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Redaksiyanın ünvanı: Bakı, AZ 1143.
H.Cavid prospekti, 31
Tel.: +99412/539 35 39
E-mail:mii_inter@yahoo.com
www.mii.az

SYMBOLISM AND ICONOGRAPHY OF THE UPPER REGIONS OF THE BEING IN TURKIC CULTURE

Abstract. In the paper the upper regions of the Being of Turkish culture reviewed both on the basis of artistic image and dijit codification. The first part of the paper dedicated to iconography of the sacred birds of Tukiish world, and the second part to the holy figure 9. All the birds were heraldic symbols, emblems of states or dynasties or are bieng existed. They are “birds of peak”, and seat with triumph on the top of the World mountain or World tree. Attributes of some of them, such as Turul and Simurg are devine fire-sword. On the iconography of the most birds has at least one element, fan-shaped tail that allows to identify a part of the image with peacock.

In Turkish tradition 9 is the figure of Tengri. In Mongolian shamanism residues of godliness preserve this tradition in the formof 9 or 99 Tengris. Sacred figure of 9 was reflected as well as in Turkish heraldic. For instance, in the Ottoman Empire, the nine-lined white “tuq-buncuq” is a symbol of high rank of Turkish sultan. The symbol of sacred bird and also figure 9 related to the marks as peak, altar, flame, and the Sun.

Key words: iconography, Turkish culture, sacred birds, symbols, figure 9.

Introduction. Symbolism of upper regions of the Being in Turkic culture is considered in the paper both on the basis of artistic-figurative and numerical codification. The first part of the paper is dedicated to iconography of sacred birds of the Turkic world, the second one to symbolism of the sacred number 9.

The bird in mythology is always the marker of the height and in this sense it symbolizes certain peculiarities of the upper regions of the Being. For the investigation of the Turkic outlook this circumstance is of exceptional significance because the historical reconstruction of the ideological complex of tengrism begins at present. Besides the bird embodies the totality of

qualities which can be the ideal for the man and the ethnos as a whole. It is the flight, the independence, the keen eye, the nobleness and etc.

The interpretation of the main material. It is known that all Turkic tribes had their totems. As a rule, birds were totems of royal, or at least, aristocratic origin. For example, “on the banner of Chingiskhan there is a bird which is a showing of nobility. But not of tsars! The falcon is considered to be a royal bird, but here is a raven” [1, p. 31]. Another example, the totem of the tribe sungur was “sungur” – gyrfalcon. At last there is hypothesis that the bird “girgi”, - the hawk was the totem of ancient Kyrgyzes. That’s to say Kyrgyzes came not of “forty girls” (“gyrkhyz”) but of the hawk. It corresponds to the history and mentality of one of martial Turkic tribes. In other words, Kyrgyzes are “the people of the hawk”.

Heraldry is a showing of a tradition with which the culture identifies itself. Historical and modern emblems and banners of Turkic states, as well as Turkic autonomies witness that the hypertypical image of the sacred bird has for ever been immortalized in genetic memory of the Turkic world.

The Turkic heraldic tradition has a knowledge of, at least, four examples when birds were depicted on banners of ancient states. It is the flag of European empire of Huns with the picture of the eagle, the flag of Gaznevids with the picture of the peacock, the flag of Chingiskhan mentioned above, as well as the state symbol of Sefevids with the picture of fantastic bird Simourg. The state symbol of Hungarian dynasty of Arpads which was no doubt subjected to Turkic influence the bird Turul adjoins them.

Modern Turkic heraldry has got much images of birds and bird-like creatures. Pictures of eagles decorate the flag of Kazakhstan and Kyrgyzstan, legendary bird Khumo is depicted on the emblem of Uzbekistan. The emblem of Kazakhstan is decorated with a double composition of winged myphic horses – tulpars. State symbols of modern Turkic autonomies of Russia continue this tendency.

I have analyzed iconographic subject – matter regarding sacred Turkic birds [3, p. 3-21], as well as their similarity with the image of Hungarian bird Turul [4]. Therefore I’d like to present the result of my investigations. The community of images of sacred birds Tugra, Simourg, Khumo, Karacus, Ak-Shumkar and Turul, as well as their similar role in their national cultures is determined as follows:

1. All the birds were or go on being heraldic symbols, emblems of states or dynasties.

2. All the birds are sitting on the top of the World mountain or the World tree.
3. All the birds are antipodes of khtonic monsters – hydra, snake, dragon.
4. The attribute of some of them, for example, Turul and Simourg celestial (divine) flaming sword. It dates these images from the famous legend about heavenly attributes sent to tsarist Scythians.
5. In the iconography of majority of birds there is an element – fan-shaped tale, making it possible to identify a part of the picture with a peacock.

It is expedient to compare sacred Turkic birds with analogous images of Slavian mythology on the basis of typological peculiarities. The most famous birds of Russian and as a whole Slavian mythology are Gamayun, Semargl, Searin and Alkonost. The bird Gamayun as his Turkic fellows is also a heraldic figure. The picture of the bird Gamayun decorates the emblems of the town of Smolensk and Smolensk province, the town of Mikhailovsk and the town of Terbuny. In Russian heraldry Gamayun is “a mythic bird of happiness. It also symbolizes peace, wealth, prosperity, grandeur” [5]. It is considered that the image initially came from oriental (Persian) mythology. It was depicted with a women’s head and breast. In the mythology of ancient Iranians there is an analogue – the bird of joy Khumayun” [5]. As a whole, in Slavian mythology Gamayun is “a prophetic bird singing divine songs for the people and foretoking the future for those who can hear secrets. Gamayun knows everything in the world. When Gamayun flies from the sunrise there comes a fatal storm” [5]. The etymology of the word “gamayun” is derived from the word “gamayunit” – lull to sleep and explain that these legends served as tales for children at night [6]. But this etymologic interpretation is no good at all. It is evident that the Russian Gamayun is a relative of the Turkic Khumayun or the bird Khumo, probably even the goddess Khumay-Umay, the Most High Tengri’s wife. Close ties of the goddess Umay with the bird Khumo is also traced according to the name of snow griffin of Kazakhs – Kumay.

The word “Khumay-Khumayun” was borrowed from ancient Turks. The ethnonym “kumany”, as well as “kumandins” (subethnic group of northern altaians) and kumyks come of this theonym [7, p. 186-191]. “The adjective “khumayun” (in Russian “gamayun”) is translated into Russian as noble, flourishing, blessed, the highest, royal, successful, imperial. The word “humayun” means the quality which differs the bird Gamayun from other birds as the most regal” [8]. It is very interesting that the word “Gamayun” as an adjective was used for the expression of superlative degree when

addressing to the person of very high rank in diplomatic deeds. For example, Boris Godunov in his ambassadorial deed writes: "...his majesty...the most high gamayun, glorious sovereign of Persia and Shirvan lands, Iranian and Tiranian superior Abbas shah..." [9, p. 24-25]. To the point, the title "Tiranian", no doubt, means "Turanian", i.e. Turkic.

The fact that the appearance of Gamayun from the sunrise brings a fatal storm, finds analogues not only in corresponding myths of Turkic peoples of the Central Asia, but also in tales of Crimean Tatars, an extract of which N.Dyrenkova cites: "Black raven, so huge that when hi is flying, there comes the eclipse, even the earthquake, marries the tsar's junior daughter. When her junior brother needed to find the sun's daughter, the raven called all his dependent birds and one of them helped him to find the sun's daughter" [10, p. 125]. She also cites a complex of myths of Turkic peoples of Siberia about getting the fire where the birds appear. According to Yakut myth, in ancient times when all the people lived together the strong wind put out the fire got by the people. "Then various birds began to bring the fire for each clan separately: these clans began to consider them their idols. Among these birds are: swan, hawk and eagle [10].

The subject of the fire, the sun and natural cataclysm makes similar the bird Gamayun with the image of Semargl (Simargl). Semargl is not a bird, but a bird-like creature, sometimes it is a winged horse, but more often – a winged dog. It is considered that in his image "there is a tie with the Fire-bird", at night he is on the watch with a flaming sword [11]. There is a direct analogue with attributes of Simourg and Turul having a flaming divine sword.

One of primordial, initial images summing all the splendor of meanings of iconography and symbolism of sacred birds of Eurasia – to my mind is the picture on silver bowl from Bartym (region of Perm in Russia). Symmetrical composition of two peacocks standing at the bowl with elixir of life in details repeats the picture on the so-called Albanian capital discovered during excavations of the ancient settlement Sudaghylan near Mingachevir on the territory of Azerbaijan in 1949. The bowl was for the first time described by O.Bader [12], but in 1962 in L.Matsulevich's post-hunous publication it was supposed that Bartym bowl had a Transcaucasian origin. Bartym peacocks differ with their mixo-morphousness: the picture is as if compiled of fragments of various creatures including a man. These are traces of much more ancient syncretic image of a sacred bird common for peoples of Eurasia.

But the hypertypical image of the sacred bird and bird-like creatures crosses borders of Eurasia and takes us to Central America. The image of feathered snake – Kukulkan having many common features with sacred birds of the Turkic world appeared here. In the investigations of a series of western and Turkic scientists of the XIX-XX cc. such as O.Rerig, S.Vikander, B.Ferrario, A.Karimullin and others there was established that languages of American Indians, first of all, Sioux and Maya “belong to Ural-Altay family of languages and in this family they are closer to Turkic-Tatar group”. For example, in the language of Maya the falcon is called “tucan” which corresponds to Turkish “doğan” and ancient Turkic “togan”. But on this basis the above-mentioned researches came into conclusion that “American Indians are migrants from the Great Asia” [13, p. 24]. From our point of view, genetic affinity of languages, mythology, ornaments, rituals, martial code and other spheres of culture of Turkic, ugor and aboriginal peoples of America testify to community of their origin in remote historical past.

In the history of the world civilization Morris Kotrell drew attention to universal role of the sacred number 9. His researches began with the analysis of numerical meanings of various groups of objects discovered in the graves of the rulers of Central America. He ascertained that “coffin’s cover of the ruler Virakocha Pachakamak was fastened to sides with three triple stripes on each side (9,9,9,9). Corners were fastened together with such a number of stripes... The tomb became the last place of the rest of Virakocha Pachakamak and his 8 companions, in all 9 men. Corner cramps of tsar’s funeral carriage were nailed with nine tacks and there were 9 bronze plates in the carriage” [14, p. 290]. Such numerical appropriatenesses were discovered by M.Kotrell when investigating the tomb of Egyptian pharaoh Tutankhamen who was buried in 9 coffins put into each other.

Just M.Kotrell has for the first time made up his mind to understand the symbolic meaning of “migrant subject” of a whole series of ancient civilizations presenting the picture of 9 the so-called “prisoners”. Nine prisoners tied together by necks and in hands were depicted on the door stamps and on the stamps of objects from Tutankhamen’s tomb” [14, p. 291]. The fresco “Prisoners” from Waka Kasa Viekho in Peru depicting nine men following each other differs according to its iconography. Such a compositional scheme was reproduced on one of bareliefs of Kheti I in Egyptian Karnack. It depicts prisoners-shashu banished from Egypt together with gessoes. According

to L.Gumilyov, gessoes are one of nomadic Turkic tribes who occupied Egypt. After the accession of “kings-shepherds” as gessoes were called here, all spheres of social life were cardinally reformed in Egypt and there was introduced actual monotheism embodied in the image of the god Aton. These pages of history of Egypt are known as the epoch of pharaoh Ikhnaton. There appears such a question: didn't Turkic tribes bring monotheism to Egypt and isn't the number 9 one of attributes of the Most High?

In order to answer this question let's appeal to results of fundamental investigations of the Ambassador Extraordinary and Plenipotentiary of Azerbaijan Republic in the Republic of Poland Mr. Hasan Hasanov “Maiden Tower: Kimmery-Scythian sanctuary devoted to fire goddess Tabiti”. H.Hasanov's investigation being notable for radical statement of questions about historical origin of Azerbaijan culture and as a whole Turkic civilization is full of unexpected comparisons and parallels, masterly new interpretation of already well-known facts. In this book, as well as in unpublished work “Buta. Scythian-Saco-Turkic relic and ornament” (the author of the paper is a scientific editor of this work and has got acquainted with it in manuscript) H.Hasanov puts forward the hypothesis about the fact that Baku in ancient times was one of cities having the status of “the hub of the universe”. As it is known Heliopolis, Delphos, Babylon, later Rome and Jerusalem were such cities. In 714 B.C. in honour of victory of Kimmery-Scythian troops over the tsar of Urartu Rusa I there was built a temple in Baku devoted to Scythian fire goddess Tabiti dated officially from the VI-XII cc. A.D. Maiden Tower is a monumental eight-tiered construction which according to H.Hasanov's opinion has in plan a form of a well-known ornament buta. Buta symbolizes the fire, the Great Mother and a sacred plant of Turkic peoples – juniper. The flowers of the juniper have a surprising feature – it has 8 petals.

Thus in the VII c. B.C. tsarist Scythians migrated to Azerbaijan and merged with chimeras in a single Turkic people. As far Herodotus reminded about “pantheon consisted of eight gods” of Scythians. According to H.Hasanov, the Scythian pantheon consisted of eight gods “integrated kimmery-shaman tradition” [15, p. 6].

As Scythian pantheon consisted of eight gods is evidently in keeping with eight-tiered monument, the researcher masterly “settles” representatives of Scythian pantheon to the floors. Upwards it is as follows: on the first floor there “lived” the goddess Api, on the second – Tabiti, on the third – the god

Tagimasad, on the fourth – Argimpasa, on the fifth – Goytosir, on the sixth – Kerakle, on the seventh – Ares. The eighth floor occupied Scythian god Papey, the equivalent of Greek Zeus and all-Turkic Tengri. The settlement of each of them to the floors of the tower has its logic explanation. Let's cite a fragment as an example: "The settlement of the highest goddess Tabiti on the second floor is predetermined so that firstly altar – niches of the fire begin from the second floor, secondly, Tabiti as fire goddess can be placed between the Earth (Api) and the water (Tagimasad)" [15, p. 34]. Thus owing to H.Hasanov's investigation the architectural-planning structure of Maiden Tower has for the first time got comprehensive interpretation from the point of view of ancient-Turkic outlook.

The point is that in plan MT presents an exact form of nine. If to take into consideration this fact there is built the whole succession of numbers ended in nine. It is well known that 9 is the number of Tengri in Turkic tradition. Let's mentally build one more floor over MT. What is it? It is the sky. Everlasting Blue Sky – Tengri. The absent metaphysical ninth floor is seen to Tengri from the sky, to us in plan in the form of the number 9 or in aerial photography.

The recognition of 9 as a semantic culmination of the image of Maiden Tower opens new possibilities for conforming the conception of Turkic origin of the monument carried out by H.Hasanov. First of all we must remember that professor Davud Akhundov put forward the hypothesis about two tower temples identical in form on the territory of Baku, one of which is lost. It is well seen in his draft of the reconstruction of "the ancient town Atesh-i Baguan" [16, p. 75, pic. 98]. But in the draft both buttresses have similar orientation to cardinal points. In my opinion, the buttress of the lost temple had the opposite orientation regarding the analogic element of the preserved Maiden Tower. From the bird's eye it emerged as 69, i.e. eternal rotation, eternal movement, eternal change of seasons, yearly cycle, temporal cycles in general. That's to say, eternal calendar, if to express by means of traditional terminology – the first calendar appeared in the condition of polar hyperborean civilization. Some modern authors (F.Mouete, 2004; A.Dugin, 1993; A.Demin, 2004; A.Asov, 2004 and others) directly ascertain that Turks are hyperborians. From this point of view tengrism and shamanism is a fragment of polar hyperborean tradition.

Analysing the Scythian divine pantheon H.Hasanov compares it with gods of Egypt, in particular, carries out parallels between Tabiti and Tefnute,

Goytosir and Osiris. Indeed, in such a religious centre as Hermopolis the rule of ogdad, eight gods but there are no direct analogues of Scythian gods. But in Heliopolis which is known as “the hub of the universe”, there was revered the ennead, i.e. nine gods and the god-creator Ra-Atum headed it.

Then H.Hasanov shows that MT was built in the city which was considered to be “the hub of the universe” and comes to the conclusion that “Maiden Tower was built in the “Center of the World”, personified the “World mountain”, had the “World pillar” for vertical movement of shaman” [15, p. 29] and symbolically rested on Polar star, which to my mind once more affirms polar hyperborean origin of the Turkic civilization. There is no information indicating that Polar star is connected with the number 9, but it is known that 8 symbolizes the planet Venus.

At last one more argument can be adduced in favour of the fact that divine plan, upper regions of the Being which are embodied in the architecture of MT are symbolized by the number 9. Morris Kotrell reminds about biblical code of the devil – 666 and as the last is contrary to God, the researcher insists that divine code is 999. Just this opposition of codes could be reflected in the composition of two towers orientated to opposite cardinal points.

