mirrored patterns was carried out by Persian masters working in Tbilisi (Fig. 5). Around 1886 a Georgian princess Nino Kobulashvili bought a building with Gothic, Baroque and classicist motifs. It is known that the reconstruction

of the building was carried out by Georgian architect Simon Kldiashvili, who since 1899 worked mainly in Tiflis (the old name of Tbilisi).

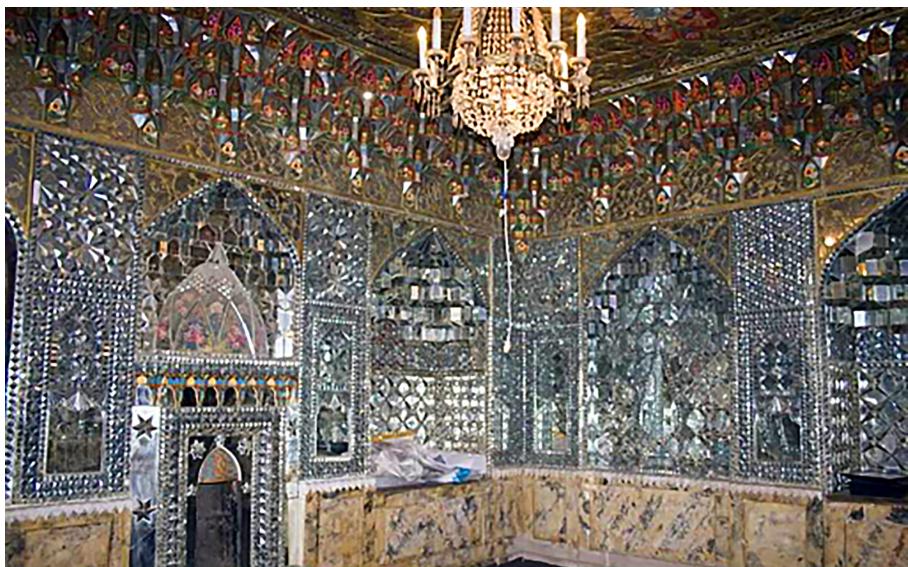


Fig. 5. Mirror interiors of the building of the Tbilisi State Academy named after Apollon Kutateladze. Photo from the site // <https://www.newsgeorgia.ge/zdanie-tbilisskoj-akademii-hudozhestv-priznano-pamyatnikom/>.

So, mirror mukarnass and parts of the decoration of the ceilings and walls of the XVII century are known in the Azerbaijani Shekihanov (Fig. 6) House and the Sheki Shahs Palace, made in the Persian style. The last indicated interior, in addition to specific Iranian paintings, also abounds with ensembles of sophisticated stained-glass windows in wooden frames – «shebeke» (Fig. 7), to which Ertegin Salamzadeh, a famous scientist, doctor of art history, professor of the Azerbaijan Academy of Sciences, devoted special attention [9, p. 191].



Fig. 6. Photo of the interior of the Shekikhonov House with mirror inserts of the ceiling-mounted frieze // Author: Interfase—own work, CC BY-SA 4.0, <https://commons.wikimedia.org/w/index.php?curid=42846634>.

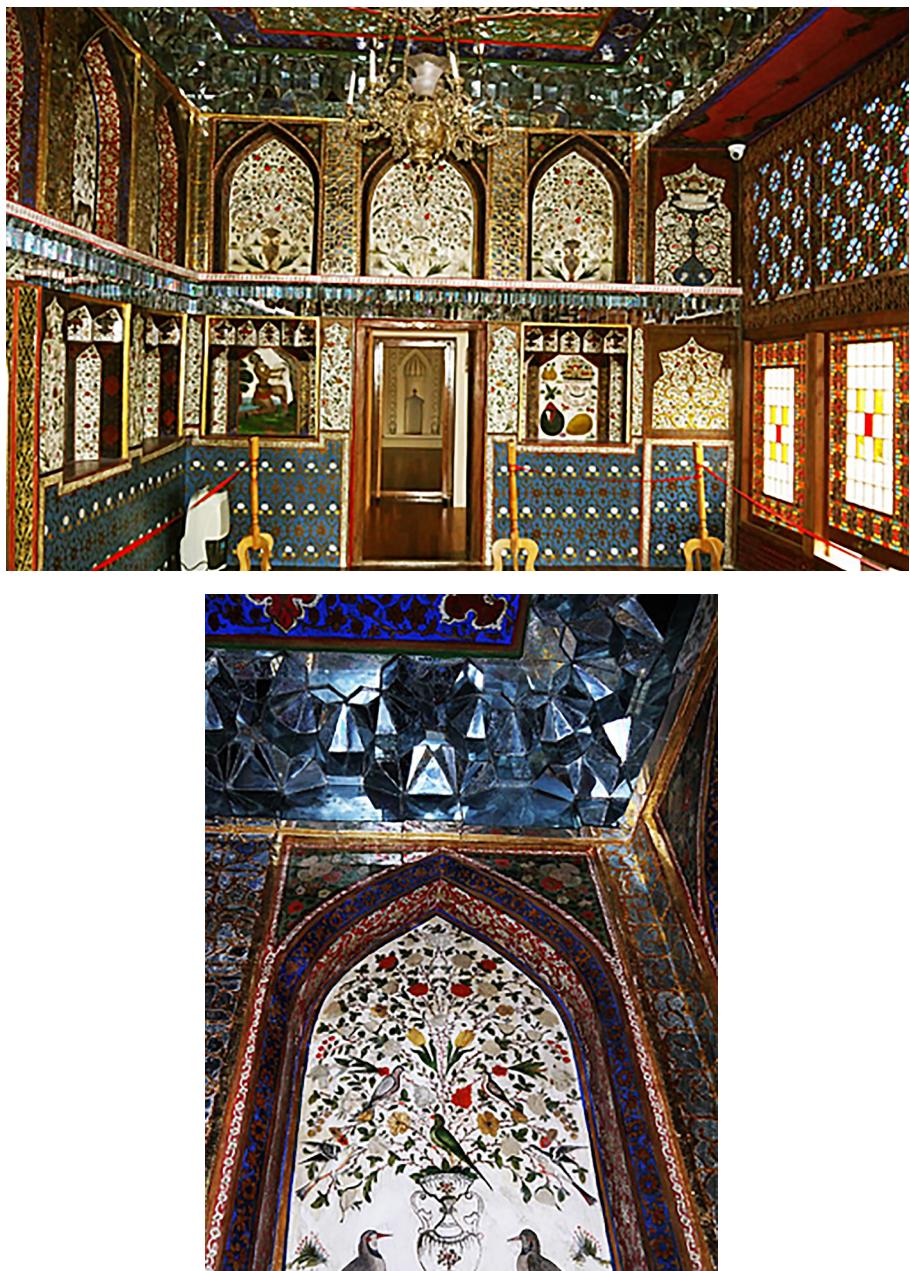


Fig. 7. Mirrored ceilings, shebeke, paintings and a ventilation fireplace in the interior of the Sheki Khan's Palace (protected by UNESCO) Photo of the site // <https://myslo.ru/club/blog/gulbarij/PBa-pgmDHkCdFYc3VLNBlw>.