Fragments of tengrism in shamanism of Mongols preserved this tradition in the form of mentioning of 9 or 99 Tengri. It is, for example, “9 Sulde Tengri”. In the epos “Oghuz-name” there is told that Oghuz khan found his lost horse on the ninth day, “he placed ninety marquees with peaked domes on the earth, covered silk carpets in ninety places, nine tumans were paid him tribute from Georgia”, there was also reminded “nine black-eyed, bright-faced, tall girls” [17] etc.

Sacred number 9 is also reflected in the Turkic heraldry. Three closely placed circles making an equilateral triangle are depicted on the flag of Timur empire. This is a symbol of miraculous stone of Chantamani embodying vital cycles, keepers of which are 9 Strangers according to Indian mythology. Now this symbol in a slightly changed form is known as Roerich’s sign. Chingiskhan’s personal standard was white nine-legged toug (banner). In Ottoman Turkey there existed a tradition of honouring of the number 9: here “nine-spined white toug-bunchuk (or nine bunchuks) symbolized Turkish sultan’s dignity” [18, p. 39-40].

Conclusion. Completing this review I’d like to make a quotation from the Russian historian (kumyk by nationality) Murad Hajy: “The sky in Turks

was divided into nine tiers and there was profound meaning in it. Hence is the hierarchy in temples – tengrian priests had nine ranks. All from God, everything as in God... Nine was the number of Tengri. In it there is three in three times” [19, p. 156]. Thus the structure of Turkic outlook is based on objective principle of systematic triads known from thermodynamics.

As we made sure the image of a sacred bird and symbolism of the number 9 in Turkic culture are connected with such signs as height, divine being, fire, the Sun. The least evident, but more ancient layers of symbolic meanings should be considered to be geographic direction “north” and astronomic orientation towards the Polar star.

Turkic civilization side by side with some other cultures is one of successors of ancient initial (Primordial) Tradition. The community of certain symbols indicating upper regions of the Being in Turkic, Egyptian, Indian, especially Mesoamerican culture testify to a single source of their origin, but not about interinfluences of these cultures.

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Ərtegin Salamzadə (Azərbaycan)

Türk mədəniyyətində Varlığın üst qatlarının rəmzləri və ikonoqrafiyası

Türk mədəniyyətinin Varlığın üst qatlarının rəmzləri məqalədə həm bədii obraz, həm də rəqəm kodifikasiyası əsasında nəzərdən keçirilmişdir. Məqalənin birinci hissəsi Türk dünyasının müqəddəs quşlarının ikonoqrafiyasına, ikinci hissəsi isə müqəddəs rəqəm olan 9-a həsr olunmuşdur. Bütün quşlar heraldik rəmzləri, dövlətlərin yəhud sülalələrin gerbləri olmuş, ya da olmaqda davam edirlər. Onlar “zirvə quşlarıdır”, Dünya dağının və/yahud Dünya ağacının zirvəsində təntənə ilə əyləşirlər. Onlardan bəzilərinin, məsələn, Turul və Simurgun atributu ilahi odlu qılıncdır. Quşların əksəriyyətinin ikonoqrafiyasında heç olmazsa bir element – təsvirin bir hissəsini tovuz quşu ilə eyniləşdirməyə imkan verən yelpikvari quyruq var.

Türk ənənəsində 9 Tanrı rəqəmidir. Tanrıçılığın mongol şamanlığında girişləri bu ənənəni 9 yəhud 99 Tanrı formasında goruyub saxlayır. 9 müqəddəs rəqəmi həmçinin Türk heraldikasında əks olunmuşdur. Məsələn, Osman imperiyasında doqquzmilli ağ tuq-bunçuq Türk soltanının yüksək mənəbinin rəmzidir. Həm müqəddəs quş, həm də 9 rəqəminin simvolikası Türk mədəniyyətində zirvə, səcdəgah, alov, Günəş kimi əlamətlərlə bağlıdır.

Açar sözlər: ikonografiya, Türk mədəniyyəti, müqəddəs quşlar, rəmzlər, 9 rəqəmi.

Эртегин Саламзаде (Азербайджан)

Символика и иконография верхних регионов Бытия в тюркской культуре

Символизм верхних регионов бытия тюркской культуры рассматривается в статье как на основе художественно-образной, так и числовой кодификации. Первая часть статьи посвящена иконографии священных птиц тюркского мира, вторая – символике священного числа 9. Все птицы были или продолжают оставаться геральдическими символами, гербами государств или династий. Все птицы являются «вершинниками», восседают на вершине Мировой горы и/или Мирового древа. Атрибутом некоторых из них, например, Турула и Симурга, является небесный (божественный) огненный (пламенный) меч. В иконографии большинства птиц присутствует хотя бы один элемент – веерообразный хвост, позволяющий идентифицировать часть изображения с павлином.

В тюркской традиции 9 является числом Тенгри. Осколки тенгрианства в шаманизме монголов сохранили эту традицию в форме упоминания 9 или 99 Тенгри. Священное число 9 отражено также в тюркской геральдике. Например, в Османской империи девятишпильный белый туг-бунчук символизировал сан турецкого султана. И образ священной птицы, и символика числа 9 в тюркской культуре связаны, по крайней мере, с такими признаками, как верх, божество, огонь, Солнце.

Ключевые слова: иконография, тюркская культура, священные птицы, символика, число 9.

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Tahir Bayramov
PhD. Art Study, associate professor
(Azerbaijan)
e-mail: b.tahir@mail.ru

**THE TRADITIONS OF THE EAST:
THE TYPOLOGY OF MENTAL CODES OF THE
ARTISTIC THINKING AND ARTISTIC PICTURES
OF THE WORLD**

Abstract. In the course of this study, the systems of truth and artistic thinking were examined that ignored the Aristotelian law of the excluded middle: these are nondualistic and pantheistic-monistic systems. These systems had a significant impact on the medieval art of the East, forming a particular picture of the world of art. The formulas of a nondualistic system are: “A is not identical to A, therefore A is A”, “A is A, therefore A is not A”. In the meantime, “there is neither A, nor not -A”. These absurd and paradoxical formulas permeate the entire Far Eastern thinking and can be found in the Taoist, Ch’an and Zen texts, as well as in Nagarjuna and appear in the method of the Far Eastern Art (“Draw a bamboo, become a bamboo, and then forget all about bamboos”) [18, p.806-811].

The masterpieces such as “The Patriarch chops a bamboo” (a medieval master) and “The Patriarch and a tiger” use an exclusive logic of psychic automatism. Some of “Sumi-e” pictures, especially the works of Toyo Sassu can be generally regarded as abstract expressionism.

The pantheistic monism pervades the entire medieval Islamic art. It manifested itself in architecture, book miniature and decorative arts

Pantheism-monism, which is a monistic system of truth, stands out in this research work, as the non-duality of the Far East does not prove to be a strict monism (Teachers of Zen would say: “Neither two nor One!”). “Vudjudism” deals with the Unity of Living, while the non-dualism of Mahayana and Zen looks into the emptiness of “Shunyata”.

As insists, Dr. Sc. Prof. A.A.Salamzade, [16, pp. 93, 94] the language of the pure monism doesn’t know “Nothing” or Zero. By A.G.Dugin this ignorance was typical to the Premordial Tradition [6]. But the most distinct expression Monism has got

in conception of the “only Being” by Ibn al – Arabi (“vahdat al-vujud”) and then, just, in the princip of Islamic Monotheism. Muslim Monism is not only identity of “1” itself (“1=1”), but also the conscious rejection from the dialogue with Unbeing (“1-0=1”), as the rejection of Zero, which can be ignored as a result of its unexist.

Key words: logic, tradition, monism, Islam, world picture, typology.

Introduction. In the early twentieth century the foundations of the Aristotelian logic experienced a shake and the three-valued logic of Gödel, Lukasiewicz and von Neumann emerged, while Marxists brought about the dialectical law of the unity of identity and difference [10]. In the meantime, multi-valued algebraic logics emerged in the West, while all these disproved “the law of the excluded middle”. (L-Zade).

In later periods it was revealed that multi-valued logics have existed for thousands of years in the East. One tetra-lemma of Nagarjuna alone consisted of four members.

K. G. Jung [12] and E. Fromm were the first ones to pay attention to the paradoxical non-dual logic. Later, D.T. Suzuki investigated this phenomenon through the lens of Zen Buddhism [18] and T.P. Grigoryeva [8], V.V. Malyavin [13] and E. Zavetskaya [24] spotted this logic in the Far Eastern traditions.

The basis of the philosophical methodology of this study is the concept of “plurality of worlds” by H. Everett and the “multiplicity of reality tunnels” by R.A. Wilson. [23]. The present study used methods of typology of cultures, typology of art, formal logic and information science, psychology, artistic analysis. Methodological basis of research is a comparative analysis.

The Mental Codes of the nondualistic system of truth and artistic thinking.

The dualistic artistic picture of the world evolved already in the antique aesthetic thoughts, while it did not gain any sufficient expression in the Classical Greek and Roman art (the antique theatre reverberates it in its fullest). The aesthetic categories are constructed based upon the principles of dual pairs in the ancient aesthetics (“beautiful and ugly”, “tragic and comic”, etc.), which is very uncommon to the Far Eastern aesthetic thinking. Successively these binary constructions were inherited by the Western European aesthetics.

A different system of truth and a different artistic world picture lies behind these properties of the Far Eastern art, which is closely associated with the practice of Chan Buddhism and Zen.

In Zen “higher affirmation extending beyond the limits of the logical antithesis of a simple affirmation or denial” is far more valued [18, p 382]. The Zen logic refutes the logic of Aristotle: “We usually state that “A” is “A” and “A” can never become “B”. However, in a worldview of Zen “A” is not “A”, and as a consequence “A” is “A”” [18,p. 404]. From this standpoint, a being is not a being, and a unit does not equal to a unit; a unit is zero, but a being is a non-being. As A equals to non-A, which is also affirmed by patriarch Chan Huey-nen, “the true mind is not a mind” [4]. Accordingly, a spontaneous unconscious or over-conscious character of the creative process in the art of Chan and Zen appears from this understanding. A more significance is attached to the understanding “absence of mind” (“musin” in Japanese and “u-sin” in Chinese) or absence of thoughts (“munen” in Japanese and “u-nyan in Chinese) in Chan and Zen aesthetics of art, which is necessary in the artistic creativity [18, p.806-811].

In the opinion of V. V. Malyavin “desire to depict the metamorphosis of things,” pushed the artist to ensure that the image is reduced to “pure expression”, “which is carried out in a spontaneous non-duality of intimate interior and decorative exterior” [13, p. 172].

The greatest impact Chan Buddhism had in the work of many artists of the XIII century, namely Mu Qi, Liang Kai, Ying Yujian [13], whose paintings reminiscent of the creations of Kandinsky and American abstract expressionists. as well as the abstract expressionists of the XX century, the Chinese masters of the XIII century were guided by the creative method of psychic automatism and spontaneous improvisation, which naturally flowed from Chan principle of a “no-mind” and “lack of thought”.

Chan also had an impact on the artists of flow “wen-jen-hua” (“the painting of men of letters”) of the XII century, particularly in calligraphy and painting Mi Fu. [24]

Regarding the poetry, it can be said that Chan has formed the entire poetry of the era of Tang and, in particular, already mentioned Wang Wei and Monk Zhao-Jian. [20]

The word “Chan” is the Chinese transliteration of the Indian word “dhyana” (deep meditation, reaching to the “samadhi”). However, if the Indian “dhyana” is a complete death of the mind (“nirodh”) and its complete distraction from any of objects, then Chan and Zen tend to enter the activity of “mind”, or rather of “no-mind” in “satori”. “Satori” is mobilizing of all the forces of the organism and the enlightenment in the “Dasein” (Haydegger).

A great Japanese poet Matsuo Basho, who was taught Zen-training from Bankai, was guided by permanent “satori” in his work. Basho told his disciples: “haiku and no other thoughts,” or another “haiku should be written ahead of the idea”. [2, p. 27] Outstanding Zen painter Toyo Sassyu also tended to the complete psychic automatism and improvisation. Zen also indirectly influenced the masters of Japanese prints “Ukiyo-e” Hokusay, Hiroshige and others.

The law of the dialectical unity of identity and difference originated in ancient Indian philosophy and penetrated deeply into Zen, where it is called “bhadosokusyabetsu, syabetsusokubhedo”, i.e. “the identity in difference and the difference in the identity.” Its effect can be illustrated in a haiku by Basho:

“All the vines look alike.

And gourds in autumn?

No identical of two!” [11, p. 256]

The pantheistic monism and Sufi art picture of the world.

From the perspective of monistic doctrines, on the contrary, all that exists is only being, non-being does not exist.

If in the dualistic art picture of the world beauty and ugliness – are the equal independent origins, then in the monistic art picture of the world of binary opposition there is just no “beauty-ugliness”, because it recognizes the existence of beauty only, and as if ugliness does not exist. This monistic concept of beauty we see in Sufi aesthetics and the art of the Muslim East.

With this monism, to non-recognition of the availability of alternatives to good and beauty is related one feature of the miniatures of the Muslim East, about which we can say by words of Pitirim Sorokin: “The vulgar, low, ugly, abnormal, bizarre cannot be the subject of such art. Even if the negative values are selected for the image, they also get embellished ... “[17). This trait of eastern miniature notices Niyazi Mehdi: “... in the art of miniatures the images of ugly were minimal, peripheral. Sometimes portrayed, as is evident from the Azerbaijani miniature “Battle Tahmuras with divas”, ugly, terrible looks of fantastic creatures, but it is the fabulousness of these images that seems to weaken their negative impact on the decorativeness of the image... In general, decorations were incompatible with the ugly for the medieval artist” [14, p. 3-21]. We can say that sometimes eastern miniaturist so embellished and ennobled the things that are considered to be ugly portrayed in the miniatures, that they were already a few strange, bizarre manifestations

of the beautiful, not the ugly. Of course, in the eastern miniature of classical period were found the death scenes of characters, for example, in the battle scenes, but they are fabulously surreal, unreliable and in no way are designed for catharsis.

Possessed a monistic understanding of the world. Shaytan, from the Islamic point of view, is not a worthy adversary of God, for they are incommensurable. Allah is great, and shaytan negligible. “Allah is beautiful and loves beauty!” - says a well-known hadith. Mosque - a house of Being, of spirit, there is no place for unspiritual. All Sufi teaching that is reflected in the eastern miniature permeated with the spirit of pantheistic-monotheistic monism.

Muslim miniature, especially Tabriz miniature, is a vivid embodiment of the idea of “Unity of Being”, which is called vudiudism. Firstly, all the works of Tabriz miniaturists of the XVI century, i.e., the heyday of the school, are so the integral and permeated by the unity of all the figurative elements that we can only marvel at the skills of the artists of the school of Sultan Muhammad. Secondly, many of the miniaturists display not a literary plot of illustrated manuscripts, but the model of the whole universe. These are “Majlis at courtyard of Sam Mirza” of Sultan Muhammad, miniatures of Mirza Ali or Agha MirekIsfahani (“Khosrov and Shirin listen to stories of the maids”). These miniatures represent Sufi conical model of the universe that can be seen from their cone-shaped compositions.

Conclusion.

- 1) For the first time it was revealed in this work that in artistic creativity, in the world of art prevailed non-Aristotelian logical-information codes. This was shown by the example of the Muslim, and especially the Far Eastern art.
- 2) The artistic structure of the Quran and its semantic content is dominated by “Aristotelian” logic-information codes, rigid dualistic logic, which eliminates paradoxes. On the contrary, in Sufism and Sufi art, particularly in the eastern miniature, architectural decoration, etc. are dominated by monistic mental codes. (“1=1”, “1-0=1”)
- 3) It has been shown that none of the existing systems of truth, based on Aristotelian and non-Aristotelian codes cannot claim to be the absolute truth.
- 4) In the non-dualistic removal of subject-object separation lies a great danger.

However, it is the objective (the removal of the opposition) that Zen pursues. As in the tanka of Setetsu:

“In the dark night
 What will I pour in one
 With my heart?
 It is autumn lightning
 That flickers in the clouds.” [11]

- 5) And so we come to the conclusion that the differences in systems of truth, types of artistic thought and artistic pictures of the world stem from the neuro-linguistic programming and subtle energy centers, in particular right-hand “causal” (a term by K. Wilber) heart and “love center” “in the heart chakra. The centers studied by M. Eliade [7] and K. Wilber [22] behave differently according to the “nested” program. If you enter content of Surahs “Al-Fatiha” and “Al-Ikhlās” into them, they will contribute to the development of the supernatural discrimination of consciousness and become the “point of non-identity” [19] of man and of the world, man and God, which corresponds to the Islamic worldview. If you enter Hindu mantras in them and let the archetypes of Hindu deities into them, then they will turn to identical Atman in Vedānta Brahman. If we let vacuum fluids (or emptiness) in them in the tradition of Chan and Zen, then they will turn into “u-sin” (Chinese) or “mu-sin” (Japanese) - “empty” or “absent” heart, ready to merge with nature and to the implementation of the “suchness” (“tathata”). Therefore, in poetry and painting of the Far East, the main thing - the landscape, the scenery, but of course, refracted through the meditation on consciousness. And in poetry and painting of the Muslim East, in particular Azerbaijan, the main thing is a man, a carrier of “points of non-identity.” Needless to say that pluralism of the mental codes is not pluralism of Absolute Truth.