As for the architecture of Azerbaijan, the majestic interior of the first half of the twentieth century of the so-called Mirror Shrine has special artistic value. Solved in the best traditions of Persian sacred geometry in the field of glass and amalgam art carving, it is the tomb of the representative of the Baku Seid family – descendants of the Prophet Muhammad – Mir Movsum aga (1883–1950). It is known that this painful man from childhood, in spite of his own physical ill health, possessed tremendous spiritual strength and a healing gift to alleviate the suffering of people with one touch.

To this miracle worker there was an endless stream of visitors from all over the Middle East, countries of Western Asia, Europe, the Slavic Oikumena (the saint helped both Muslims and Christians, without distinguishing between them). For example, the Iranians often came to him and silently left the Nyazir gifts (donations). First of all, precious stones, since it was believed that everything that the healer's hand touches would be blessed and heard by the Almighty. The mausoleum, trimmed with mirrors from edge to edge, was erected in the generic village of Shuvalan (a suburb of Baku) for donations in 1992 directly to the cemetery above the grave of the saint «without bones» [11]. It is known that the legendary Heydar Aliyev in 1944 met with the legendary seer, and visited his mausoleum four times in his life. Indeed, for Azerbaijanis, the saint's personality was fanned with respect and love as a national hero.

In addition, the Sardar Armenian Mirror Palace, built at the beginning of the 19th century in the Erivan Fortress, was a significant monument of decorative and applied art. According to legend, the architectural ensemble was laid on a historical site at the very beginning of the XVII century (1600) by the family of the Persian hero Arus. Therefore, in Yerevan it was perceived almost as the same ageas the Azerbaijani Shirvanshahs Palace and Turkish Topkapi. However, the Sardar Palace of the early 19th century, decorated with mirrored ceilings and reserves on the walls between the parade portraits, like the Tehran palaces of the Kajartime Golestan and Saadabad, was covered with wall tiles with typical Iranian patterns with plot paintings similar to the style of the book miniature, as well as flowers.

However, this amazing monument was soon partially destroyed after the construction during the Russian-Persian war of 1827 (Fig. 8). In the 1850s during the restoration of its interiors, Azerbaijani artist Mirza Kadym Erivani was involved, who painted 4 large-format portraits in the technique of oil painting. These works, executed on canvas, became the first easel paintings in Azerbaijani art. In 1914, during the destruction of the Sardar Palace, they fellin to the collection of the State Museum of Georgia.

Today, instead of the completely destroyed Erivan Palace, a building of the Ararat wine and brandy factory has been erected (Fig. 9).

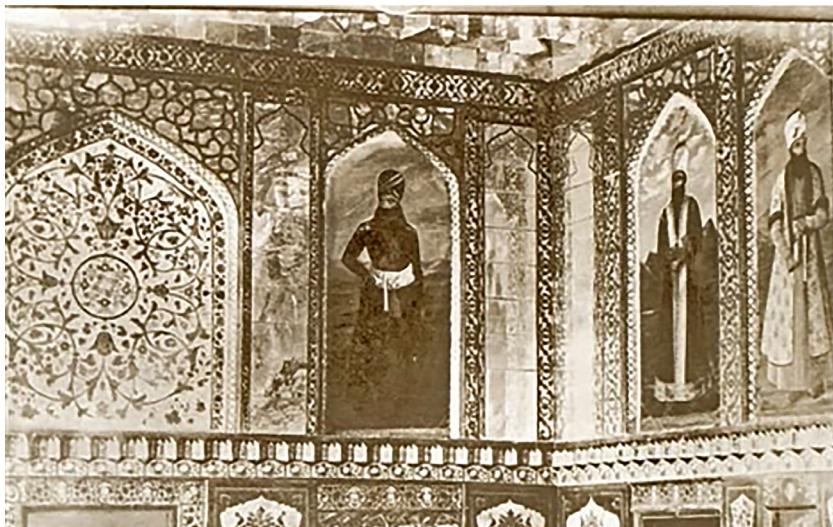


Fig. 8. Interior with a mirrored ceiling from the Sardar Palace in Yerevan.
Unknown author // https://ru.wikipedia.org/wiki/%Palace_of_sardars_Iravan.jpg.

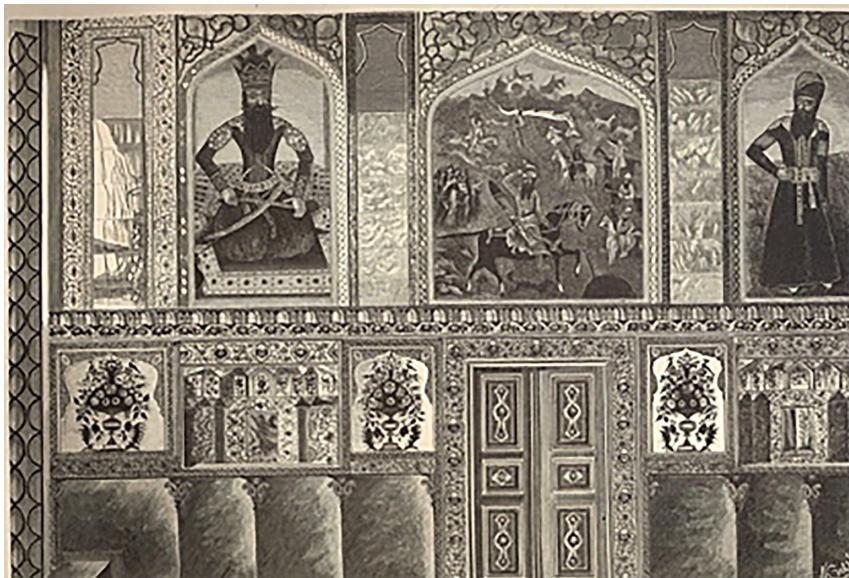


Fig. 9. Wall of the Mirror Hall of Sardar Palace in Yerevan. The author of the photo is unknown.

It is believed that the stylistics of the design of the Erivan Khan's palace with a harem part, built during the Qajar dynasty by the ruler Amir Guna, is similar to Khoysky (inside decorated in ancient Greek and Byzantine styles) and Sheki (both are now the territory of Azerbaijan). At the same time, it was the Khan's palace in Erivan that most fully incorporated the features of the layout, composition and decor preferences inherent to palace complexes of the «Hesht Behisht» type («Eight Paradise», or 8-tier paradise). Its historical prototypes were erected in 1483 by the ruler of Ag-Goyunlu Sultan Yagub in Tabriz and the palace in Isfahan in 1669, built by the ruler of the Safavids dynasty Shah Suleiman [8].

The «Mirror Hall» of the Khan's Palace of Sardar was captured on the canvas of the Russian artist G. Gagarin [8] (Fig. 10). It is believed that the designs of the Erivan and Sheki palaces were developed by representatives of one architectural school in the style of the famous architect of the time, Mirza Jafar Hoylu (Fig. 11).

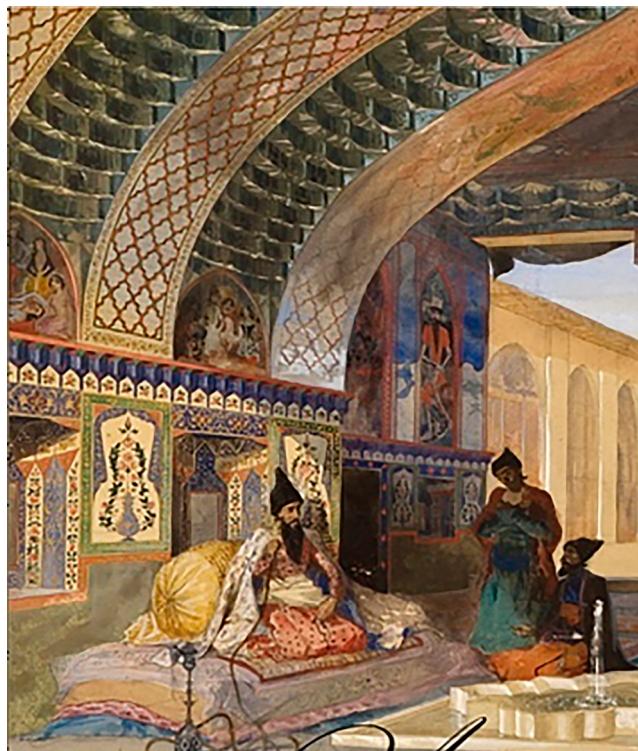


Fig. 10. Mirror inserts in the arched arch of the hall for the reception of guests of the Sardar Palace on the canvas of the artist G. Gagarin «Hall for the reception of guests of the Iravan khan» // http://www.iravan.info/ru/xan_sarayi.html.

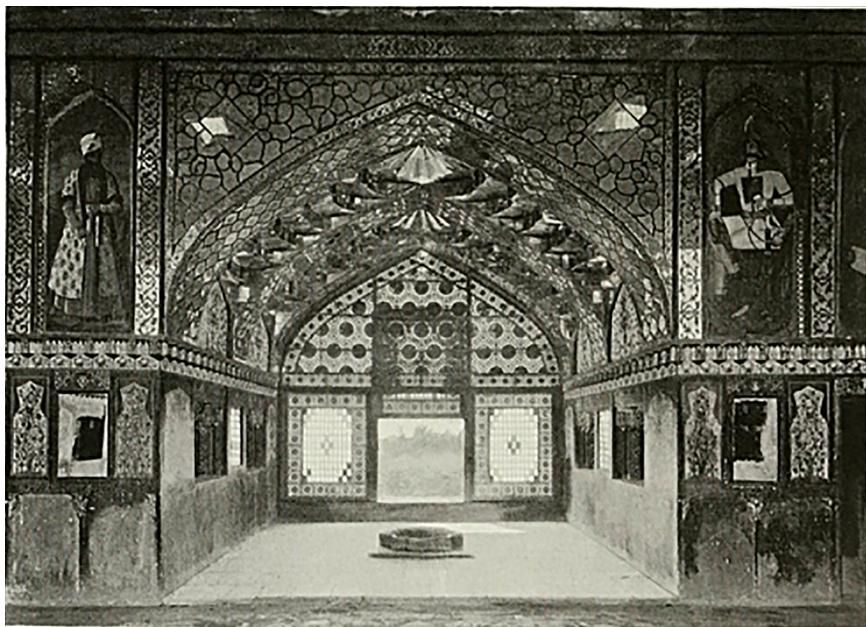


Fig. 11. Interior with mirrored vaults in the Palace of Sardar. Yerevan. Photo by: H. F. B. Lynch—H. F. B. Lynch, Armenia, travels and studies, Longmas, Green, and Co., volume 1, 1901. pp. 216-217, Общественное достояние, <https://commons.wikimedia.org/w/index.php?curid=18278334>.

In general, it should be noted that mirror interiors of palaces, mosques and holy places of Iran are not only extremely picturesque and recognized on the background of contemporary design of the world. Today they receive the nature of particularly expressive brand of this state which is traditional and innovative at the same time. Indeed, they transform the impression of exclusively conservative and non-hedonistic sacral traditions of Muslim world.

The conclusion is suggested that tradition of such interiors, which was especially popular in Persia, as well as in Georgia from the 19th century, and in Azerbaijan and Armenia from the 18th century, is currently continuing and actively developing, both in Iran and the Caucasus. Moreover, the certain unity in style and aesthetics of early prototypes and contemporary solutions should be noted, because they follow the developments of Qadjar epoch, mainly of legendary Nasreddin Shah, in area of construction and particularities of the

images. In line with that, the mosques and holy places with more modest decoration have mirrored elements in women's and men's praying parts. The alcove is built inside such premises; it is often decorated by applied friezes with glass flowers and small mukarnases.

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Olqa Şkolnaya (Ukrayna)

XVIII-XXI əsrlər İran və Qafqaz memarlığında güzgülü interyerlər

E.ə. təxminən V əsrədə Persopol, Suz və Pasarqadda qədim zərdüştü farsların yaradıcı düşüncəsinin və zərif üslubunun heyranedici nümunələrini dünən yaya bəxş etmiş böyük Əhəmənilər sülaləsindən başlayaraq (Fidi dövrünün yüksək əllin incəsənəti mərhələsi) müasir İran ərazisində yerli memarlığın spesifikliyi hər zaman xüsusi əhəmiyyətə malik olmuşdur. Dekorativ-tətbiqi sənət (şüşə, mozaika, ağaç və gəc üzərində oyma, bədii metal və toxuculuq) inkişaf etdikcə bu dövlətin memarları tikinti prosesində onları bəzəməyə çalışırdılar. Daxili məkan xarici aləmdən ayrıldığı üçün interyerə xüsusi diqqət yetirilirdi.

Şərqi xalqları Qərb xalqlarından mentaliteti və dünyani dərk etmələri ilə fərqlənir, buna görə də ilk olaraq cənnət elementlərini yer üzündə müşahidə etmək və Allaha tapınmaq üçün içində qızıl balıq olan hovuz barədə düşünmək həmişə vacib idi. Bundan əlavə, Şərqi xalqlarına həmişə insan düşüncəsinin və sənətkarlığın bütün xarakterik, zərif nailiyyətlərinə – qiymətli zərgərlik məmulatlarından və bədii silahdan tutmuş XVI-XVII əsrlərin erkən fars çinisinə, parçalara, üzərində nar, sərv, süsən, sünbülçiçəyi, lalə, əsmə və Şiraz qərənfilləri olan ipək və xalçalara qədər malik olmaq xas idi.

Məhz bu səbəbdən İranda dünyani bəzəyən saray və miyansarların – bağlılı dini binaların və külək tutanların – badgırların təsiri altında tədricən spesifik gözəllik iyerarxiyası formalaşdı. Bütün bu gözəlliklər içində güzgülü interyerlər xüsusi yer tuturdu. Onlar avropalılara az bəllidir, lakin iranlıların mentaliteti üçün çox vacibdir.