Thus, the Muslim art developed under the influence of both Islam and vudjudizm-pantheism. It is necessary to add here the Turkic, Arab, and Persian local ethnic traditions.

- 6) The Far-Eastern art with its metamorphoses of dualism (“yin-yang”) and non-dualism (in Taoism and Chan) also developed under the influence of many factors: the irrational Taoism and Zen Buddhism and the rational Confucianism.

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Tahir Bayramov (Azərbaycan)**Şərq ənənələri: bədii təfəkkür kodlarının və dünyanın bədii mənzərəsinin tipologiyası**

Professor Ə.Ə.Salamzadənin iddia etdiyi kimi sırf monizmin izhar dili riyazi sıfırın “heç nə” anlayışını tanıdır: belə ki, A.Duqinin fikrinə görə bu bilməməzlik ən ilkn ənənəyə xas idi. Lakin monizm özünün ən aydın ifadəsini İbn əl-Ərəbinin “vəhdət əl-vücut” adlandırdığı Varlığın Vəhdaniyyəti konsepsiyasında və sözsüz ki, İslam monoteizmi nəzəriyyəsində tapmışdır.

Amma onu da demək lazımdır ki, müsəlman elmində riyazi sıfır anlayışı N.Tusi və onun kimi başqa alimlərin əsərlərindən artıq məlum idi. Ona görə də müsəlman monizmi təkcə Vahidin öz-özü ilə eyniyyəti («1=1») deyil, həm də Onun yoxluqla («1-0=1») dialoqdan imtina etməsi, daha doğrusu sıfırın istisina olunmasıdır, çünki qeyri-mövcudluğu səbəbindən onun (yəni sıfırın) üzərindən rahatlıqla vaz keçilə bilər.

Advayta-vedantanın, mahayanların, qismən daosizmin qeyri-dualizmi və xüsusən Çan/Dzen-buddizm variantları, sol yarımkürəyə xas olan rəşional düşüncənin dqiətal (rəqəmsal) kodunu dağıdaraq əvəzində “ani həll olunan nirvana”nı (A.Kurayev) təklif edir. Buna baxmayaraq yaxud da bütün bunların sayəsində Çan və Dzen Çin və Yapon bədii təfəkkürünə güclü təsir edə bilibdir. Onlar Van Vey, Tszyao Jan, Mi Fu, Masuo Basyo, Utamaro, Xirosiqe, Xokusay, Toyo Sessyu kimi görkəmli rəssam, xəttat və şairlərin yaradıcılığına təsir etmişdir. Həmçinin Dzen samurayların ölüm estetikasına (Misima) və hərbi sənətə təsir etmişdir.

İslam monizmi də («vəhdət əl-vücut») həmçinin türk-müsəlman, sufi incəsənətinə: məscidlərin memarlığına, kitab miniatürlərinə, xəttatlığa, ornamentə təsir etmişdir. Deyə bilərik ki, qeyri-dualizm öz “reallığının tunceli” üçün həqiqətdir (dualizm – özünükü, monizm də – özününükü üçün...). Lakin mental kodların plüralizmi heç də Vahid olan Mütləq Həqiqətin plüralizmi demək deyil, çünki O Tək və Ayrılmazdır.

Açar sözlər: məntiq, ənənə, buddizm, monizm, islam, dünyanın mənzərəsi, tipologiya.

Таир Байрамов (Азербайджан)

Традиции Востока: типология кодов художественного мышления и художественных картин мира.

Язык чистого монизма, как утверждает проф. Э.А.Саламзаде, не знает «ничто» математического нуля: по А.Дугину, это незнание было при-суще Изначальной традиции. Но наиболее чёткое выражение монизм получил в концепции единственности Бытия Ибн ал-Араби («vahdat al-vujud»), а также, собственно в самом принципе исламского монотеизма.

Однако надо сказать, что математический ноль был известен мусульманской науке Н.Туси и др. Поэтому формула мусульманского монизма – это не только самотождественность единицы (« $1=1$ »), но и сознательный отказ от диалога с небытием (« $1-0=1$ »), т.е. исключение нуля, которым можно пренебречь именно в силу его не-существования.

Не-дуализм адвайта-веданты, махаяны, отчасти даосизма, и, в особенности, чань и дзэн, разрушает дигитальный код левополушарного рационального мышления и предлагают взамен «быстрорастворимую нирвану» (Кураев).

Несмотря на это, или же благодаря всему этому, чань и дзэн оказали сильнейшее влияние на художественное мышление китайцев и японцев.

Они оказали влияние на таких значительных художников, каллиграфов и поэтов как Ван Вей, Цзяо Жань, Ми Фу, Мацуо Басё, Утамаро, Хиросигэ, Хокусай, Тоё Сэсю. Дзен также повлиял на самурайскую эстетику смерти (Ю.Мисима) и боевые искусства.

Исламский монизм («vəhdət əl-vücud») также повлиял на все сферы тюркско-мусульманского, суфийского искусства: архитектуру мечетей, книжную миниатюру, каллиграфию, орнамент. Можно сказать, что не-дуализм истинен для своего «туннеля реальности», дуализм – для своего, монизм – для своего. Но плюрализм ментальных кодов не означает плюрализма Абсолютной Истины, которая Едина.

Ключевые слова: логика, традиция, буддизм, монизм, ислам, картина мира, типология.

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Telman Ibrahimov
Ph.D. Art Study, associate professor
(Azerbaijan)
e-mail: artmen4@yandex.ru

AFSHARI CARPET “SONGUR” (SONGOR)

Abstract. In the paper the origin of the unique and well-known design of the carpet of Afsar «Songur», design features and semantics of decorative motifs performs as the subject of research. At present in private collections, mass media, and in the descriptive texts on carpet drawn up by foreign companies on the sale of goods «Songur» is presented as a Kurdish carpet art. However, it is disturbing to present various sources of carpets, such as «Kolyayi», «Sirjan», «Hamadan», «Zanjan», «Sarab», «Kalardasht» and even «Khotan». Pointing to this issue in the article, it is proved that the territory of carpet is Turkish-Afshar origin.

Key words: Afshar, Songur, Turkish carpet, nomadic, tribal carpet.

Introduction. The unique and recognizable design of the carpet «Songur» is indicated in world collections, dealer sites and Internet resources under the names indicating its various geographical origins. These conflicting names for the same design create confusion when classifying this carpet. The appearance on the market of numerous replicas further complicates the situation. Obviously, there is a need to understand the authenticity of the cultural and historical environment in which it appeared. Considering that the carpet was created by nomads and contains an original design, a stable ornamental potential and symbolism of tribal traditions, the ethno-cultural “soil” of its origin should be clarified.

The interpretation of the main material. The first question that needs to be answered is: Who are the creators of this carpet? And only after the answer to it do the geography of the origin of the carpet.

The same design of the carpet is designated under different names: “Koli-ai”, “Songor”, “Sirjan”, “Hamadan”, “Zanjan”, “Nakhavand”, “Sarab”. This design can be found even under the name «Khotan». This confusion reflects more than carpet replicas. Among them are authentic carpets.

The traditional design of any tribal carpet is a local cultural phenomenon and its authenticity is associated with the specific ethno-cultural environment and traditions that gave rise to it. Wherein. The evolution of design is important.

Analysis of 74 published for free access copies of this carpet in collections and dealer descriptions, revealed that the most numerous names are “Koliai” and Sirjan”. Next, to decrease, follow: «Songor», «Hamadan», Zanjan «,» Sarab «,» Nahavand «,» Kalardasht «,» Khotan «.

Let’s start with the most popular name, “Kolyai” (Koliai). Koliai is a rural district center of Songor County. The district and the city of the same name Songur is located in the Iranian province of Kermanshah. The main population of the district and its villages Kurdish, Azerbaijani and Lurs [1; 2]. The name «Songur» comes from the Turkic word «sungur» (osprey) - from the family of eagle birds. The bird Osprey was an ancient ongon of the Turkic tribes who founded this fortified settlement as SafavidKyzylbashes. The majority of the inhabitants of Songur speak the South Oguz dialect of the Azerbaijani language, which linguists consider to be the Aynalu dialect [3, 43-55]. The Aynalu clan is a substrate of the Afshar and Shahseven tribes.

From the middle of the 17th century, a new, civil settlement began to form not far from Songur, the original name of which was Kulliye. The name Kulliye comes from the Arabic word and meant a collective place, where the palace, the mosque, the madrasa, the bazaar, the hamam, the caravanserai and other buildings were located in a heap. The old name - Kulliye gradually distorted by the new Kurdish settlers, took the form - Koliai.

Thus, Koliai is the name of the district center, which is part of the Songor district. Along with Koliai, in the vicinity of Songor there are two more villages (Qal’a-ye FarhādKhan - 2 km north of Songor; and Qorva - 5 km southwest of Songor). The spoken language of these villages is slightly different from the Songuri dialect (azerbaijani) [3, 54].

Along with Koliai, carpets were also made in these villages. But for some reason “Koliai” was chosen as a trade name. In the name of this carpet it would be more correct to use the common name of the district - “Songur carpet”.

The autochthonous population of the city of Songur associates its origin with the Shah’s Guards of the Safavids, the Kyzylbashes of the Oguz tribe [4]. But the ethnic history of this district begins much earlier, from the epoch when this whole territory was part of the Ak-Koyunlu Turkoman ethno-po-

litical confederation [5]. The Turkomans positioned themselves as a union of the Oguz tribes.

The population and its environs initially consisted of two tribal associations - Afshari and Bayandur. Over time, the Shahsevens, also belonging to the South Oguz group, joined this confederation [6]. The Afshars, Bayandurs and Shahsevens, in turn, were divided into clans, each of which lived in an independent oymak (oymaq) (homeland). The population of these oymak consisted of nomads - herders. The routes of their nomads extended to the north, up to the mountain pastures of Mount Savalan.

Mount Savalan is located in close proximity to the Caucasus Azerbaijan. Along the bed of one of the tributaries of the Araks River, starting from the mountain range, nomads and cattle freely moved to Caucasian Azerbaijan (across the Araks River in the village Khudaferin) to the Dzhabrail steppe and Mugan (Caucasian Azerbaijan). Nomads perceived the ranges of Caucasian Azerbaijan and Persia - as equivalent to their homeland. For this reason, this group of nomads calls itself- "MoganShahseven" (Shahseven of Moqan) [7]. In the carpet attributions can be found the term «Mogan / SavalanShahseven». At this time, the habitat and pastures of these nomadic tribes were not yet divided between the Russian Empire and Iran.

Today, Afshars, Shahsevens, Qashqai, Qajars, Bayanduri, Baharlu, Aynalu and many other Oguz ethnic groups on both sides of the Araks River are the main subethnos that formed the modern Azerbaijani nation of the Caucasus Azerbaijan.

The ethnic Kurds, nomads of Songur district and southeastern Kurdistan, also experienced the cultural influence of the Oguz tribes. After the Gulistan Peace Agreement of 1813 between Persia and Russia, many Kurds of this region were resettled in Caucasian Azerbaijan (Muslim Kurds voluntarily and Kurds Yezidis forced.) The Kurds of the Songur district had close contacts with the Afshars and the Shahsevens.

Speaking of the influence of Caucasian carpets on Kurdish carpets, President and Founder of Claremont Rug Company in Oakland, CA Jan David Wihnitz speaks : "To a remarkable extent, Kurdish rug-makers have always readily adapted the antique carpet patterns of the neighboring weaving traditions into their own carpets. This is clearly seen in the nomadic and village pieces of the Kurds of Azerbaijan and the Caucasus. The Kurds of Iranian "the Northwest," as they are called, adopted the prevalent Caucasian carpet

designs of Kazak and Karabagh such as the diagonally striped field, and the crenellated fence and stylized dragon borders...” [8]. In the future, we will witness that Shirvan carpets also had a tangible impact on Kurdish carpets.

Another expert on oriental carpets - William Eagleton there is also no doubt about the influence of Caucasian carpets on Kurds: “The overall effect is reminiscent of some of the crude, but much appreciated, Caucasian rugs of the late 19th and early 20th centuries” [9].

Along with the nomadic migration of carpet traditions and designs, the role of the Silk Road trade missions should be noted. Caucasian carpets “moved” not only along the western route to Istanbul, and from there to Europe. They were exported along the southern route: from the Caucasus Shemakha and Beylagans - along the route: Ardabil-Rasht-Qazvin-Hamadan-Baghdad [10].

Numerous Caucasian pilgrims who made Haj to Mecca moved along the caravan routes of the Silk Road. They also moved the carpets of Caucasian Azerbaijan to Hamadan in their carts, and from there to Baghdad and Mecca.

As a result of the exchange and trade between the related tribes Afshar, Shahseven and Qashqai, Kipchak and others, the motifs of “Songur Carpet” appear in the carpets of these tribes. The migration of the “Songur Carpet” design to the south of Iran, to the Kerman region, is connected with the forced relocation of a part of the nomad Afshar from the Songur region to Sirjan. There, the design «Songur» acquired a new name - «Sirjan Carpet».

Other names of the carpet «Songur», such as: «Hamadan», «Zanjan», «Nakhavand», «Sarab», which are available in dealer attributions, are associated with routes and points of delivery of carpets to the market. The presence of the largest carpet market in the region in Hamadan also had an impact. The carpet delivered by the dealer from Hamadan is the acquired name “Hamadan carpet”.

As for the prefix to the name “Koliai” of the carpet - “kurdish” and “kurdish”, it is rather a speculation or a marketing ploy. Koliai is indeed the Kurdish settlement of Songur County and also has old carpet traditions. The design of the carpet «Songur», its ornamental potential, and the semantics of the motifs exclude the Kurdish origin of this design. The opinion of Jan David Wihnitz, William Eagleton, and other experts on the impact of Turkic (Azerbaijani) carpets on Kurdish was mentioned above.

Consider the main motifs of the carpet «Songur»:

1. A three-part “ketebe” of the central field with a red background, forming a central gel (rosette) is present in the Anatolian and Shirvan carpets.

Identical iconography of symmetrically repetitive aftoba (a jug of water for ritual ablution Namaz) is characteristic of Afshar and Shirvan carpets. The background color of the gel (central outlet) is necessarily red.

2. Some ornamental motifs of the carpet contain in their «genetic memory» tamga and runic signs. Their presence is characteristic of Turkic and not Kurdish carpets. Having turned into an ornament, Tamgas were included in the tribal or clan symbolism of carpets.

The most characteristic motif of the central rosette of the “Songur” carpet is a horizontal strip (usually of black color), formed from two parallel lines with bent ends. This basic typological motif forms a common design basis with mirror-like bottom and top of the central field of the carpet. Such a dividing horizontal strip is typical for Turkmen carpets “TekkeEnsi” and “YomutEnsi”). If in Turkmen carpets this band plays the role of a dividing border, here it is turned into an independent motif of the central rosette.

The horizontal strip in the design of the “Songur” carpet separates (unites) the schematic and decorative motif of the Muslim talisman “Hamail” (Muska). In reality, this talisman containing a prayer written in Arabic graphics was hung around the neck of a Muslim. Fringe or thin chains hanging from the talisman make this motif recognizable.

The triangular (arrow-shaped) mascot form imitates the mikhrab arch (niche) of the mosque, to which the worshiper addresses during prayer.

The symbolic combination of the ancient talisman and mihrab of the mosque can be clearly seen on the prayer rugs of Anatolia. The presence of the same motive in the “Songur” carpet indicates a close connection with Anatolian carpets.

3. The mother bordure of the Songur carpet also contains a tamgas motif transformed into a stylized dragon. The Tamga of the Bayandur tribe, which is in alliance with the Afshars and Shahsevens, is S-shaped and perfectly suited for creating a sketchy dragon. The Bayandur tribe entered into a confederation with the Afshar tribe. Tamga in the form of a dragon was also in the state symbolism of the Apsharids.

It is well known that the tribal and clan tamgas of nomadic Türks were considered to be protective signs and depicted as amulets. Such a protective function and has a symbolic image of a dragon. In the Kurdish mythology, on the contrary, the dragon (Ajdakha) has negative symbolism and is a carrier of evil. The symbolism of the Kurdish dragon goes back to the ancient Elam

and Zoroastrian motifs of the evil dragon «Ajidakha.» A negative evaluation of the image of the dragon is found in Kurdish myths, folklore and literature. In Kurdish Yezidi mythology, the dragon “Zia” is the eternal enemy of the people. In the myths and tales of the Kurds there is a young hero who fights with the dragon and there is an image of the god-killer of dragons - Vahagan (11. 199-235: 12.1089). Based on this, an authentic Kurdish rug would hardly contain a dragon symbol. Most likely, the dragons in Kurdish carpets, “originated” as replicas of Turkic motifs. In the «Songur» carpet, the dragon motif is repeated many times, placed around the perimeter and serves as a protective border. The dragon motif is widespread in Caucasian and Afshar rugs since the Safavid era.

In the carpets, “Songur, there is another ornamental motif formed from the tamga. Straight horizontal line ending at the ends of ram horns. This is a “koch-tamga” (tamaga - sheep). Two Koch-tamgas are depicted both connected to each other and in a disconnected form. The image of this motif can be seen in the Anatolian carpets.

Thus, the design, color, and the entire decorative potential of the “Songur” carpet leave no doubt that it is a product of nomadic culture characteristic of Afshar and Shahsevens.

Conclusion:

1. Analysis of the iconographic features of the design and motifs of the “Songur” carpet speaks of its close relationship with Afshar, Shahseven, Qashqai carpets and also with Shirvan and Anatolian carpets.

2. The name “Koliai carpet” in the mass media with the frequent prefix “Kurdish” or “Kurdi” has a speculative character and is an artificially “promoted” brand. More serious dealers and experts use a compromise name - “Songur-Koliai” carpet.

Speaking of geographic origin, the most objective name of this carpet can be considered “Songur carpet”. The district of Songur was the cultural environment in which the traditions of the Turkic and Kurdish rugs “mixed”. At the same time, the prevalence of the Turkic motifs in this design cannot be denied.

Authentic tribal carpets of nomads are incorrectly called a geographical term. Nomads say: «My homeland is where my flocks graze.» The most acceptable classification of this carpet can be considered tribal attribution - «Afshar carpet».

3. The name “Hamadan carpet” originated due to the trade movement of this carpet through Hamadan. Further promotion of this carpet through Zanzan, added to the existing names also “Zanzan carpet”.

4. The common name “Sirjan carpet” arose as a result of the “migration” of authentic “Songur” design into the Avshari-Kashkai environment of the southern Iranian province of Kerman. The authenticity of the archetype “Songur carpet” is best preserved in its “Sirjan variants”.

In numerous replicas of the “Songur” carpet, woven elsewhere, the nomadic archaism and simplicity of the carpet design are lost. Replicas of this carpet can be recognized by the excessive “elegance”, refinement of motifs and professional weaving and unjustifiably high density of knots.

Epilogue

«Songur» carpet was the most loved in the collection of world-famous ballet dancer Rudolf Nureyev. The grave monument of the famous artist in Paris is made in the form of a coffin covered with «Songur» carpet. Ethnic Turk (Tatar) Nureyev did not part with his beloved Afshar carpet and even after death.

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Telman İbrahimov (Azərbaycan)

Afşar “Sonqur” (“Sonqor”) xalisinin mənşəyi barəsində

Məqalədə özünəməxsus və tanınan dizayna malik Afşar “Sonqur” xalisinin mənşəyi, dizayn xüsusiyyətləri və dekorativ motivlərin semantikasi araşdırma predmeti qismində çıxış edir. Hal-hazırda şəxsi kolleksiyalarda, kütləvi İnformasiya vasitələri və xalı satışı üzrə xarici kompaniyaların xalı barəsində tərtib etdikləri təsvir mətnlərində “Sonqur” xalısı – kürd xalı sənəti kimi təqdim olunmaqdadır. Bununla belə, müxtəlif mənbələrdə “Kolyayi”, “Sircan”, “Həmədan”, “Zəncan”, “Sarab”, “Kalardaşt” və hətta – “Xotan” xalısı kimi təqdim olunması çaşqınlıq yaradır. Məqlədə bu məsələyə diqqət yetirilərək, xalının türk-Afşar mənşəli olması sübuta yetirilir.

Açar sözlər: Afşar, Sonqur, türk xalısı, köçəri, tayfa xalısı.

Тельман Ибрагимов (Азербайджан)

О происхождении Афшарского ковра «Сонгур» («Сонгор»)

В статье нашла отражение проблема этнической и культурной идентификации знаменитого ковра «Сонгур». Неповторимый и узнаваемый дизайн ковра «Сонгур» обозначен в мировых коллекциях, диллерских сайтах и интернет ресурсах под различными именами, указывающими на различные географическое происхождение. Дизайн ковра обозначен под различными названиями: «Колиаи», «Сонгур», «Сирджан», «Хамадан», «Занджан», «Нахаванд», «Сараб». Этот дизайн можно встретить

даже под названием «Хотан». Эти противоречивые названия одного и того же дизайна создают путаницу при классификации ковра.

Появление на рынке многочисленных реплик еще более осложняет ситуацию. Очевидно, назрела необходимость разобраться в аутентичности культурно-исторической среды, в которой он появился. Часто встречающиеся названия «Ковер Колиаи» с приставкой – курдский, имеют спекулятивный характер, не отражающий подлинное происхождение ковра.

Ключевые слова: Сонгур, Афшар, тюркский ковер, кочевники, племенной ковер.



UOT 745/749

Aida Sadigova
PhD. Art Study, associate professor
(Azerbaijan)
asadihbeyli@hotmail.com

**REFLECTION OF THE TRADITIONS TYPICAL FOR THE
AZERBAIJANI CARPET WEAVING ART IN THE WORKS
BY E. MIKAILZADE**

Abstract. Throughout the centuries the Azerbaijani people have created a unique carpet art with rich traditions. In modern times, the development of Azerbaijani carpet art is distinguished by its specificity and originality. The source for creative search of carpet artists is the traditional artistic methods and techniques embodied in classical carpets, which are world-wide art works. Eldar Mikayilzade's creativity is a vivid example of loyalty to modern Azerbaijani carpet weaving traditions. The art style in his works reflects the basic principles of the Tabriz carpet-weaving school, as his work can be regarded as a decent continuation of that school for the modern stage.

Key words: tradition, carpet art, carpet artist, composition, subject carpet.

Introduction. Within many long centuries, the Azerbaijani people have created an original carpet weaving art, known for its diverse traditions and being distinguished by a high artistic quality of its decorative solutions, an original color palette, clarity of composition and a perfect technique.

At the current stage of its development the carpet weaving art of Azerbaijan differs by its originality, of the world, is observed in their creative work. Each artist has his own individual style and method of realization of a decorative principle and creation of harmony in a composition.

One of the challenges that art has been facing for many centuries is a problem of continuity of traditions. Of course, the contemporary carpet weaving art still faces this problem. Unfortunately it has not been solved yet. It should be emphasized that the carpet weaving art is a kind of art with a strict and obligatory "code of rules", these rules are very stable and little affected by any changes. The above mentioned "code of rules" "or in other words, "gene

pool” that defines an artistic and aesthetic principles of the carpet (a structuring of a composition, color, symmetry, etc.), and its ideological essence, is characterized by the national perception of the world, psychology, [2, p.8] etc. during all periods of the carpet art developing it has been the major starting point in a chain of the different variations of carpet compositions’ creating. The creative approach towards the artistic decoration was possible only in the context of this “Gene pool”, on its background and was tightly connected with it.

The interpretation of the main material. The carpets by Eldar Mikailzade are the bright and remarkable works, which clearly demonstrate us a continuity of traditions existing in the contemporary art of the Azerbaijani carpet weaving. The art style of his works reflects canons of the Tabriz carpet school, and his works on the right can be considered worthy continuation of development of this school at the present stage.

Informative entity of E. Mikailzade’s carpet works has under itself purely national basis. To manage “read” its carpets, it is necessary to be the real Azerbaijanian who is deeply knowing the past, have ability to select from history and the culture of the ancient East what belongs to your nation [1, p.30]. It should be mentioned that not so many ornamental carpets are available among his works. Most of his carpets were so called carpets with a definite plot, i.e. the “plot carpets”. Such carpets completely disclose the high level professional skills, a non ordinariness and an ingenuity. First of all it is tightly connected with a fact that in the middle of the twentieth century, a group of artists has been already formed and grew in experience day by day. Moreover their carpets could serve an example of a fresh approach as they added the creative originality into the further development of the carpet weaving art of Azerbaijan. The traditional artistic methods, some plots embodied at the classical carpets which are the world wide known works of art, have been a source of their creative searches. At the same time a search of new approaches and improvisations, while decorating the carpet surfaces, which is connected with a contemporary perception pithy, thoughtful and deep, varied inner world of E. Mikailov. E. Mikailov’s creativity is saturated by subject and thematic carpets. It is connected with the fact that subject and thematic compositions help the artist to open most fully the opportunities, to express the deeply substantial and versatile inner world. The subject of numerous compositions, as well as approaches to its disclosure, in E. Mikailzade’s works is various and

interesting. He is the only artist touching non-standard and original subjects in the creativity. It would be desirable to note that the plan specification in composition which is reached the general graphic creation of work is inherent in almost all works of E. Mikailzade. The artist addresses always difficult and extraordinary subjects.

In all his works, he continuously develops the traditions of the classic carpets with a plot, in which the pictorial part of each composition was depicted by means of definite artistic ways inherent in the art of miniature painting. Every live item was represented as a flat object without any checkered light and shade, so all the colors were local, contingent and conditional, a horizon was not depicted on a surface of the carpet. The ornament has quite limited features, so it was impossible to convey the key points and meaning of a complicated plot's lines by means of it, various motifs of each plot decoratively interpreted and organically introduced into the ornamental decoration of a carpet, served to increase an effect and impact of its images. The floral motifs displayed in the center of the carpet also have been ornamentally interpreted. This way, it was possible to achieve a common decorative solution for a whole the carpet. The traditions of a Tabriz Art of Miniature Painting and a Tabriz school of carpet weaving harmoniously merged in works by Eldar Mikailzade. Not only a technical essence, but a texture of the carpet also requires an application of certain artistic methods which would not be contrary to its initial content. The relative simplicity of the carpet itself requires certain decisions while placement some elements to decorate it. At the same time as a master, who creates the so called «plot carpets» he demonstrates the high level of professionalism, clearly depicts the proper theme and joins together the plot's patterns and the ornamental decoration. In this regard, the most appropriate way to place the image on the surface of the carpet is a traditional, classic one, as opposed to the realistic manner, typical for the most of the modern carpets.

Not only themes and topics of E. Mikailzade's carpets but the approaches he applied to disclose them are various and interesting as well, they require a suitable level of implementation. The poetry by Fizuli, Nizami, admiration by creativity of an outstanding local artist Sattar Bahlulzadeh, and the religious themes have inspired him to create his carpets and were extraordinarily reflected in his works. Such his carpets as "The Birth", "Shabi Hijran", "Sattar Bahlulzade", "Zodiac", "Nizami", etc., stands separately and could be highlighted as they clearly demonstrate his masterliness and talent.

E. Mikailov is a participant of many both republican, and international exhibitions. In 1987 in Germany the gold medal for carpet work under the name “Birth” was appropriated to him. Work was performed in 1984. A graphic part of composition of a carpet reflects the idea of the artist in disclosure of the stage-by-stage process of creation of the carpet connected with laborious work, leading to the carpet birth. The originality of the idea found interesting artistic realization in the choice of subject of a plot of a carpet.

In 1981, E. Mikailzade creates one of the great works devoted to the great poet, the thinker of the 16th century Fizuli under the name “Shebi-Hidzhran”. The originality of this work consists in ability of the artist on the small carpet plane when using limited art means to transfer rich inner world of the great poet, his gift of the poet and thinker.

Ease and lightness is inherent in the general composition of a carpet. Fizuli’s shape is kind of dissolved in the general decorative furniture of composition. This work is a magnificent example of synthesis of the subject composition constructed on abstract form of presentation of contents with the ornamented carpet plane.

The carpet composition “In the world of fairy tales” differs in a peculiar structural creation and original disclosure of contents. This work is distinguished by the big amount of ornaments, light and juicy color scale and eccentricity of functional submission of separate parts of composition to a plot.

As usual, the artist builds carpet composition out of two parts – the central field and a border, delimiting them a light narrow border, not ornamenting it with a pattern. At the same time in certain cases E. Mikailade visually destroys this border, making an impression of the illusory window gleam presented by the central field.

Characters of fairy tales are various, and all of them are represented in motion. One of them flies on a magic carpet, another – on a firebird. There is a daredevil struggling with a dragon; there is a rider who uprooted a tree.

Decoration of a border part is solved as continuation of thematic disclosure of the central field. If in the central field elements are located freely, then in a border, on the contrary, all area is sated with elements. The close texture of ornaments, generally elements xachali-islimi the large sizes with graphic elements creates fine bordering of the central field.

In general the composition is distinguished by originality and eccentricity in disclosure of a plot. It is formed on harmony of color and the line that does work highly professional.

The artist himself has repeatedly emphasized that two teachers on the carpet - Latif Kerimov and Sattar Bahlulzadeh - had great influence with him and actively participated in his formation as a professional artist. Latif Kerimov taught him the secrets and subtleties of the carpets' ornament, and Sattar Bahlulzadeh correspondingly was a person who inspired him a lot and was his creative mastermind.

Carpets by E.Mikhailzade are distinguished by a competent compilation of a color composition. He has a fine sense of color; it allows him to achieve a perfect harmony in combination of different colors. His works demonstrate a wide range of his skills and capabilities. His creative style is an extraordinary.

His carpets can be classified by a composite structure, composition and color palette. The carpets with a definite plot, i.e. "plot carpets" can be divided into some groups. The first group consists of the carpets designed in accordance with the compositional principles typical for the ornamental carpets. The second group includes the carpets with a plot and some narrative features; the theme of these carpets is gradually explained and disclosed in every detail.

One of the features of his carpets is to specify and elaborate the key idea in the composition. He achieves this by means of arranging a common image on the carpet. While analyzing the works of the artist and observing them in a chronological order you come to the conclusion that all the carpets have been weaved at a high professional level, regardless of whether they belong to the early period of his career, or to the later one.

Conclusion. All works by E. Mikailzade could serve a bright confirmation of a fact that his carpets are distinguished not by a principle of a superficial exploration of a number of life processes and realities, but by a principle of their careful and thoughtful consideration.

In his works he successfully combines the national poetry on one hand and the philosophical values of universal significance on the other hand, appealing at the same time to traditional canons of carpet art of Azerbaijan.

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Aida Sadıqova (Azərbaycan)**E.Mikayılzadənin əsərlərində Azərbaycan xalça sənəti ənənələrinin əksi**

Uzun əsrlər boyu Azərbaycan xalqı zəngin ənənələrə malik özünəməxsus xalça sənəti yaradıb. Müasir dövrdə Azərbaycan xalça sənətinin inkişafı özünəməxsusluğu və orijinallığı ilə fərqlənir. Xalçaçı rəssamların yaradıcılıq axtarışları üçün mənbə dünya miqyaslı sənət əsərləri olan klassik xalçalarda təcəssüm etdirilən ənənəvi bədii metodlar və süjetlərdir. Eldar Mikayılzadənin yaradıcılığı müasir Azərbaycan xalçaçılıq ənənələrinə sadıqlıyın bariz nümunəsidir. Onun işlərindəki bədii üslub Təbriz xalçaçılıq məktəbinin təməl qaydalarını əks etdirir, belə ki, onun işlərini tam haqqı ilə həmin məktəbin müasir mərhələ üçün layiqli davamı hesab etmək olar.

Açar sözlər: ənənə, xalça sənəti, xalçaçı rəssam, kompozisiya, süjetli xalça.

Aida Садыгова (Азербайджан)**Отражение традиций азербайджанского коврового искусства в работах Э.Микаилзаде**

Резюме: На протяжении многих столетий азербайджанский народ создает самобытное ковровое искусство, обладающее богатыми традициями. На современном этапе развития ковровое искусство Азербайджана отличает своеобразие и неординарность. Источником для творческого поиска художников по ковру служат традиционные художественные методы, сюжеты, воплощенные в классических коврах, являющихся произведениями искусства мирового масштаба. Творчество Эльдара Микаилзаде является ярким примером преемственности традиций в современном азербайджанском ковроткачестве. Художественный стиль его работ отражает каноны тебризской ковровой школы, и его работы по праву можно считать достойным продолжением развития этой школы на современном этапе.

Ключевые слова: традиции, ковровое искусство, художник по ковру, композиция, сюжетные ковры.

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Khazar Zeynalov
PhD. Art Study, associate professor
(Azerbaijan)
e-mail: khazar.zeynalov@yandex.com

**RUSSIAN THEME IN CREATIVE WORK
OF PEOPLE'S ARTIST TOGHRUL NARIMANBEYOV**

Abstract. In this paper the subject of the research is the Russian theme in the creative work of the modern prominent brush master, the national artist of Azerbaijan Toghrul Narimanbayov. The author notes that the artist's creativity is characterized by bright national colors, ornamentality of compositions, themes related to his home city with that historical and architectural symbols like GyzGalasy, Shirvanshahs Palace, and massive walls of Icharishahar fortress. Along with this in the artist's creativity a certain place is also occupied the Russian subjects, which in the author's opinion come out in two main genres like portraits and landscapes. This is a series of interesting works, where the artist has retained a bright and rich palette characteristic of his national themes. Such works cause interest as portraits of the poet and artist Viktor Golyavkin, a friend of the artist, stage director Sergei Gerasimov, as well as Galina Vishnevskaya and Mstislav Rostropovich. It is curious that the artist painted M. Rostropovich's two portraits and each of them has different characteristic bright palette, unique compositional, ideological and artistic peculiarities. In both portraits Rostropovich is depicted playing the cello, surrounded by symbolic artistic elements, famous architectural monuments of Baku, the city of his childhood, as well as well-known cities of the world. Artist's city landscapes are also interesting, which depict such architectural sights of the capital of Russia as St. Basil's Cathedral, Red Square with the Spasskaya Tower, and a number of other buildings.