Səfəvilər və Qacarlar dövrü İran bədii mədəniyyəti ilə qarşılıqlı münasibətdə olan qonşu dövlətlər kimi Gürcüstan və Azərbaycanda Qafqaz abidələrinin güzgülü interyerlərinə ayrıca diqqət yetirilir. İnteryerdə İran ali kübar dəbinin əks olunmasının Qafqaz nümunəsi kimi bir neçə tikilini göstərmək olar.

Müasir İrəvan ərazisində İran üslubunda inşa edilmiş Sərdar sarayının interyeri Azərbaycandakı Şəki xan sarayına yaxın olmaqla güzgülü sənətinin ayrıca nümunəsi idi.

Onlara Apollon Kutateladze adına Tbilisi Dövlət Bədaye Akademiyasının təxminən 1856-1857-ci illərdə memar Qriqori İvanov tərəfindən Parfiya Arşakiləri sülaləsinin bir qolu olan Arşakuni çar nəslinin nümayəndələri üçün inşa edilmiş binası aiddir. Bundan başqa, Azərbaycanda Güzgülü müqəddəs

osaq - Məhəmməd peyğəmbərin Bakı nəslindən olan Seyidlərin nümayəndəsi, müqəddəs şəfavericisi və möcüzələr sahibi Mir Mövsüm Ağanın 1992-ci ildə inşa edilmiş məqbərəsi xüsusi bədii əhəmiyyət kəsb edir.

Açar sözlər: İran, Azərbaycan, Qafqaz, güzgülü interyer, məscidlər.

Ольга Школьная (Украина)

Зеркальные интерьеры в архитектуре Ирана и Кавказа XVIII–XXI веков

Начиная с эпохи великой династии Ахеменидов, которая дала миру захватывающие образы творческой мысли и утонченного стиля древних персов-зороастрийцев в Персеполе, Сузах и Пасаргаде примерно в V веке до нашей эры (эпоха высокого эллинского искусства периода Фидия), специфика местной архитектуры на территории современного Ирана всегда имела особую значимость. По мере развития декоративно-прикладного искусства (стекло, мозаика, резьба по дереву и алебастру, художественный металл и текстиль) архитекторы этого государства в процессе строительства памятников стремились их украсить. Особое внимание уделялось интерьеру, поскольку внутреннее пространство было отделено от внешнего мира.

Люди Востока отличаются от людей Запада менталитетом и восприятием мира, поэтому первым всегда было важно наблюдать элементы рая на Земле, и, уподобляясь Аллаху, созерцать бассейн с золотой рыбкой. Кроме того, людям Востока всегда было свойственно обладать всеми обыденными утонченными достижениями человеческой мысли и ремесел, от драгоценных ювелирных изделий и художественного оружия до раннего персидского фарфора XV–XVI веков, парчи, шелка и ковров с мотивами гранатов, кипарисов, ирисов, гиацинтов, тюльпанов, анемонов и ширазских роз.

Вот почему в Иране под влиянием дворцов и культовых зданий с садами миансарами, украшающими мир, и ловцами ветра бадгирами постепенно формировалась специфическая иерархия красоты. Во всё этом великолепии зеркальные интерьеры занимали особое место. Они мало известны европейцам, но очень важны для менталитета иранцев.

Отдельное вниманиеделено зеркальным интерьерам кавказских памятников Грузии и Азербайджана как соседствующих государств,

взаимодействующих с художественной культурой Ирана периодов Сефевидов и Каджаров. Примерами кавказской рефлексии на иранскую великосветскую моду в интерьерах является несколько сооружений.

Отдельным памятником зеркального искусства, близким азербайджанскому Дворцу Шекинских ханов, являлся интерьер Дворца Сардара на территории современного Еревана, выполненный в персидском стиле.

К ним относится здание Тбилисской государственной Академии художеств имени Аполлона Кутателадзе, возведённое около 1856–1857 гг. для членов армянского царского рода Аршакуни – ветви парфянской династии Аршакидов архитектором Григорием Ивановым. Кроме того, особую художественную ценность имеет азербайджанская Зеркальная святыня 1992 года постройки, усыпальница представителя бакинского рода Сеидов – потомков пророка Мухаммеда – святого целителя и чудотворца Мир Мовсум аги.

Ключевые слова: Иран, Азербайджан, Кавказ, зеркальный интерьер, мечети.

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ОБРАЗ АБАЯ В ИЗОБРАЗИТЕЛЬНОМ ИСКУССТВЕ КАЗАХСТАНА В КОНТЕКСТЕ НАЦИОНАЛЬНОЙ ИДЕНТИЧНОСТИ

Аннотация. В статье рассматривается образ Абая в изобразительном искусстве Казахстана в контексте национальной идентичности. Автор приходит к выводу, что начиная с 60-70-х годов XX века и до наших дней художники воплощая образ великого казахского поэта Абая демонстрировали в своем творчестве возвращение к истокам национальной культуры, сочетающим личностный мир и склонность к традиционистским формам. Именно народ, о котором так радел и заботился Абай, становится привилегированным носителем духовной культуры.

Ключевые слова: Абай, портрет, образ, национальная идентичность, литература.

Введение. 650-летие со дня рождения великого азербайджанского поэта Насими – это знаменательная дата для всех народов тюркского мира, ему принадлежит особое место среди поэтов мировой литературы. Поэт заложил основы азербайджанского литературного языка, что оказало большое влияние на последующее развитие литературы Азербайджана, литературу тюркских народов и на всю классическую восточную поэзию.

Поэзия Насими стала неиссякаемым источником вдохновения для многих поэтов и писателей, художников и музыкантов. Его духовные и философские идеи – актуальны и современны, они способствуют объединению человечества вокруг непреходящих гуманитарных ценностей. Стихи великого Насимиозвучны стихам Алишера Навои, Махтумкули, Абая и Магжана. Следуя Насими, великий Абай для своего родного казахского языка сделает почти то же самое, но только спустя более, чем

четыре столетия, стерев грань между традиционной поэзией казахского народа и классической поэзией Востока.

Изложение основного материала. Абай Кунанбаев (1845-1904) – выдающийся поэт, философ, композитор, общественный деятель, основоположник новой казахской письменной литературы и казахского литературного языка родился в урочище Жидебай, расположенном в Чингизских горах. В настоящее время эта территория находится в Абайском районе Восточно-Казахстанской области. Отец Абая являлся волостным управителем Тобыктинской волости. Настоящее имя Абая – Ибрагим. Имя «Абай», означающее «внимательный», дала мальчику родная его бабушка Зере, под этим именем он вошел в историю.

Начальное образование Абай получил у мулл в родном ауле, затем он был направлен в Семипалатинск, в медресе имама Ахмет-Ризы. Абай владел арабским и персидским языками, читал в оригинале произведения классиков Востока: Низами Гянджеви, Фирдоуси, Навои, Насими. Творчество великих поэтов вдохновило молодого Абая на создание поэмы «Искандер» [1].

Время обучения в семипалатинском медресе было насыщенным для Абая, он параллельно посещал русскую школу, в это же время он также изучал творчество легендарных степных жырау таких, как Бухар, Шартанбай и других. К концу учебы в медресе Абай начинает писать стихи. Исследователи отмечают, что Абай Кунанбаев совмещал в себе стремление постигнуть знания и философию Востока и Запада. Поэтому произведения русских и европейских авторов были ему очень интересны. М.О.Ауэзов отмечал, что в поэзии Абая присутствует своеобразный синтез национальной и европейской культуры [2, 289].