Key words: Toghrul Narimanbayov, the Russian theme in art, Mstislav Rostropovich, Galina Vishnevskaya, Vasili Blazhenni Temple.

Introduction. The creativity work of People's artist Toghrul Narimanbeyov, who is famous for his individual, colorful shades, national color in Azerbaijani

art, is wide and varied in content. “The artistic language of the artist is so colorful, bright and rich that it is difficult to relate him to a certain creative direction. The artist himself interpreted his works as a unity of abstract and figurative art” [7].

It is possible to find interesting works related to Russia, Russian life and life style. The works are mainly painted with oil paint on canvas. We can see portraits of different people among them – the portraits of Toghrul Narimanbeyov’s nanny Anna Andreyevna (on canvas with oil paint, 1962; it is emphasized in some sources that she is Polish), his friend Petr Matveyevich (on canvas with oil paint, 1968), artist Rastinin (autolithography, 1972), writer and artist Victor Golyavkin, producer Sergei Gerasimov and actress Tamara Makarova (on canvas with oil paint, 1983), world famous violoncello master Mstislav Rostropovich, his wife, prominent actress Galina Vishnevskaya in the role as Toska, also the temple of Vasili Blazhenni in Moscow (all on canvas with oil paint, 1991) and etc.

The interpretation of the main material. As you see, the great artist’s most works on the Russian theme are portraits. They are mainly divided into two groups. The first group includes the artist’s friends, relatives, the second – the well-known figures of the 20th century Russian culture. The portrait “Anna Andreyevna” is especially distinguished among the portraits included into the first group. As it’s known, Toghrul Narimanbeyov’s childhood years were not so happy. This merciful woman was a supporter for him in the most difficult moments and awakened love for art, music in his heart. It’s not accidental that T.Narimanbeyov painted the portrait of this old woman in the early 1960s and considered it as one of his best works [6].

A middle-aged, white-haired man with glasses, a cigarette in his left hand, his right hand in his pocket was described in Pavel Matveyevich’s portrait. His efficient pose, characteristic facial features, thoughtful face reveal that this person has objective outlook, doesn’t like to be idle and he is optimist, hard-working.

T.Narimanbeyov was a participant of numerous exhibitions. We would like to remind some of his exhibitions in Russian – the Soviet period. These exhibitions were both individual and collective. Of course, the majority of the collective exhibitions that the artist participated in during his youth years were all-union. Most Azerbaijani artists – T.Salahov, M.Abdullayev, I.Akhundov, S.Bahlulzadeh, B.Mirzezadeh, M.Rehmanzadeh, E.Shahtakhtinskaya, O.Sadigzadeh, N.Gasimov, N.Abdurrahmanov, Y.Huseynov, L.Feyzullayev,

B.Aliyev, R.Babayev, Najafgulu, etc. participated in these exhibitions with their paintings during 60-80s of the last century. For example, his new painting “Dawn on the Caspian Sea” (1957) was exhibited in All-Union exhibition on the occasion of the 40th anniversary of the October Revolution in Moscow during the early stage of the artist’s creative work – in 1957 [1, 133]. The young artist’s path to the summit of the great art began with the same work. After that, T.Narimanbeyov began to participate regularly in exhibitions in Moscow with other Azerbaijani artists. Also his works were exhibited in exhibitions of “The 40th anniversary of Komsomol” in 1958, the 50th anniversary of the October Revolution in 1967. At that time T.Narimanbeyov had already gained popularity in the Moscow art environment. Russian colleagues – artists and critics knew and loved him. The artist’s first personal exhibition was held in Moscow in 1967. The artist participated in the exhibition of the 50th anniversary of Komsomol in Moscow in the next year – 1968. Toghrul Narimanbeyov’s personal exhibition was held in Vilnius, Volgograd and Baku in 1972. Again, T.Narimanbeyov’s paintings were exhibited also in the exhibition of art works dedicated to India at the Moscow Friendship House in 1972 (as it is known, the artist was in creative mission in India in 1971). Two years later, the artist’s personal exhibition consisting of works belonged to Indian series was held in Baku, then in Moscow in 1974. The artist was a participant of three exhibitions held in Moscow in 1981. One of them was the All-Union exhibition “We are building communism”. Numerous artist and sculptors from Azerbaijan exhibited their works in this exhibition. T.Narimanbeyov was among them. For the second time T.Narimanbeyov was a participant of the exhibition “Soviet artists on India” held in Moscow. Finally, the artist’s personal exhibition was held in Moscow in the same year [5, 83-86].

So, even a brief look at T.Narimanbeyov’s artistic activity reveals how close he was with Russia, especially with Moscow. It should be noted that the artist’s work in this field has become a life-style for the most brush masters of Azerbaijan. Together with T.Narimanbeyov, Azerbaijani artists’ paintings were also exhibited in the above mentioned exhibitions. Generally, participation in exhibitions is one of the most active pages of Azerbaijani-Russian fine-arts relation during 50-80s of the last century. We are witnessing it again in the case of T.Narimanbeyov.

T.Narimanbeyov’s creative work has always been the focus of attention of Russian art critics. “Narimanbeyov’s painting is worldwide, they consist of

things, it seems like you can feel his warm breath when you hold your hand for them. At the same time, this painting is a complete antipode of “thingness”, visual forms. The poetic spirit of artistry transforms surroundings into a new, very emotional reality; reality of feelings is stronger than the reality of details here” [2, 11].

Azerbaijani-Russian fine arts relations during independence period had a special significance in T.Narimanbeyov’s creative work. It is interesting that he created mainly portraits in this field during independence years like Tahir Salahov. One of the attractive aspects is that the artist often painted “the celebrities” together. For example, director Sergey Gerasimov’s and actress Tamara Makarova’s portraits can be mentioned. Although these portraits have different compositions, there is a certain connection, idea-aesthetic unity between them. We can say alike words for Mstislav Rostropovich’s and Galina Vishnevskaya’s portraits. These two portraits have different compositions. But the author tried to represent them as if in unity. He represented both masters in the creative process. G.Vishnevskaya was described as performing Tosca part in the work. Thus, the artist represented the actress in dual form – both in her appearance and in a way transmitted to the image [Fig. 1]. T.Narimanbeyov’s bright palette and tendency to decorativeness were also shown in G.Vishnevskaya’s portrait (in facial features, coloring resolution, etc.). But, in our opinion, these peculiarities were expressed more clearly in M.Rostropovich’s portrait. Well-known artists created the portraits of world-famed musician M.Rostropovich. T.Salahov and T.Narimanbeyov, who are not behind Rostropovich by their popularity, are among these artists. The images created by these two artists represented the inner world of the talented musician with rich colors.

T.Narimanbeyov is the author of two famous portraits of Rostropovich. It is interesting that both portraits were painted in 1991. Let’s have look at these portraits separately. One of them is called “M.Rostropovich – a world-class musician”. The image that created by T.Narimanbeyov in this portrait has more decorative content. Thus, he avoided the artistry peculiar to Rostropovich’s image created by T.Salahov. T.Narimanbeyov represented him playing the violoncello (as T.Salahov) [Fig. 2]. But this performance is more humanistic, colorful and decorative in T.Narimanbeyov’s portrait. T.Salahov’s harch realism does not give an opportunity to place strange, imaginary elements in the composition. But T.Narimanbeyov’s decorativism combines imaginary

details skillfully into the general composition. Taking this advantage the artist grouped interesting imaginary appearances around the violoncello master. These are mainly the symbols of separate cities. It is interesting that the city symbols star from Baku in the right corner of the portrait and complete with Moscow in the left corner. We can see separate stops, in other words, cities of the great art route of the maestro among them: Paris, London, New York ... name of each city was written on the symbol of it in the portrait. Rostropovich's great art route that began from Baku passed through many cities of the world, met with unprecedented applause and finally ended in Moscow. This scheme expresses by the artistic means that as a personality, Rostropovich was Bakuvian, universal, Russian. It is interesting that there are architectural symbols of this or that city in this composition. The Philharmonic building, dome roof and towers are seen in the Baku part. Paris is represented by Eiffel tower, New York by skyscrapers. The most interesting and large scale architectural samples fall to Moscow's share. Three domes of Vasili Blazhenni temple (let's note that the Vasili Blazhenni temple is repeated several times in T.Narimanbeyov's creative work) are seen in the left corner of the portrait. Domes give a special colorfulness to the composition by their grandiosity, colors and decorativeness. And there are two black-eyed, black-haired small children – a boy and a girl above, who seem like angels from Azerbaijani fairytales. They throw flowers on the world-famous master's head...

The second portrait of the prominent violoncello master created by T.Narimanbeyov is also interesting. The work is called "M.Rostropovich is in his native city – Baku" (1991). It is interesting that the author wrote the name of the work in French with his handwriting in the lower right corner of the work. The composition is remembered with its bright color tones, conventional means of expression, optimistic spirit [Fig. 3].

Both portraits have decorative features peculiar to T.Narimanbeyov's creative work. M.Rostropovich was represented almost in the same pose – sitting and playing violoncello in both of them. However, there are some differences between these two portraits. The decorative conventionality is stronger in the second portrait. When T.Narimanbeyov created the image, he used a lot of conventional features, mainly blue and partially red color spots in the background, on the left side. The author represented the image of Baku peculiar to his creativity on the right side of the composition. You can see Maiden Tower, Baku Boulevard, part of the Caspian Sea here. Of course, the Baku symbol

was also represented in the other portrait of Rostropovich. But besides Baku, there are also symbols of Moscow, New York, Paris and other cities in that portrait. But the artist described only Baku in the background of the portrait here. In general, the ideological-artistic and compositional peculiarities of both portraits are revealed in their names. Rostropovich is presented as a world-class master in the first portrait and symbolic images of the big cities of the world are embodied here. But the author represented M.Rostropovich in his hometown in the second portrait and this feature is clearly seen in the name of the work. So, Rostropovich was presented as a world-famed musician and an old Bakuvian [8].

These two works are T.Narimanbeyov's portrait works. But as noted, the artist has city views on Russia theme. As a rule, Moscow, the centre of Moscow, the Golden Square, the Spasskaya Tower and Vasili Blazhenni temple were painted in these works.

Especially, the artist's "Vasili Blazhenni temple" (1991) is distinguished among the works on the Russian theme [Fig. 4]. The work is a sign of the great Azerbaijani artist's interest, respect and esteem to Russian culture, Russian morality. T.Narimanbeyov is regarded more as an artist who created decorative compositions in Azerbaijani folklore themes. Characters of Azerbaijani fairytales, national symbols, architectural monuments, the Maiden Tower, national coloring are the main features characterizing the artist's creative work. At first glance, the skill to create works on the Russian theme of such an artist can be met unbelievable. However, when we analyse the artist's creative work, we can easily see that it is not so. Undoubtedly, the Azerbaijani theme, national folklore and symbols form an important part of T.Narimanbeyov's creative work, but not all of it. In other words, a considerable part of his artistic heritage forms other motifs beyond Azerbaijan and the Russian theme settles exactly in this part. This theme was represented by considerable works. It is interesting that an artist, who had a national spirit as T.Narimanbeyov, was able to see the Russian theme with Azerbaijani artist's eyes and include temperament, colorful paints and features peculiar to our national character to the "foreign" theme. Usually, the works of Azerbaijani artists on the Russian theme remain in the shadow. This applies especially to well-known artists. In our opinion, such stereotypes do not justify themselves. On the contrary, promoting our artists' works on the Russian theme and highlighting them in the light of contemporaneity serve to both the multicultural policy of our

state and strengthening of friendly relations with the strong neighbor state and meet our national interests.

“Vasili Blazhenni Temple” work was painted in a way peculiar to the artist’s style. This is where the aspects as free composition, conditionality, decorativeness, colorfulness show themselves clearly. Although the theme is related to Russia, Azerbaijani color and temperament prevail here. In fact, this is an aspect arisen from the great artist’s mastery. He looked at the Vasili Blazhenni Temple with Azerbaijani eyes, presented it in the national spirit of Azerbaijan. The number of domes of this many-domed church (in fact, there is a separate church under each dome), which was built on a single foundation in various works of the artist, is different. The aim of the artist was not to have realistic exactness, but to represent the architectural monument in conditional, decorative spirit. Therefore, the number and appearance of the domes are conventional. Beside it, the artist represented the architectural features and colors (keeping the decorative harmony) of each dome quite accurately. The number of the domes is 7 in this work. Of course, it is difficult to represent all domes from a point of view, the limitation of number can also be explained by it. However, besides precise proportions, there is also independence arisen from decorative attitudes. The pointed roof of the bell tower of Porkov church is seen in the lower left corner. But only three domes of the Vasili Blazhenni Temple were depicted in the portrait of Rostropovich. The conditionality is stronger here. The artist placed the domes not in a straight line, but in a mixed way. Literally, mushroom like domes turned over each other. Generally, bending, turning over, even “dancing” of historical-architectural monuments are characteristic features of T.Narimanbeyov’s creative work. The Maiden Tower is also described so “lively”, balanced in some paintings of the artist. But the artist represented eight towers of Vasili Blazhenni Temple in “Moscow. Red Square” painting.

Warm colors were preferred in coloring resolution of “Vasili Blazhenni Temple” painting. Cold colors are basically the colors of artistic arrangement of individual domes, so the artist portrayed them naturally.

Conclusion. Optimistic holiday spirit was prevailed in the artist’s another painting related to Moscow. May Day (1st May) holiday held in Moscow, in the Red Square is described in a unique, decorative way in the work. The composition has quite large landscape size and was worked from above. The Red Square, the Spasskaya Tower of Kremlin, the Vasili Blazhenni Temple, a little behind oth-

er buildings of the city are seen in the painting. People stream, waving flags draw attention in the foreground. As the artist described the Red Square in a wide landscape form and above that we almost cannot see separate people, their faces here. The demonstrators cross the left and right sides of the Vasili Blazhenni Temple surrounded with red flags. The flags are approaching the foreground, rising up and are replaced with flowers here in the right part of the painting.

Spasskaya tower of the Kremlin is located in the centre of the composition. Other architectural monuments are grouped around it. There are red waving flags in the sides of the composition [Fig. 5].

The coloring resolution of the work is also not ignored. The artist used the contrast of his favorite colors – red and blue skillfully. The mutual use of these two colors is characteristic for T.Narimanbeyov's many paintings. But it is interesting that the color of blue wasn't almost used in "Vasili Blazhenni Temple" work, the coloring basis of this painting consists of warm colors (yellow, red, etc.). The artist applied to the coloring resolution in this painting that is more peculiar to the artist's creative work. The Kremlin tower, the Vasili Blazhenni Temple, as well as the flags and flowers were described with warm, red tones. The sky and the mysterious clouds, separate areas between flags, elements were described mainly with blue color. This work is one of T.Narimanbeyov's most interesting compositions on the Russian theme.

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Xəzər Zeynalov (Azərbaycan)

Xalq rəssamı Toğrul Nərimanbəyovun yaradıcılığında rus mövzusu

Məqalənin tədqiqat obyektı müasir dövrün istedadlı fırça ustası, Azərbaycanın Xalq rəssamı Toğrul Nərimanbəyovun yaradıcılığında rus mövzusunun ibarətdir. Müəllif qeyd edir ki, rəssamın yaradıcılığı üçün onun doğma şəhəri, bu şəhərin Qız Qalası, Şirvanşahlar sarayı, İçərişəhərin qalın divarları kimi tarixi-memarlıq rəmzləri ilə bağlı olan parlaq milli kolorit, kompozisiyanın dekorativliyi, tematika xarakterikdir. Bununla yanaşı rəssamın yaradıcılığında rus mövzusu da müəyyən yer tutur ki, bu da, müəllifin fikrincə, əsasən iki janrdə – portret və mənzərə janrlarında öz əksini tapır. Bu mövzu bir sıra maraqlı işlərdən ibarətdir ki, rəssam burada onun milli tematikası üçün səciyyəvi olan parlaq və zəngin palitranı qoruyub saxlamışdır. Rəssamın dostu olan şair və rəssam Viktor Qolyavkinin, rejissor Sergey Gerasimovun, həmçinin Qalina Vişnevskaya və Mstislav Rostropoviçin portretləri diqqəti cəlb edir. Maraqlıdır ki, rəssam M.Rostropoviçin iki portretini yaratmışdır. Onların hər biri xarakterik parlaq palitra, özünəməxsus kompozisiya və ideyabədii xüsusiyyətləri ilə seçilir. Hər iki portretdə Rostropoviç violonçeldə ifa edən durumda, Bakının – öz uşaqlıq şəhərinin, eləcə də dünyanın tanınmış şəhərlərinin məşhur tarixi-memarlıq abidələrinin çevrəsində təsvir olunmuşdur. Rəssamın şəhər mənzərələri də maraq doğurur ki, bunlarda Rusiya paytaxtının məşhur memarlıq abidələri - Vasili Blajenni məbədi, Spassk qülləsi ilə birlikdə Qızıl meydan, bəzi digər binalar təsvir edilmişdir.

Açar sözlər: Toğrul Nərimanbəyov, incəsənətdə rus mövzusu, Mstislav Rostropoviç, Qalina Vişnevskaya, Vasili Blajenni məbədi.

Хазар Зейналов (Азербайджан)

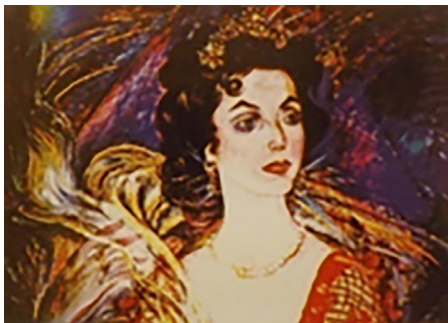
Русская тема в творчестве народного художника

Тогрула Нариманбекова

В статье предметом исследования является русская тема в творчестве видного мастера кисти современности, народного художника Азербайджана Тогрула Нариманбекова. Автор отмечает, для творчества художника характерны яркий национальный колорит, декоративность композиции, тематика, связанная с его родным городом, с такими историко-архитектурными символами, как Гыз Галасы, Дворец Ширваншахов, массивные крепостные стены Ичеришехер. Вместе с тем, определенное место в творчестве художника занимает и русская тематика, которая, по мнению автора, проявляется в двух основных жанрах – портретах и пейзажах. Это серия интересных работ, где художник сохранил яркую и богатую палитру, характерную для его национальной тематики. Вызывают интерес такие работы, как портреты поэта и художника Виктора Голявкина, друга художника, режиссера Сергея Герасимова, а также Галины Вишневской и Мстислава Ростроповича. Любопытно, что художник написал два портрета М.Ростроповича и каждый из них отличается характерной яркой палитрой, своеобразными композиционными и идейно-художественными особенностями. В обоих портретах Ростропович изображен играющим на виолончели, в окружении символических художественных элементов – известных архитектурных памятников Баку – города его детства, а также известных городов мира. Интересны также городские пейзажи художника, в которых изображены такие архитектурные достопримечательности столицы России, как собор Василия Блаженного, Красная площадь со Спасской башней, ряд других зданий.

Ключевые слова: Тогрул Нариманбеков, тема России в искусстве, Мстислав Ростропович, Галина Вишневская, храм Василия Блаженного.

FIGURES:



1. “Galina Vishnevskaya was described as performing Tosca part”. Oil, canvas. 1991.



2. “M.Rostropovich – a world-class musician”. Oil, canvas. 1991.



3. “M.Rostropovich is in his native city – Baku”. Oil, canvas. 1991.



4. “Vasili Blazhenni temple”. Oil, canvas. 1991.



5. “Moscow. Red Square”. Oil, canvas. 1991.

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Olga Shkolna
Dr. Sc. Art Study, professor
(Ukraine)
dushaorchidei@ukr.net

MOROCCAN RIADS IN THE CONTEXT OF THE DEVELOPMENT OF MODERN TOURISM IN UKRAINE

Abstract. Article is devoted research of modern guest houses in Morocco. In particular, riads, maisons, dars, – the buildings of farmstead type connected with tradition of a premise with an internal court yard. Considering development of the industry of hospitality in Ukraine, in which else in XVIII century there were extremely widespread phenomenon caravans-sheds along the big ways, it is necessary to involve experience of the separate countries of Maghrib concerning revival of traditional forms of constructions which are nowadays restored, restored and equipped under hotels, restaurants, spa-salons and so forth. In this connection foreign experience valuable to the Ukrainian tourism, after all it expands offers of designers to the modern consumer in northern African-ethnic stylistics. Accordingly, a research objective – to consider exotic enough forms for our earths рядов, which have old Berbers (and Arabian) the implanted traditions of synthesis and arrangement.

Key words: riad, interior, Morocco, Berbers (Moors), Tuaregs.

Introduction. Nowadays, tourism is actively developing in Ukraine, but the proposals for visitors to foreign countries, in particular, Muslims, are still rather modest. Considering the possibilities of the hospitality industry in the world, it needs to consider the prospects for expanding the range of hotel services. In particular, taking into account the established forms of Eastern architecture with a closed infrastructure (with a light well in the center, a garden in the courtyard or a whole mini-park). Therefore, riads, dars, Maysons of the Maghreb countries in this sense can be a tempting highlight for visitors to our state who are in love with exoticism, who are used to comfort, luxury and chic.

The interpretation of the main material. The relevance of the chosen theme is obvious, since even an analysis of the well-known publications on

Moroccan and Hispanic-Mauritanian architecture almost does not shed any light on the outlined circle of issues that can be studied today rather through field research. Separate general data from the designated problematics are indicated in the book “The Art of the Maghreb: Middle Ages, New Time” by T. Kaptereva (M., 1988) [3]. The said author stayed on the riads, in general analyzing the subject-material environment of the Maghrebi residential buildings, on the roofs of which families gather in the evening hours of the gentle sun. The researcher was interested in the “lack of facade” of such buildings, choosy rhythm of the cubic volumes of exteriors [3, p. 238, 240]. An important semantic accent of this scientific work is the statement of the fact of the “berberisation of arabs”, and not vice versa, with a clear indication of the rooting of authentic works in the pre-Islamic past [3, p. 156-174].

Informative can also be considered the publication of the second volume of the General History of Art [1, p. 40-53] under the general editorship of B. Weimarn and Y. Kolpinsky (M., 1961), dedicated to the art of the Middle Ages. B. Weimarn and T. Kaptereva generalized statements regarding the components of the national cultural traditions of the Maghreb countries in the middle Ages in the section “Art of Tunisia, Algeria, Morocco and Moorish Spain” [1, p. 51]. Single factual data, important in the context of studying this issue, are found on the worldwide network [6; 7]. The ethno-cultural features of the “Far West” country, as translated from Arabic, its name “Maghreb El-Aqsa” was also explored by M. Volodina in “Berbers of North Africa: Cultural and Political Evolution (by the Example of Morocco)” (M, 2011) [2]. The last author notes on page 6 of his work: “in the late 90s of the XX - at the beginning of the XXI century Morocco is entering a new stage in its development, which is characterized by the emergence of the Moroccan nation” [2, p. 6]. This feature draws attention to certain markers of Moroccan identity. After all, the manifestations of their ethno-cultural specificity are extremely pronounced in the everyday way of life, which rallies around traditional Berber and Hispanic-Mauritanian values. Of the latter, a significant place is reserved for the modest outside and elegant home, which in French sounds like Mayson, and in Arabic as a “dar” – a house, or “er-riad” – a garden. Based on the last interpretations mentioned, some of the estates, which combine both semantic fields, have the dual name “the dar of the riad”.

The purpose of the work is the lighting of the Moroccan traditional “micro-palace” architecture, filled, like museums, with authentic works of Ber-

ber art. The main task is to outline the distinction between a European-style guesthouse (the so-called “guesthouse”) and Moroccan houses of the Portuguese-Andalus type (referred to as “maison” in the north of the designated country), as well as traditional forms of residential buildings with a courtyard (dar) and a garden (riad). In addition, it is important to understand the characteristics of filling the traditional interior in such a manor, always executed in the ethno stylistics.

The autochthonous indigenous people of Morocco are Berbers (their number reaches 99%) whose self-name is imazigen (imazigi), translated as “free people” [2, p. 10]. Over time, they assimilated with alien Arabs, from whom they converted to Islam. However, until now the Berbers make up the largest authentic component of the population of Morocco and, on an equal footing with the nomadic Tuaregs, “set the tone” for the identification of the inhabitants of the country. Over time, their embroidery and carving, ornaments of ceramics and weaving under the influence of waves of migrations of the Portuguese, Spanish Andalusians and the French only received more refined forms, however, they are still performed within the traditions.

Tuaregs are descendants of the Berbers, farmers of the European race, who mixed with African and Arab representatives of the population in North Africa. Predominantly white skin, their population dyed clothes in indigo. At the same time, men cover their faces in order to “protect their family from undesirable emergence of spirits of the clan”. Therefore, in the tuareg tribes, women wear only a headscarf, which they cover. The strong floor at the same time carefully covers not only the head (hair), but also the face, from which these “blue people”, as others call them, received a blue skin tone [8].

The country’s three state languages are Arabic, Berber and French. The last of these languages dominates in large, in particular, the so-called imperial cities – Casablanca, Rabat, Fez, Marrakesh. Also in the north of the country, where it was colonized by the Portuguese and Spaniards, they know the languages of the peoples who conquered. Namely, in the Atlantic El Jadida, Rabat, Tangier, Asil, Chefchaouen, etc. This latter circumstance leaves a definite imprint on the cultural identity of the indigenous population, enriching it with the traditions of those peoples with whom they linked long-lasting cultural relations. This is reflected in many manifestations of life, from the appeal of “Madame” to croissants with coffee and jam for breakfast in guesthouses and the charm of the French intelligent and easy communication of hoteliers.

In general, Morocco is a country of contrasts. The courtesy of the manners of the enlightened French and houses with the gardens of Yves Saint Laurent and Jacques Majorelle here borders on the heritage of the pirate state of the XVII–XIX centuries, mostly by the poor, for whom a salary of 100 euros per month is the maximum earnings. Therefore, riads are mini-palaces that are arranged, as they were 300–400 years ago, as if they were hiding their treasures from the inquisitive eyes of the low-income population, who are trying to capitalize on basic search assistance to tourists (so-called “helpers”).

In general, in Morocco, there are now about 4,000 riads (dars, maison) for 35 million people [6]. At the same time, at least 2.5 million tourists visit the country annually [7]. Most of them are trying to settle in the riads – places of great concentration of authentic memos, mini-museums for filling the internal space with interesting layouts. Indeed, in such premises, real luxury of a palace rest, understandable to a European, is reproduced, which willingly enjoys something remotely similar to an Italian courtyard on the one hand, and on the other – borders on a harem culture and the opportunity to feel the Sultan with women in a “golden cage”.

The emergence of the riads should be associated with the tradition of caravanserais – visiting yards, inside which it was possible to stay with the cattle and to have a good rest and to have a snack. Such residential buildings from the middle ages began to build along the paths not only in the Arab-Muslim world, but also in the territories of the Slavic states. According to Elena Kazakova, a researcher of the guesthouses of Ukraine, after O. Rybchinsky, these structures also were built on our territories. Most likely after the XIIIth century, when they became widespread among the Ottomans, most likely during the XIth – XVIIIth centuries. Moreover, most of them were located in our western lands – in Khorostkov, Kamenets-Podolsky, Tulchin, Medzhibozh, Shargorod, Tartak, Sokal, Zalishchiki, Markovtsy, Belogorsk, etc. [four]. During the XVII–XVIII centuries, a type of the so-called “gostiny dvor” was formed on the base of the planning system of caravanserais. Its Europeanized versions from the XVIIIth century in Kyiv have already been designed and erected by outstanding architects, in particular, the well-known instigator and world affairs master I. Grigorovich-Barsky, etc.

A caravan could mean people with animals (horses, mules, camels, etc., who moved in an organized manner). The barn (with the Persian. “Gray” – the palace) – a place of rest, a building for the night. The synonyms of this joint name, which came to the Ukrainian language from Turkish, were the Syrian “Khan” (“Kan”), the armenian “Ijevan”, “Hanapar”, “Pnduk”, etc.

[five]. The earliest domestic monument can be the caravanserai of the city of Old Crimea on the Crimea peninsula, which began to develop during the XIIIth – XVth centuries. The Crimean Tatars' indigenous population of the peninsula was in close cooperation with the Turks, from which they adopted the language, cultural structure and military traditions.

It is known that Turkish expansion also took place during the XVIIIth – XIXth centuries in Algeria, the neighboring state of Morocco, from where the tradition of building caravanserais and buildings of religious schools in the madrasas with Koranic schools, which had an inner courtyard, as well as small palaces with seral (harem) part with internal infrastructure) could spread to other countries of the Maghreb.

Most likely, somewhere since the late middle ages, riads, which nowadays have a tradition at least in 3-4 centuries, have spread to Morocco. So, Tatiana Kaptereva mentions them in the art section of the Maghreb countries of the XVth – XVIIIth centuries [3, p. 243-244]. As the researcher notes, “a small riad is a prototype of a large palace garden – an agvedal, who became famous for the residence of the Moroccan sultans” [3, p. 243]. Now, many visitors to the Moroccan riads have the unanimous opinion that de facto this atrium-patio is an echo of the ancient Roman tradition and most likely originates in estates like Volubilis, the central city of Mauritania Tingitanskaya, once located between the modern cities of Meknes and Fez (erected no later than The third century AD, is now under the protection of UNESCO), where nowadays there is a museum on the ancient ruins.

T.Kaptereva also wrote that the inner courtyard of such premises, which included the inner garden, which in Arabic is called ar-riad, often had regular planning with an irrigation canal along the main axis and included a reservoir with a fountain “sharab” (Arabic, as a low bowl with a side) [3, p. 243]. Today, studies of traditional riads indicate a transition from the use of a round fountain in them to the forms of wall fountains with half-planks, covered with a zelydzh mosaic. As usual, this is a single architectural, planning and design element, indivisible in its ensemble, used in dars and masons.

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The mentioned type of mosaic most often has a size of fragments not larger than 3x3 cm that fit into geometric patterns, in which an accent place is

given to 6-sided starry azhura and variations of arabesques. Bright and pure colors are used most often – a combination of indigo blue, red, green and yellow (the predominance of blue in the design of houses is associated with a significant Jewish component, especially in the north of the country). Two elements are super-bright in the frame of such housing. The first is textiles in the form of traditional berber carpets on the floor near the beds and upholstery with rectangular cushions with a geometrical or vegetable pattern in tone in the sofa rooms, which are equipped with soft seating around the room (traditional men's room for re-interpreting in Islamic society). The second is the colored glass of stained glass in the upper parts of the door and window openings and in the hanging chandeliers (usually of a multifaceted shape).

Despite the described polychrome color of the room, it is not the main style element in the Berber house. As usual, the riad contains 2–3, less often 4 floors of a complex of rooms, cohesive around the inner garden along the perimeter. Since the courtyard is small, for example 10x15 m, most often its space narrows somewhat upwards and forms something in the manner of an air vault, sometimes covered with only wooden slats and, if necessary, with transparent polyethylene (for the period of winter and rains).

Based on such planning and design features, the walls of the inner patio have a height sometimes up to 15–20 meters. Those. a large light well, uncovered by overlappings. At the same time, the entire inner space of the walls of the atrium is decorated with a carved thud and colorful painting in the Moroccan tradition according to all the architectural elements. All rooms of the specified perimeter have windows with shutters that overlook the courtyard, in this light well. Made like doors, they are in the technique of complex convex carving with curved horseshoe or other complicated terminations. These windows with shutters, which, apart from carving, often densely decorated with folk-style paintings, began to acquire a secular tone during renovations and restorations, echoing exquisite multi-layered carvings of plaster knock, often include Koranic verses and carved names of the Prophet Muhammad.

Elegant carved (including with mashrabiya - openwork decorative trimmings and wall partitions, 6-sided tables and benches, furniture of buffet type and chests, often additionally painted), as well as metal openwork elements in the interior (side torch-like lamps-sconces, ceilings broken geometrical shapes, complex lanterns, cumane-type dishes with a narrow thin neck, etc., overlay plates of metal embossed foil around numerous mirrors, elements of

inlaid boxes with marquetry and painting) creates a junction of the main image accents, which are a bit too much for traditional European interiors.

In this greatness, with a harmonious selection of primary elements against the background of the traditional “tadelakt” plasters that imitate marble, wood and metal, together with a bang, play the first violin, diverting even the brightest textiles and the more modest Tazhin-type ceramics as a secondary place.

That is, if the Europeans insist that, the national identity of each nation is most clearly manifested through the patterns of ceramics and textiles; this thesis does not work in the case of Morocco. Although upon closer inspection, it turns out that Berbers and Tuaregs have an extremely harmonious embroidery, which is very close to the Ukrainian one, in patterns and colors, and resembles Carpathian, and sometimes Podneprovskaya. They also embroider patterns with a cross, put on traditional clothes like gerdan and around the wrists, and wear woven spare wheels and flocks, sometimes checkered and striped. At the same time, in the patterns of woven fabrics and in the upholstery of furniture and patterns of embroidered pillowcases and tablecloths for the interior, the craftsmen adhere to the coordination of the components of the ornament, as if transforming the same repeating motifs that they work with in the same way in zelydzh mosaics.

From the traditional forms of ceramic and metal products, which are decorated specially with the interiors of riads, dars and maison, it should be remembered, above all, tagine. Now they are used everywhere as a griddle for roasting or stewing meat with a side dish and vegetables, which are covered with a lid in the form of a high tent-cone. Most often, they are designed for a pair of persons – 2, 4, 6, 8. Usually, simple terracotta are using in everyday life, with the same covers, with a thick crock. But tajiny are maked with colored watering and painting.