Образ Абая, его жизнь и творчество вдохновляло не одно поколение художников Казахстана. Воссоздание образа Абая оказалось не таким простым делом, вследствие того, что рисунков с натуры почти не было, не считая рисунка художника-любителя П. Лобановского, кроме того существуют три прижизненные фотографии Абая – в кругу семьи, с сыновьями и недавно обнаруженная фотография молодого Абая [3]. Поэтому для большинства художников воссоздание образа великого человека – это передача своего видения Абая.

Проанализировав произведения довольно большого круга художников, обращавшихся к теме жизни и творчества Абая, приходим к выводу,

что необходимо выделить картины художников не только по видам изобразительного искусства: живопись, графика и монументальная скульптура, но и хронологически – по времени. В разделе живопись и графика хотелось бы вначале указать на произведения советских художников до военной и послевоенной поры (Н. Крутильников, Б. Сарсенбаев, А. Каステев, Б. Урманче, А. Бергер, О. Кужеленко, А. Мартова, К. Ческидов, П. Лобановский, К. Ходжиков, А. Яр-Кравченко), и, затем перейти к художникам 60-х годов до настоящего времени (В. Третьяков, Т. Тогысбаев, Р. Есиркеев, А. Галимбаева, М. Кенбаев, А. Исмаилов, Н. Нурмакхамедов, К. Шаяхметов, К. Тельжанов, А. Винер, С. Айтбаев, Ж. Кайранбаев, Л. Леонтьев, М. Аманжолов, М. Ахметов, А. Сыдыханов, К. Каметов, К.-Г. Каржасов, Е. Кожабаев). Живописные и графические произведения можно распределить следующим образом: 1) портреты и бытовые жанровые картины; 2) книжные иллюстрации об Абае Кунанбаеве; 3) иллюстрации по мотивам произведений Абая.

Одним из первых среди профессиональных художников к теме Абая обратился Николай Крутильников, который, закончив Казанское художественное училище в 1916 году, приехал в Семипалатинск и стал работать театральным художником в местном театре. Одна из его известных работ «Абай пишет стихи» написана Крутильниковым в 1924 году.

В 1934 году был объявлен конкурс на создание портрета Абая и иллюстраций к его произведениям. Абылхан Каステев (1904-1973), ставший впоследствии народным художником Казахстана, являлся участником этого конкурса. В 1947 и 1968 годах он совершил поездки на родину Абая, где написал около 30 работ в технике рисунка карандашом, тушью и акварелью (пейзажи). Заслуживают особого внимания многочисленные работы А. Каステева, в которых воспроизведен образ Абая в разные периоды жизни. Образ Абая в работах Каステева представлен как в портретном, так и в жанровом ключе.

Портрет Абая писали многие казахстанские художники, но, в основном это были портреты Абая в зрелом возрасте. Каステев – первый, кто сумел представить Абая в юном возрасте, устремленный вдаль взгляд, плотно сжатые губы, твердая линия бровей – все это указывает на то, что перед нами будущий великий мыслитель. И все же, наиболее знаковой работой Каステева, где присутствует образ Абая-мыслителя, мы считаем картину «Абай на джайляу» (1971). Здесь Абай, изображен сидящим с

книгой в руках, на фоне пастбища, где разместился аул. Лицо Абая напоминает маски греческой трагедии – знака незримого присутствия сакрального мира и композиционного центра, куда собираются все нити действия, где происходит раскрытие смысловой значимости, что является основным для сюжетного действия [4, с. 95].

Своей портретной живописью Кастеев показал, что портретность у него у него внутренняя, нежели внешняя, маска, искажающая смысл. Лишь внутренняя портретность, сливаясь с родным природным ландшафтом, образует у Кастеева сакральное измерение. В минуты раздумья и внутреннего покоя, когда он забывает о маске, появляется вибрация настоящей жизни, и лоб начинает светить, глаза выражают глубокое устремление. Ведь внешнее проявление есть только слабое подражание действительному внутреннему движению. Только благодаря свойственной Кастееву манере письма, можно уловить эманацию, исходящую от его живописи, главным образом портретной, поскольку именно здесь художнику удается достичь великолепной собранности портретируемых персонажей, движимых внутренним духовным порывом.

Из довоенных и послевоенных художников необходимо отметить работу Баки Урманче (1897-1990) – народного художника Татарстана, заслуженного художника Казахской ССР, лауреата премии имени Габдуллы Тукая. В Казахстане он работал в 1941-1956 годах, где им была создана портретная галерея деятелей истории и культуры республики. В 1942 году Б. Урманче написал Абая, изображенного в юрте за работой. Нельзя не упомянуть художника Артура Бергера (1892-1981) – художника кино, работавшего во время войны в Алматы с эвакуированным Мосфильмом. Сохранилась его картина «Абай с сыном Магауя» (1944). Художник Ольга Кужеленко (1911-2001) родилась в Украине, переехала в 1934 году в Казахстан. Известна ее картина «Абай и жатаки» (1954). Художник Анна Мартова (1902-1957) родилась в г. Верном, представляет интерес ее портрет Абая (1951).

К теме Абая обращаются художники кино такие, как Айша Галимбаева (1917-2008) и Абдрашит Сыдыханов. Плодотворной была работа А. Галимбаевой над дипломной работой по окончании Всесоюзного государственного института кинематографии. Это эскизы декораций, костюмов и раскадровки к киносценарию М. Ауэзова «Песни Абая» (1949). К сожалению, фильму так и не суждено было появиться на экранах кинотеатров, но остались материалы к этому кинофильму в виде за-

рисовок, этюдов. Большинство окончательных эскизов декораций были решены как станковые произведения. С особым вдохновением А. Галимбаева создает сцены из жизни самого Абая: «На кургане», «Абай в степи», «Абай в юрте». В 1966-1967 годах А. Галимбаева заново сделала 10 больших станковых листов на сюжеты из кинофильма «Песни Абая». В 80-е годы А. Сыдыханов над эскизами к телесериалу «Путь Абая». Эскизы сохранились и воспринимаются сегодня как самодостаточные произведения высокого искусства [5, с. 31].

К образу юного Абая обращается известный казахстанский живописец Камиль Шаяхметов (1928-1995). С теплотой он изобразил мальчика Абая, обучающегося в русской школе. С убедительностью в реалистической манере отобразил личность Абая Канафия Тельжанов (1927-2013) – классик национальной казахской живописи. Известный художник Токболат Тогысбаев (1940-1996) по своему подошел к теме Абая. Живописец монументализирует образ Абая, тем самым соединяет достоинства станковой картины и монументального искусства.