In Fez they also manufacture tableware from colored green and blue clay, which has heat-resistant properties (suitable for use in dishwashers, microwaves and high-fire ovens). Objects have the properties of stone mass. The author’s better mass, with a “designer” decor, is also produced in Tangier.

Also in Morocco, there are “zlafs” – bowls with legs, which resemble a wide glass (like the old Russian “bratina”), which are considered to be the predecessors of tagins without a tent cover; “gobans” – polychrome glazed, somewhat vertically elongated ovoid soup vases with high lids, which in their shape somewhat resemble a cone cut from above with a platform that is crowned with a tongue [3, p. 207-208]. It is noteworthy that for breakfast,

riad forms are served with shaped forms of a rosette, filled with butter, jam and cheese, with hipped covers as small tagine. There are also built-in small plates in the form of small vases-bottles made like a tripod, which essentially resemble wedding dishes for wine, known in the countries of the Caucasus, in particular, Georgia (like miniature amphora-like “kvevri”).

Numerous are also metal kettles of various forms, which often fill the interior of the riad as authentic accessories, which also have a utilitarian function. Separate forms of them, such as a “boulyotka” with a spout and a heating pad, are located near the central fountain of the atrium in dars (masons), when the garden replaces a large hall – with a richly decorated with valuable works of art – a living room. Sometimes these kettles are put up on a large round dish like a frog, where there are low cylindrical metal cups around in front of the outer edge in small recess cells. Something such an ensemble resembles Jewish “qiara” for pieces of ritual dishes with a kettle inside.

In general, it can be argued that the Moroccan manor of the riad type absorbed that condensed figurativeness, which is characteristic of the Eastern man’s idea of the Garden of Eden and the paradise bushes. Often in the middle of the patio (mostly square or rectangular, it meets with a pool in the middle) orange or tangerine trees are planted in the four corners, which bear fruit in Morocco almost all year round. So, T. Kaptereva in the last century noted that nature in the gardens of the atriums of the Moroccan riads looked “artistically humble”, which was associated with the image of the Muslim paradise. After all, the “voice of water” should sound chastely in it [3, p. 244], necessary for cleansing several times a day before “Namaz”, and the rationality of being obeys the aesthetics of a heavenly, extraterrestrial paradise. This is what riad gardens look like in the present, sometimes supplemented by modern technology, wi-fi and murals outside.

In general, today, in Moroccan society, there is a perceptible substantial “french” and a slight relation to wine. People here are leisurely, trying to enjoy every moment, create the same atmosphere in their premises, nurturing their own cultural “micro world”.

In some dars, instead of a small courtyard and farmstead rooms around the perimeter, residential buildings are now being erected under one wall, another has a restaurant and an economic administrative block, devoting a large place to a garden-oasis (something in the manner of Ukrainian eco-groups) behind which there are livestock farms and auxiliary facilities. For example,

you can relax in Rashidia. In addition to coffee, tea and alcohol, the guests are offered traditional berber chanting in folk costumes accompanied by musical instruments resembling spectacular performances of water-carriers and snake charmers in Rabat and Tangier.

Important toilets of Moroccan comfort in riads are also the lavatories and hygiene rooms. Most often, a semicircular vault is erected above the shower, thereby bringing the place for ablutions to a place under the tent or dome. All these elements are obviously intended to create the impression of a large “washing ceremony” when everyday procedures turn into acts of purification of the soul and body, which are extremely important for the Muslim tradition. Separately, the bathrooms pay a lot of attention to high ceilings, as well as in general in the rooms of the riads, if only in the summer in the heat a person could enjoy the light coolness and internal microclimate of the house.

Beautiful additions to showers and toilets are stylized elements of the frame – mirrors in elegant frames, often with additional shutters, thickly painted in colors; holders for paper, towels, stands for toothbrushes and soap, the actual shape of the sinks, which are often used metal under brass, and form together with other elements of the environment a single organic whole.

The openwork lattices on the windows complement the image of the luxurious gray dragon, the rhythmic geometric pattern of which echoes the plastic elements of the most refined knocking, that is used even in the frame of open verandahs (supra-crown terraces) where food is often taken. In particular, breakfasts. Considering that the number of rooms in medium-sized riads varies from 6 to 10, a roll of inner windows decorated with fastidious configurations of shutters, curved lines of the most curved cutout (most often of a horseshoe-shaped) upper edges of window openings, and amazing beauty of forged grilles, creates, in addition to flickering light, patterns of shadows and colors of stained glass inserts of chandeliers and door and window openings. All these components together will not leave indifferent a single visitor, whose rest in a quiet, closed from the outside noise of the world, full of pleasing things, colors and sounds, will be the best memory of the country of Morocco.

The difference between a Moroccan-style guest house and a European one is obvious. After all, in our latitudes, usual hostels are accustomed to call guesthouses, where they can live indoors up to 50 m – up to 10 persons in one space. Even in the countries of the Caucasus and Turkey, where guesthouses are often arranged in old estates with high roofs and “intimate” races for 2–3

families, there is a completely different idea of the provision of hotel services. In Morocco, the same 20–40 (50) meters is designed to rest two people. At what the cost of such an individual residence starts from 10–15 euros per person (since breakfast, 90% – own bathroom and Wi-Fi).

Conclusion. Nowadays riads are becoming the hallmark of Morocco, in which peace and quiet envelop in moments of finding the soul on itself with the beautiful and with God. Every traditional thing in such interior becomes a bridge between the past and the future, notifying the present to admire the perfect manifestations of forms, textures, textures and ornamental patterns found by skilled craftsmen, artists and artisans who put the heat of their hands in every perfect work intended for utilitarian use or just for beauty, aesthetic catharsis.

Considering that even now a significant part of ancient riads belongs to well-known and well-to-do families, a significant proportion of such guest-houses are located in medina with irregular streets, the distance between the walls of which, sometimes, is only 80 cm – 1m in height, and narrows upwards. The refined canons of luxury of the Maghreb countries are connected with their mental vectors to the Arab, Turkish, Iranian worlds on the one hand, and the Christian (Portugal, Spain, France) – on the other.

At the same time, samples of berber embroidery made in large cities are distinguished by the traditional patterns and the perfect craftsmanship of their authors. This also applies to the manufacture of leather slippers with colored embroidery (an analogue of the Transcarpathian numeral), as well as ceramic dishes. The indicated elements in riads are used less frequently than bright woven textiles for sofas, as well as lint-free, nap and nodular kilims. At the same time, in the suites, gilding can be added to the traditional stucco molding, inlaid marble floors, tables, even lavatories and gallery walkways and stairs are often decorated with furniture, and decorated with fastidious slats with golden arabesque patterns, creating an atmosphere of solemnity.

An integral part of the riad is inlaid and painted pieces of furniture such as sideboards, 6-sided tables and benches with a complex post-carving of legs and sidewalls, additionally also decorated with intricate painting. Sometimes the latter consist of legs with transform crossbars, and when they are opened, a wide metal dish with an embossed pattern like a Caucasian lyagan is superimposed. The ensemble of stained glass windows in wooden rims of windows (such as Azerbaijani “shebeke”) sometimes ends with wooden carvings of the “Shushabandi type”, common in Georgia and Armenia.

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Olqa Şkolnaya (Ukrayna)

Mərakeş riyadları Ukraynada müasir turizmin inkişafı kontekstində

Məqalə Mərakeşdə müasir qonaq evlərinin, o cümlədən daxili həyətə malik evtikmə ənənəsi ilə əlaqədar olan malikanə tipli evlərin – riyadların, maysonların, darların təhlilinə həsr edilmişdir. Hələ XVIII əsrdə böyük yollar boyunca karvansaraların çox geniş yayıldığı Ukraynada qonaqpərustliyin inkişafını nəzərə alaraq Məğribin ayrı-ayrı ölkələrinin hazırda bərpa edilən və otel, restoran, spa-salon və s. kimi qurulan ənənəvi formalı tikililərinin dövrüyyəyə

cəlb edilməsi sahəsindəki təcrübəsindən yararlanmaq lazımdır. Bununla əlaqədar olaraq xarici təcrübə Ukrayna turizmi üçün əhəmiyyət kəsb edir, belə ki, o, dizaynerlərin müasir istehlakçıya təkliflərini Şimali Afrika etnoşlubiyatında genişləndirir. Müvafiq surətdə - tədqiqatın məqsədi bizim yerlər üçün kifayət qədər ekzotik olan riyad formalarının nəzərdən keçirilməsidir ki, bu da qədim bərbər (və ərəb) daimi ənənələrinin və şəraitinin sintezini nəzərdə tutur.

Açar sözlər: riyad, interyer, Mərakeş, bərbərlər (mavrlar), tuareqlər.

Ольга Школьная (Украина)

**Марокканские риады в контексте развития
современного туризма Украины**

Статья посвящена исследованию современных гостевых домов в Марокко. В частности, риадов, майсонов, даров, – зданий усадебного типа, связанных с традицией домостроений с внутренним двориком. Учитывая развитие индустрии гостеприимности в Украине, в которой еще в XVIII столетии были чрезвычайно распространенным явлением караван-сарай вдоль больших путей, следует привлечь опыт отдельных стран Магриба относительно возрождения традиционных форм сооружений, которые ныне реставрируются, восстанавливаются и обустриваются под отели, рестораны, спа-салоны и т.п.. В связи с этим иностранный опыт ценный для украинского туризма, ведь он расширяет предложения дизайнеров современному потребителю в североафриканской этностилистике. Соответственно, цель исследования – рассмотреть довольно экзотические для наших земель формы риадов, которые имеют давние берберские (и арабские) постоянные традиции сведения и обустройства.

Ключевые слова: риад, интерьер, Марокко, берберы (мавры), туареги.

FIGURES:

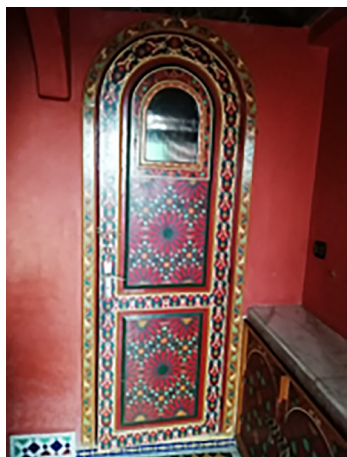


Figure 1. Elements of internal furniture of the mayson «Razoli Sidi Fatekh» in Medina of Rabat.



Figure 2. Elements of internal furniture of the mayson «Razoli Sidi Fatekh» in Medina of Rabat



Figure 3. Elements of internal furniture of the Dar «Dar Rita» in Medina of Marrakech.



Figure 4. Elements of internal furniture of the Dar «Dar Rita» in Medina of Marrakech.

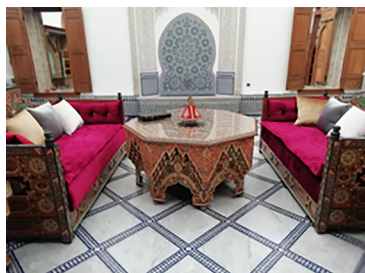


Figure 4. Elements of internal furniture of the Dar «Dar Rita» in Medina of Marrakech.



Figure 6. Elements of internal furniture of the riad «Riad Boustan» in Fes.

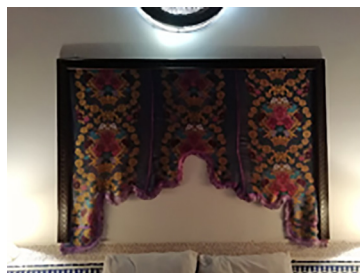


Figure 7. Elements of internal furniture of the riad «Riad Boustan» in Fes.

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Rizvan Garabaghi
PhD Architecture, associate professor
(Azerbaijan)
R_Qarabaghi@mail.ru

MONUMENTS OF ARCHITECTURE IN FIZULI (MOSQUES)

Abstract. Mosques were built in Fuzuli as well as in many towns and villages in Karabakh. Haji Alakbar, Haji Giyasaddin, Horadiz, Gochahmadli, Mardinli and other mosques are of this sort. Mosques in Fuzuli region are historically divided into three groups: the first group includes up to architect Karbalayi Safikhan; the second group was built by Karbalayi Safikhan himself; those who entered the third group were built after him under the creative influence of this architect.

Key words: architectural monuments, mosques, design, construction, architectural peculiarity.

Introduction. It appears from the sources on the history of Azerbaijan, that as the pressure of the Arabs on the indigenous peoples living in the territories conquered by them increased beginning from the 7th century the promotion of Islamic religious was also increased and as a result mosques were constructed on the places of the temples belonging to the pre-Islamic religions [6]. Mosques were constructed in such places where they could play central role in the establishment of the settlement plan. It appears from the historical sources that mosques were not used for worship, training, education only, but were also used as a sacred public building of large capacity in the solution of interstate social problems. For this purpose, as in many towns and villages of Garabagh, a mosque was built in the center of Fizuli as well. According to local elderly residents, the building of the mosque was ordered by their fellow-villager Haji Alakbarbey. (Fig-1) Therefore, the mosque still bears his name. There is an opinion that besides this mosque, Haji Alakbarbey built a mill, a bath-house and underground water source as well. But to our regret, they did not reach up to the present day. It is said that, by firing a shot from his balcony Haji Alakbarbey signaled the beginning of the four constructions at the same time.

The interpretation of the main material. The plan of Haji Alakbarbey mosque was a square-shaped. Its main idea is the same as in the Juma mosques in Shusha and Agdam. However, unlike the mosques in Agdam and Shusha, the portal of Haji Alakbarbey mosque is asymmetrical. And this is due to the rather large glassed veranda designed for women and the subsidiary room on the ground floor - under it. Pilasters installed on three other facades of the mosque are considered to be a continuation of its internal structures.

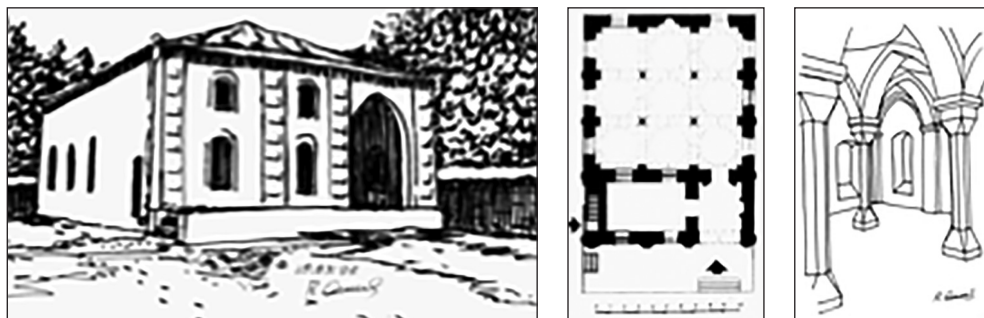


Figure-1. The Haji Alakbar mosque in Fizuli town. The plan and interior of the Haji Alakbar mosque in Fizuli town. Draft and dimensions by R. Garabaghi. 02. 03. 1991 year.

By adding rectangular geometric figures on the pilasters in the main facade the architect tried this part to look even more beautiful. The asymmetrical dusky portal with bow-shaped arch arranged in the white background of the main facade and decorated with geometric elements attracts attention from afar. The mosque's main entrance and the inscription in the old alphabet are also here. We read these words in the inscription: "Built by architect Kerbalayi Safikhan Garabaghi's" and the date of construction-1307 Hijrah (1889-90). (Fig-2) Taking into account the local climate, the architect had designed the interior of the mosque so that anyone entering here even in summer heat would meet with coolness and silence. The vault and the nine central domes of the prayer hall are supported by the four octagonal columns. They also divide the prayer hall into three naves. The bow-shaped arches supplementing the bays in the hall are of the same constructive position and is in harmony with



Figure-2. Architect Kerbalayi Safikhan Garabaghi. 1817-1910. Drawn by R. Garabaghi. 1993 year.

it. The talented architect having arranged the pilasters of the inner wall on the same axis with the columns in the center of the arch and placing a wing of the columns on them achieved the goal: to lessen the weight on the columns, also to look the interior aesthetically beautiful. As a result, the constructive elements of the building are transformed into bliss works of architecture and delight our eyes, and there is no necessity for deceptive decorative elements. Of course, this kind of works are regarded highly in architecture, and this is the indicator of the intellect and talent of the artisan. Like in Agdam and Shusha mosques, here on the second floor, opposite to the alter the architect has built a glass veranda exclusively for women. The entry is not from the portal of the mosque, but from the special door on the left side of the building. As in all the mosques of Garabagh the floor of the Haji Alakbar mosque was decorated with rugs and carpets tastefully woven by the Garabagh women. The study of Haji Alakbar mosque showed that the local builders not once having carried out spontaneous restoration works on this monument which included in Kerbelai Safikhan Garabaghi's mosques without minaret and as a result the roof of the building has been modernized and the view of the pool in the opposite changed. People say that, the pool was built by Haji Alakbarbey's close relative Jamal bey Vezirov and his name was inscribed there. Of course, when we conducted the research works here once, along with the architecture we were interested in the personality of these generous people as well, and we gave a little information about them in the book "The architect Kerbalayi Safikhan Qarabaghi" published in 1995 in "Azerneshr". But taking into account this work to be associated namely with Fizuli district, we briefly present some points related to Haji Alakbar bey and Jamal bey Vezirov.