По-видимому, в 60-70-е годы наступило время возвращения нашей национальной культуры к своим изначальным истокам, что по существу, и продемонстрировали такие художники как Кастеев, Айтбаев, Сыдыханов, Сариев и др. С. Айтбаев, сочетающий в своем творчестве личностный мир и склонность к традиционалистским формам, стал одним из зачинателей новой художественной концепции. Мы можем утверждать, что и в наше время большинство казахстанских художников заняты поисками фундаментальных основ нашей древней степной культуры. Салихитдин Айтбаев (1938-1994) осваивал модернистские приемы, чтобы максимально выразить свое отношение к миру и человеку, что прослеживается и в его портрете Абая Кунанбаева.

Говоря о настроении умиротворения, свойственном работам Айтбаева, мы можем констатировать тот факт, что он внутренне ощущал многомерность мира и свою «недостаточность» в рефлексии его, как в плане содержания, так и в плане формы. Свобода художественного творчества в том виде, в каком она заявила о себе в творчестве Айтбаева – беспрецедентный шаг на пути к более глубокому осмыслиению связей и сложных переплетений человеческих судеб в тот исторический момент, когда эти связи постепенно стали подвергаться эрозии. Так что в определенном смысле у Айтбаева, сочетающего в себе склонность к тради-

ционалистским формам воззрения на мир и стремление к модернизации жизненных устоев, мы обнаруживаем глубокий драматический перелом, который произошел в общественном сознании в 60-е годы. Благодаря Айтбаеву, мы можем оценить то, насколько он предвосхитил в своем творчестве нынешнюю напряженность между частной и общественной сферой жизнедеятельности человека. Сделав ставку на частное, индивидуальное, он все же не смог привести эту сферу в гармонию с онтологическими характеристиками социального бытия, поскольку само бытие этой гармонии уже не знало[6, с. 230].

«Тема Абая» нашла воплощение в творчестве таких художников, как Магауя Аманжолов (1949-1995), семипалатинского художника В. Третьякова (1930-2005), народного художника Узбекистана – А. Винера (1922-1992), народного художника Казахстана Молдахмета Кенбаева (1925-1993), карагандинского художника Раймкула Есиркеева (1921-1980), Жумакына Кайранбаева (род. 1953), Мурата Ахметова (1949-1995), павлодарского художника Кабдыл-ГалымаКаржасова (1954-2016), народного художника Казахстана Нагим-Бека Нурмахаммедова (1924-1986).

Художник Раймкул Есиркеев создает обобщенный, возвышенный образ Абая (1968). Он изображает Абая с книгой в руках, в накинутом на плечи бешмете на фоне родных гор и степи. Стремление раскрыть мягкую душу Абая, передать атмосферу тревожного и бурного времени заставляют Есиркеева ввести в картину впечатление движения – вольный ветер развевает одежду, теребит волосы, волнует ковыль. Написанный широким уверенным мазком, в едином цветовом ключе, портрет передает достоверность образа Абая.

«Тема Абая» получила также блестящее развитие в казахстанской графике XX века, начиная с художника кино Кулакхмета Ходжикова (1914-1986), народного художника РСФСР Анатолия Яр-Кравченко (1911-1983), заслуженного деятеля искусств КазССР Константина Баранова (1910-1985), народного художника КазССР Леонида Леонова (1913-1983), Макума Кисамединова (1939-1984), Василия Тимофеева (1943-2019), Исатая Исабаева (1936-2007), Кадырбека Каметова (род. 1952), заслуженного деятеля КазССР Валентина Антощенко-Оленева (1900-1988), лауреата Госпремии РК Агимсалы Дузельханова (род. 1951).

Особо среди графиков Казахстана хочется отметить творчество народного художника Казахстана, лауреата Госпремии КазССР Евгения

Сидоркина (1930-1982). Им созданы иллюстрации к «Казахскому эпосу», «Сказкам», а также к роману Ауэзова «Путь Абая». Образ Абая художник показывает в неразрывной связи с народом, с мелодиями песен, в единстве с природой и народными традициями. В работе замечательного графика Кадырбека Каметова «Качели» (из серии «По мотивам стихов Абая», 1986) воплощены молодость, красота и счастье юности. Выполнена она свободно, в изящной манере.

В произведениях живописцев и графиков Казахстана Абай предстаёт как поэт-мыслитель, философ, гуманист-просветитель, живущий заботами, чаяниями и надеждами своего народа.

Памятник Абаю Кунанбаеву поставлен почти во всех крупных городах Казахстана, отметим некоторые из них: в г. Алматы (скульптор Х. Наурызбаев, 1960), в г. Семипалатинске (скульптор Д.Элбакидзе, 1972) в Жидебае (скульптор Х. Наурызбаев, 1968, в Нур-Султане (скульптор Б. Досжанов, 2010), в Караганде (скульптор А. Нартов, 2008), в г. Шахтинске (скульптор Н. Дашибай, 2011), в г. Шымкенте (скульптор Н. Рустемов, 1995), в г. Петропавловске (скульптор К. Сатыбалдин, 2006).

Лучшим памятником, на наш взгляд, является памятник Абаю в г. Алматы, автором которого является Хакимжан Наурызбаев (1925-2009) народный художник Казахской ССР, заслуженный деятель искусств Казахской ССР, первый профессиональный скульптор-казах, один из первых создателей национального монументального искусства в Казахстане, Общая высота памятника – 13,7 метров. Скульптура отлита из бронзы. Форма постамента – трапециевидная, выполнена из красного гранита. Фигура Абая – в движении. В левой согнутой руке он держит книгу, а правой придерживает полы, накинутого на плечи, чапана. Голова мыслителя выполнена объемно с высочайшей художественной убедительностью. Лицу придано выражение задумчивости, взгляд устремлен в будущее. Философское настроенность поэта, незаурядность его личности подчеркивает монументальность фигуры, цельность пластического решения памятника. Целостность постамента и фигуры, объединяющиеся в единый образ.

В настоящее время рождается новый массовый подъем в воссоздании «темы Абая». Образ Абая выходит на улицы городов, его изображают на фасадах зданий (примеры фасады многоэтажек городов Казахстана: Костаная, Павлодара, Шымкента, Алматы) и на стенах подземных переходах. Это, так называемый, стрит-арт в технике граффити.

Заключение. На наш взгляд, воплощение образа Абая в изобразительном искусстве Казахстана нацелено на внутренний диалог каждого человека с личностью Абая. Художники обращаются к размышляющему человеку, который обладает уникальной способностью просто молчать, заставляя зрителя вести с Абаем мысленный диалог. Эта межличностная модель отношения человека с искусством, с личностью Абая, зафиксировала иной способ бытия-в-мире, другую способность чувствовать, размышлять и развивать в себе то начало, которое восходит к эстетике Абая и эстетике казахского народа.

Портретный образ Абая, отраженный в живописи, графике и скульптуре свидетельствует о том, что духовная культура, выражением которой является народ, не висит тяжелым грузом над человеком, Именно народ, о котором так радел и заботился Абай, становится ее привилегированным носителем. Следует отметить, что особенно важно для понимания как личности Абая, так и понимания воплощения его образа в искусстве, – это выразить почитаемые и необходимые человеческому знанию соответствие между высшим порядком, с одной стороны, и земным человеческим ландшафтом – с другой. Забвение этих бытийных основ, которые заложили наши предки, ведет к страшному прозябанию людей в условиях цивилизованного хаоса, лишающего всякий народ его подлинного начала.

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*Asiya Qalimjanova (Qazaxıstan)***Qazaxıstan təsviri sənətinin milli eyniyyət kontekstində Abay obrazı**

Məqalədə Qazaxıstanın təsviri sənətinin milli eyniyyət kontekstində Abay obrazı nəzərdən keçirilir. Müəllif bu nəticəyə gəlir ki, 20 əsrin 60-70-ci illərindən bizim günlərə qədər rəssamlar öz yaradıcılıqlarında daxili dünya ilə ənənəçilik formalarına meyli uyğunlaşdırın milli mədəniyyət mənbələrinə qayıdışı nümayiş etdirirdilər. Məhz Abayın himayə etdiyi və qayıdışın çəkdiyi xalq, mənəvi mədəniyyətin imtiyazlı daşıyıcısı olmuşdur.

Açar sözlər: Abay, portret, obraz, milli eyniyyət, ədəbiyyat.

*Asiya Galimzhanova (Kazakhstan)***Abay's image in fine arts of Kazakhstan in the context of the national identity**

Abay's image in fine arts of Kazakhstan in the context of the national identity is considered in the article. The author comes to the conclusion that beginning since 60-70-es of the XX century and till our days the artists incarnating the image of the great Kazakh poet Abay demonstrated in his creation the return to sources of the national culture combining the inner world and propensity to traditional forms. Namely the people about whom Abay obliged and took care becomes a privileged bearer of spiritual culture.

Keywords: Abay, portrait, image, national identity, literature.

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IDEAS OF TOLERANCE AND HUMANISM IN IMADEDDIN NASIMI'S HERITAGE

Abstract. In this article, the author states that Imadeddin Nasimi is one of the leading figures of artistic and philosophical thought of Azerbaijan and the entire ancient East. Nasimi with his high intellectual and moral culture, broad outlook and creative activity earned honored authority in the Middle East. Nasimi's ideas about moral improvement of human and his intellectual creativity influenced positively on inhabitants of Muslim countries. Nasimi's ideas were based on a call for the formation of a society of highly cultured people only through the moral improvement of human. This approach was associated with a critical rethinking of life, condemnation of evil, cruelty, fanaticism, ignorance, intolerance and other destructive human qualities leading to estrangement, violence, conflict and war.

Despite the six centuries that have passed since the poet's physical existence, the interest in his personality and creativity does not weaken with time, but on the contrary, increases. The ideas of tolerance and humanism of a great thinker do not lose their relevance and today they are needed and more interesting to future generations than their own age, to their contemporaries.

Key words: Imadeddin Nasimi, artistic image, hurufism, humanism, tolerance.

Introduction. Nasimi's heritage, which occupies one of the main places in the cultural treasure of the Orient, is a rich artistic heritage of Azerbaijani people. Genius Azerbaijani poet-thinker, philosopher Seid Ali Imadeddin Nasimi was born in Shamakhi. The name "Imadeddin" means "support of faith" in Arabic, and the pseudonym "Nasimi" – "morning light breeze". Nasimi was well educated, studied mathematics, astronomy, medicine, logic and philosophy. He appreciated deeply oriental and ancient Greek philosophy,

new Islam and Christianity well, the literature of various nations of the world. Nasimi was one of the great scientists of his time, knew the wisdom of Islamic Orient well and was very famous among his contemporaries. He mastered perfectly all the delicacies of the Arabic, Persian and Turkic languages and left a rich poetic heritage in three languages. Nasimi played a distinguished role in the development and formation of both the Azerbaijani literary language on the national basis of the 14th century and Turkic-Oghuz literary language as a whole. From this point of view, the greatness of Nasimi is unequalled. It was Nasimi who raised Azerbaijani folk language to the level of the classical style of the literary language for the first time.

The interpretation of the main material. Imadeddin Nasimi was certainly a bright star in the sky of the world spiritual culture. He embodied high morality and courage, the desire for self-knowledge and self-improvement, the development of human values and creative activity demonstrating spiritual relation with the great humanists of Asia and Europe, who were characterized by the social conditioning of education.

Nasimi with his high intellectual and moral culture, broad outlook and creative activity earned honored authority in the Middle East. The aspiration to understand God not through fear, but through love for the progressive development of medieval Islamic society is observed in his works. Nasimi's ideas about moral improvement of human and his intellectual creativity influenced positively on inhabitants of Muslim countries. Nasimi's ideas were based on a call for the formation of a society of highly cultured people only through the moral improvement of human. This approach was associated with a critical rethinking of life, condemnation of evil, cruelty, fanaticism, ignorance, intolerance and other destructive human qualities leading to estrangement, violence, conflict and war.

Nasimi who based on sense and free intellectual search proclaimed non-trivial ideas ahead of his time and created creative works of scientific and humanitarian values that became the achievement of all humanity.

Imadeddin Nasimi lived at a time when feudal society was increasingly secularized being in a natural contradiction with the thinking of progressive people of the era. His ideas required innovations and transformation in the field of ideology and technologies of human living associated with new opportunities that opened education, enlightenment and progress of science. The most educated people aspired to change the culture of feudal society by

overcoming social ignorance, rejecting its peculiar dogmatism and fanaticism, everyday thinking, envy and other negative phenomena of life and stereotypes. Gradually not only skill, organized nature and morality, but first of all scientific knowledge and creative activity became the main driving force in the development of culture of human and society thanks to the efforts of humanists. There was an understanding that new ideas and knowledge support to progressive social changes which meet the interests of human and society. Passive contemplation was gradually replaced by an active transformation of reality, creation of the surrounding world, which was based on a new culture of thinking [3].

But, in reality, salvation is in a spiritual culture, which includes not only values such as beauty of the soul and faith, but also enlightened mind that cognizes and transforms the surrounding world.

Imadeddin Nasimi was one of the powerful masters of the word, given by the Azerbaijani people to universal culture. He elevated himself on the basis of the rich cultural and spiritual heritage of the Orient and created the most valuable pearls of the art of the artistic word.

The master's works had a powerful influence on the development of the artistic and social thought of a number of peoples.

One of Nasimi's brilliant ideas is about perfecting human created by God in his own image and similarity and endowed with heavenly qualities. Indeed, human creates and transforms positively the world around him or himself, i.e. culture with help of these qualities. And culture is a path to development and prosperity, on which infinite possibilities are opened for a harmonious and worthy life of people, the formation and development of human civilizations. Nasimi was close to worldview of divinity of human nature highly appreciating the human mind, work and dignity, ideally considering human as similar to the Almighty. This philosophy of life was closely associated with the humanistic belief in the celestial qualities of a cultured human, with axiological understanding as an accomplice of divine creations. Nasimi with his humanistic worldview believed that "educated and enlightened human living with the interests of the mind" reflects the whole world and positively transforms the Universe. At the same time, we see that human is created by God of whole world and carries the image of the Creator in himself" in his worldview position.

The poet bore the title "seid", which signified the origin of his family tree from the prophet Muhammad. This fact was confirmed by Nasimi himself in some of his ghazals. Some researchers hold to an opinion that the poet opposed

Islam, which is not entirely true. Nasimi blamed despotism, ignorance that the medieval rulers showed. Indeed, the poet's life and works coincided with the invasion of Tamerlan horde in Azerbaijan. The Timurids preached Islam, but at the same time they were distinguished by their cruel attitude to the local population. This led to the fact that people began to hate, and the ideological expression of the mass protest was the "Hurufi" movement.

The perfect human is all-powerful, the omnipotence of the Creator appears in him on earth. You need to look for the essence of Nasimi's philosophy in this: "An al-hagg!" - "God is me!", "God is in me!" "I was the embodiment of secrets; I am a human, and God is in me, and his coinage appeared to me." The great Nasimi was the first, who put man on a par with in orient poetry, and the Almighty, the Creator, Allah brought closer to human. It was for this divine idea that he was arrested in Aleppo and was accused and executed as a heretic according to fanatical worshipers by the Cairo Sultan Sheikh al-Muayyed with an unprecedented anti-human sentence: "Cut off his head and limbs, excoriate his skin and keep the body on the square for seven days and then send to Alibey ibn Zulgadar, his brother Nasraddin and Osman Garayoluk, who lost their way under the influence of Nasimi, too.»

The history of the Orient peoples knows many individuals with an iron will who went to execution for their beliefs without changing them until the last breath. However, none of these executions was as tragic and painful as the execution of Nasimi. Already exhausted and dying, he continued to repeat the words of his teacher, the basis of the Hurufis teachings: "Al-al-hagg" ("Allah is me"). Then they asked him: "If you are Allah, why does your face turn pale?" According to the folktale, Nasimi put on his last strength and answered the executioners: "I am the sun rising over the horizon of great love. When the sun makes its final journey, it turns pale." So the great Azerbaijani poet died.

Nasimi's poetic wisdom was emphasized by the gift of penetrating the secrets of the invisible world. Perhaps that is why he was cramped in one physically perceived world. As he expressed in his poems:

"Both worlds within my compass come,
but this world cannot compass me.

An omnipresent pearl I am
and both worlds cannot compass me.

Because in me both earth and heaven and Creation's "BE!" were found,
Be silent! For there is no commentary can encompass me."

The poet makes judgments about the limits and levels of human intellectual capabilities, about the role of the sense and the knowledge of the divine light revealed in a human, the knowledge of the universe and Allah as a means for the artistic revelation of the philosophical problems of a perfect human. Cognition and self-knowledge are the enduring motives of Nasimi's poetry. Sense is the greatest blessing granted to human by Allah. This gift puts human above all creatures. Human is the crown of creation, worthy of worship. He is a great power [2].

Nasimi believed that anyone who wants to understand the truth should strive to understand human, his motivation and desire for beauty and good. Human was the center of the universe for Nasimi:

“Oh you who call a stone and earth a precious pearl,
is not man who is so fair and gentle also a pearl!”

Legends tell about Nasimi's courageous and steadfast behavior during his execution. According to legend, one of the theologians who was at his execution said that Nasimi's blood was cursed, and all that it falls on must be cut off by a sword and burned by fire. A drop of blood Nasimi hit the finger of the theologian himself immediately after his words. The crowd of people who was at the execution demanded to cut off the finger, the theologian frightened by his finger and began to answer that he spoke allegorically. The dying poet managed to compose a couplet on this subject, which later became a proverb: “If they cut off the finger of the pious, they will turn away from the truth. If they excoriate skin from head to toe of an unfortunate lover - he doesn't cry” [1].

Conclusion. Unfortunately, the tragic events that took place in Syria in 2014 did not pass by the great poet. The tomb of the great thinker was destroyed. As if six centuries later, Nasimi was executed again. However, despite all this, Nasimi's ideas, his calls for tolerance and peace will never be ruined. Giving a summary, I want to note that despite the six centuries that have passed since the poet's physical existence, interest in his personality and works doesn't weaken over time. Nasimi did not leave this world — he lives in the hearts of people, we are getting closer and closer to Nasimi, listening to his ideas. The ideas of tolerance and humanism of the great thinker don't lose their relevance and today they are needed and more interesting to future generations than their own century, to their contemporaries.

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Vüqar Kərimli (Azərbaycan)

İmadəddin Nəsiminin ırsində tolerantlıq və humanizm ideyaları

Müəllifin hazırladığı bu məqalədə İmadəddin Nəsiminin Azərbaycanın və bütün Qədim Şərqi bədii və fəlsəfi düşüncəsinin aparıcı simalarından biri olduğu bildirilir. Nəsimi özünün yüksək intellektual və mənəvi mədəniyyəti, geniş dünyagörüşü və yaradıcılıq fəaliyyəti ilə layiqli nüfuz qazanmışdır. Onun, insanın mənəvi yüksəlişi və intellektual mədəniyyətilə ilə bağlı fikirləri insanlar üçün müsbət təsir göstərir. Nəsiminin fikri, insanın mənəvi cəhətdən yaxşılaşdırılması yolu ilə yüksək mədəniyyətli vətəndaş cəmiyyətinin yaradılması çağırışı idi. Bu yanaşma pisliyi, qəddarlığı, fanatikliyi, cəhaləti, dözümsüzlüyü və yadlaşmaya, qarşıdurmaya, zorakılığa və müharibəyə aparan digər dağdıcı insan keyfiyyətlərini qınamaqla əlaqələndirildi.

Dahi şairin fiziki varlığından altı əsr keçməsinə baxmayaraq, onun şəxsiyyətinə və ırsinə maraq zaman keçdikcə azalmır, əksinə artır. Böyük bir mütəfəkkirin tolerantlıq və humanizm ideyaları aktuallığını itirmir əksinə bu gün onlar gələcək nəsillər üçün daha zəruri və daha maraqlıdır.

Açar sözlər: İmadəddin Nəsimi, bədii obraz, hurufizm, humanizm, tolerantlıq.

Byqar Kərimli (Azerbайджан)

Идеи толерантности и гуманизма в наследии Имадеддина Насими

Имадеддин Насими является одним из ведущих деятелей художественной и философской мысли Азербайджана и всего древнего Востока. Своей высокой умственной и нравственной культурой, широким кругозором и созидательной деятельностью Насими завоевал заслуженный авторитет. Идеи Насими о нравственном совершенствовании человека и его интеллектуальное творчество оказали позитивное влияние

на жителей мусульманских стран. В основе идеи Насими лежал призыв к формированию общества высококультурных людей лишь за счет нравственного совершенствования человека. Такой подход был связан с критическим переосмыслением жизни, осуждением зла, жестокости, фанатизма, невежества, нетерпимости и других деструктивных человеческих качеств, ведущих к отчуждению, противостоянию, насилию, конфликтам и войнам. Несмотря на шесть веков, прошедших со времени физического существования поэта, интерес к его личности и творчеству не ослабевает со временем, а наоборот, возрастает. Идеи толерантности и гуманизма великого мыслителя не теряют своей актуальности, и сегодня они необходимы и более интересны будущим поколениям, чем их возрасту, их современникам.

Ключевые слова: Имадеддин Насими, художественный образ, хуруфизм, гуманизм, толерантность.

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