Haji Alakbar bey had worked in various positions in Baku province. In the declining years of his life he fell gravely ill and left for Tiflis for treatment. After being cured he first goes to Ganja, then to his ancestral land - Garabulag- the present Fizuli town. The poor and miserable appearance of his native land filled his heart with compassion. So, Haji Alakbar bey decides to spend the rest of his life to the development of this native town and for this purpose he invites a group of well-sinkers from Iran and builders of the mosque from the Shusha fortress. He reminds the masters from Shusha about his wish of building the mill and the bath, and they agree with pleasure. Thus, Haji Alakbar bey instructs the Iranian masters with the construction of kehriz and those from Shusha with the construction of the mosque, bath-house and the mill.

It is said that this event offended one of the authoritative beys of Garabagh Jamal bey Vezirov's self-esteem. Hearing this, Alakbar bey entrusted him to bear the expenses for construction of the pool in front of the mosque. This job did not really require too much money, but for the sake of a good deed, he gives his consent. Thus, all the works done for the sake of peace and comfort of the Fizuli people were completed within a short period. As a sign of respect for his good deeds the local community buried him in front of the first window, on the left side of the prayer hall of Haji Alakbar bey mosque.

We would like our historians, along with these two persons, to conduct extensive research on our countrymen, who had played an important role in the development of our native land and let the future generations to know them closely.

Studies have shown that mosques in Fizuli area in terms of history can be divided into three groups:

The first group includes those built up to Kerbelai Safikhan;

The second group includes those built by Kerbelai Safikhan;

The third group includes those built then, under the influence of the architect's creativity [1].

Only one of the mosques in the territory of Fizuli built up to Kerbelai Safikhan has reached our times in good condition. And this is above mentioned Haji Giyasaddin mosque in Garghabazar village. (Fig. 3) The dates of construction of the mosque and caravanserai are the same century (XVII). We read these words in the inscription above the door: "O Allah, Mohammed or Ali. This mosque was constructed by a generous servant of God Haji Giyasaddin. Hijrah 1095." The inscription on the right side says: "Allah is the one who opens the doors".

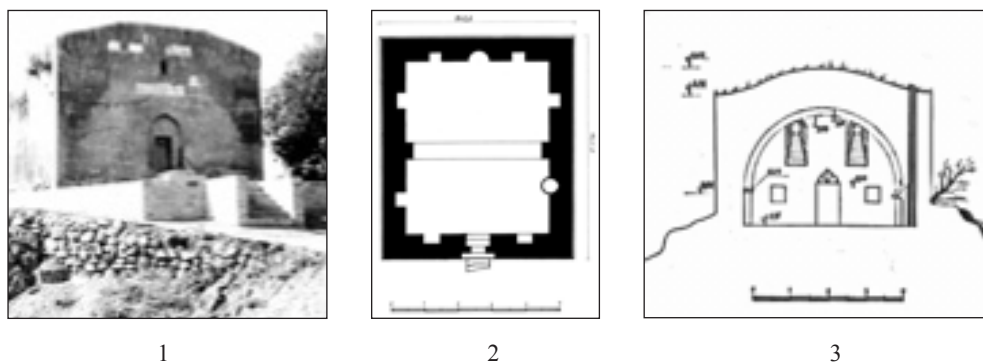


Figure-3. The Haji Giyasaddin mosque in Garghabazar village. 1. General view of the mosque, 2. Plan, 3. Section. Draft and dimensions by R. Garabaghli. 02. 03. 1991 year.

Being constructed on the large rocks on the hill in the center of the village, this mosque consisted of only room with width 8.12m and length 9.45m. It is only entrance door being completed with bow-shaped arch is faced with the altar. There are small niches on right and left sides of the altar completed with wave-shaped arch, and slightly above the floor on side and front walls. A pair of windows placed above the niches on the side of altar allows enough light to illuminate inside of the mosque. There was a heater on the wall to heat the inside of the mosque during winter time and its smoke pours from a hole on the ceiling. The roof of the mosque is completed with a semicircular vault. To increase its strength, the second adjoining vault was built beneath the ceiling. Undoubtedly, the mosque was designed not only for the rural people but also for the Muslims who stayed at the caravanserai as a guest. First of all, being constructed near the caravanserai allows us to say this. It should be noted that there is also bath and underground water line near the caravanserai along with the mosque. All these are the characteristic features inherent to architectural traditions of the Muslim East.

As we mentioned above, the mosques in the second group are those built by Kerbelai Safikhan Garabaghi. One of them is the Haji Alakbar mosque which we mentioned above. One of the other mosques is located in Horadiz (Fig. 4) and another one in Gochahmadli village (Fig. 4). First of all, it should be noted that the plan and the construction design of both mosques are similar to Haji Alakbar mosque. However, the wooden balcony on the top façade of Horadiz mosque is the element distinguishing it from the others. The fate of the architectural monuments is like the human fate. Some of them (palaces) are decorated as bride, some (fortress) look to the vast valleys, caravan routes like a bird perched on the highest mountain peak, and some (mosques) are praying to God's temple by extending their "long arms", and some (tombs) are looking out to passerby from ancient burial grounds for centuries.

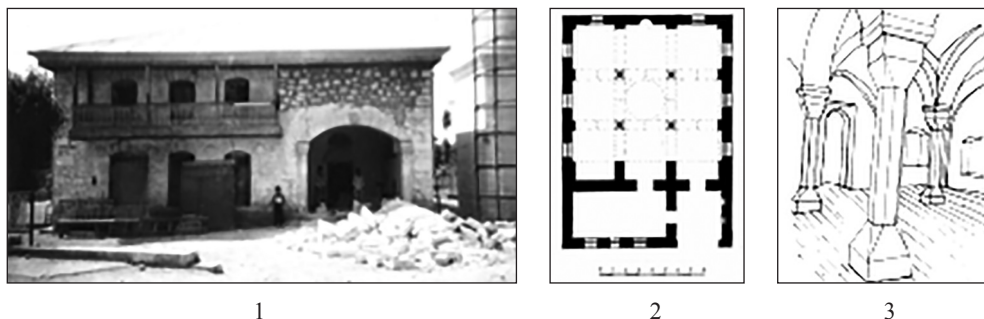


Figure - 4. The Juma mosque in the village of Horadiz. 1. General view of the mosque, 2. Plan, 3. Interior. Draft and dimensions by R. Garabaghli. 02. 03. 1991 year.

The mosque in Horadiz, erected many years ago than the Gochahmadly mosque, is located near the ancient kehriz in the center of the village. Overall dimensions of the mosque are 13.7 x 18.18 m. Like in Haji Alakbar mosque the four octagonal stone columns in the prayer hall separate it into three naves. In addition, the glass gallery built for women in the opposite of the altar contain the idea of interior design. However, as mentioned above, the wooden balconies constructed on the side of the portal-in front of the windows on the second floor is one of the features that distinguish it. Owing to these balconies it bears resemblance to the residential building than the mosque. But in any case, the balconies have a certain function as well. According to elderly local residents, during religious ceremonies mullah, akhund or influential people of the village standing on the balcony used to address to the public.

The existence of the second quarter mosque in Horadiz village (Fig.5) shows that it was mainly functioning as the Juma mosque. These balconies were constructed in the facade of the mosque for this reason. One of the features distinguishing the Horadiz mosque from the Haji Alakbar mosque is the large number of inscriptions on its facade and portal. They are 10 there. These ten inscriptions were carved on a stone slab, each being in a different geometric form.



Figure - 5. A quarter mosque in the village of Horadiz. Photo by R.Garabaghli. 1988 year.

For instance, the four stone inscriptions between the windows of the ground floor are circular, the one on the top of the portal - trapezoid, those on the right and left of the entrance - rectangular, the stone which is the completion of the entrance - arch-shaped and the seat of the one relatively above is straight and the top is semicircular. Like these stones that differ in their geometric form, the inscriptions differ in the content as well. Those inscriptions related to the religious themes on the side and over the entrance mostly attract attention. It appears from the inscriptions that the mosque began to be constructed in 1308 Hijrah (1890-91) by order of Haji Mullah Abdullah. The other inscription shows that the construction of the mosque was continued by Haji Mammadgulu and completed in 1326 Hejira (1908). According to local residents, Haji Mammadgulu was Haji Molla Abdullah's son. If it is so indeed, then it appears that the construction of the mosque beginning by the father were

stopped for some reason or other, then after 18 years this noble work was continued and completed by his son. But it is rather interesting that the mosque of Horadiz was not named after none of these two persons. It can be assumed that despite these two men were the initiators of the mosque's construction, all the villagers bore the expenses of the construction and worked there. In our opinion, therefore the mosque was nameless. It should be emphasized that, till the occupation of Fizulidistrict planned restoration works were being carried out both in Haji Alakbar and Horadiz mosques. But the war interrupted it. In any case, it was necessary to stop the restoration. Because despite the high quality the new minarets were being erected far from the buildings. The minarets recalling a chimney installed in the yard of the factory would undermine the solution of the mosque's composition. In our view, if the minarets of both mosques were built in the right corner of the main facade it would have been more traditional and complete architectural solution. We should note that Safikhan far seemingly had placed niches (wooden) in this part of the portal. Opening these niches as a door one would be able to enter the minaret. At one time, while conducting investigation there we made a motion to the restorer architect and construction workers with these suggestions. Stressing that the minaret historically was built long after the mosque they tried to ground such an architectural solution. But if so an inscription could be written and put on the minaret. We consider necessary to note that the inscription informing the date of construction of the minaret had already been put on. Then rises a question: What made the people to build minarets isolated from the mosques and to spoil the composition of the building? We hope that restorers will make their work more efficiently after the liberation of Garabagh from the Armenian occupation.

The mosque in Gochahmadly village is considered to be one of the last religious buildings in Safikhan's creativity. (Fig.6) As we mentioned above, the mosque was erected on the upper end of the village, on a foothill plain in front of Shukur bey's mansion. Despite of slight differences in size of the mosque, both for outer and interior architecture and for the design it reminds the Haji Alakbar mosque. Four octagonal stone columns in the prayer hall, the bow-shaped archs and domes, as well as pilasters on the load-bearing wall surface placed on the same axis are almost identical structural elements with those in Haji Akbar Mosque.

A glass gallery for women facing alter, on the second floor of the interior and a separate entry going upstairs on the mosque's side shows the architect

to remain faithful to his own creativity. The inscription above the entrance gate indicates as the date of construction the 1905-1906 years. The ruins of the building built near the Gochahmadly mosque that later was seriously damaged, in terms of the constructive structure repeats its elements. It can be assumed that this served as a subsidiary building of the mosque. As we mentioned above, the third group of mosques include those built afterwards, under the influence of the architect Kerbelai Safikhan Garabagi's creativity.

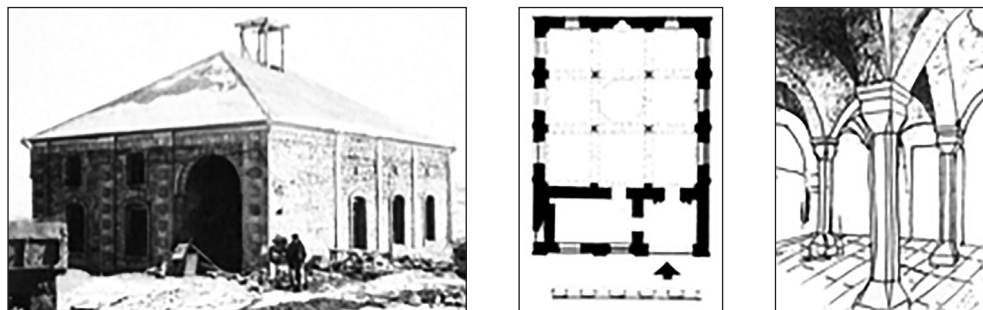


Figure - 6. The Gochahmadly village mosque. 1. General view of the mosque, 2. Plan, 3. Interior. Photos and drafts by R.Garabaghli. 1993 year

First of all, it should be noted that these mosques by outward resemblance remind the quarter mosques built in Shusha by Safikhan. One of such mosques is in Garakhanbeyli village. The wall corners, sides of the doors and windows of this mosque, not so differing from the village houses for its appearance, are bordered with flatly evened stones. The asymmetrical mosque portal is completed with the only arch-shaped stone on the top. Although the stone is semi-circular above, it is divided into 5 small semicircles in the inside. The central semicircle has the moon and the stars embossed on, the others have vegetal ornaments carved in keeping harmony. Below them there is inscription of the mosque. The window on the right side of the entrance door is the replica of the windows in the Julfalar and Haji Yusifli quarter mosques of Shusha. Windows placed at this level are usually designed to light the women's section. It should be noted that in the prayer hall of the Garakhanbeyli mosque, at a height of 1.2 m from the floor level, on the opposite side of alter there is a special place for women. The flat-shaped roof of the mosque is supported by eight wooden columns. The columns standing in two rows in the hall divide it into three naves. Windows lined up on both sides light the praying hall. As it

indicates there was a necessity in the tradition of Safikhan while building the Garakhanbeyli mosque that had a simple solution of design and architecture. We observe the same idea in the example of Dedeli and Beyuk Behmenli village mosques. Although the Dedeli and BeyukBehmenli villages are at a long distance from each other, mosques in these villages have many common, but at the same time they have some differences. For example, the entrance of the Beyuk Behmenli village mosque is from the side of main façade, while the entrance to the Dedeli mosque is on the right side. Unlike the Dedeli mosque the Beyuk Behmenli village mosque has two windows to illuminate this section of the mosque, despite both mosques have a special place intended for women. 10 wooden columns divide the interior of the Beyuk Behmenli mosque with 9.8 m bays into three naves, and 5 columns divide the interior of the Dedeli mosque with 9.43 m bays into two naves. As it indicates, both mosques differing from each other by some external architectural elements, the interior design elements have the same and distinctive features as well.

Conclusion. Much to our regret, none of these mosques has inscription on. But unlike them the Merdinli mosque differs from the Dedeli and Beyuk Behmenli mosques both for its architectural solution and inscriptions in the facade. In contrast to it, the Gejejohzlu village mosque hardly differs from the village houses. But in any case, these mosques are places of worship for our people and, the center of religious unity. Therefore, they should be investigated and passed on to future generations. Much to our regret, as a result of occupation of the territory of Fizuli we are not able to utter any concrete opinion about the monuments in the town, including the religious buildings-vestiges of our near and remote past-in Yukhari (Upper) Refedinli, Guzdek, Divanalilar, Gajar, Veyselli and other villages, as well as the “Dedeli underground water source”, the “Ali bridge”, “Kerem bridge”, the “Bahmanbulagi (spring)”, the “Qayib tomb” and other monuments.

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Rizvan Qarabağlı (Azərbaycan)

Füzuli rayonunun memarlıq abidələri (məscidlər)

Qarabağın bir çox şəhər və kəndində olduğu kimi, Füzuli rayonunda da məscidlər inşa edilmişdir. Hacı Ələkbər, Hacı Qiyasəddin, Horadiz, Qoçəhmədli, Merdinli və s. məscidlər bu qəbildəndir.

Füzuli ərazisindəki məscidləri tarixi baxımdan üç qrupa ayırmaq olar: Birinci qrupa daxil olanlar - Memar Kərbəlayi Səfixana qədər olanlar; İkinci qrup Kərbəlayi Səfixanın öz tikdikləri; Üçüncü qrupa daxil olanlar isə bu memarın yaradıcılıq təsiri altında ondan sonra tikilənlərdir.

Açar sözlər: memarlıq abidələri, məscidlər, dizayn, konstruksiya, memarlıq özəlliyi.

Rizvan Garaбаğлы (Азербайджан)

Памятники архитектуры Физулинского района (мечети)

Рассматриваемые в статье мечети были построены в Физули, а также во многих городах и селах Карабаха. К ним относятся мечети Гаджи Алекпера, Гаджи Киясаддина, Горадиз, Гочахмедли, Мердинли и другие сельские мечети такого типа.

Исторически мечети в Физули подразделяются на три группы: в первую входят мечети построенные до Карбалаи Сафихана; во вторую группу входят мечети, построенные самим Сафиханом; те, которые вошли в третью группу, были построены после него под творческим влиянием этого архитектора.

Ключевые слова: архитектурные памятники, мечети, дизайн, конструкции, архитектурные характеристики.

UOT 72.03

Ahmad Panahi
Associate professor
(Iran)

e-mail: dadvar2009@gmail.com

CONSISTENCY METHODS AND STRUCTURES GEOMETRY OF DESIGNS APPLIED ON THE INTERNAL WALLS OF KIRMAN BAZAARS

Abstract. In this article the author clarifies the exploited markets in ancient cities such as Tabriz, Shiraz, Kirman, and geometrical and mathematical calculations of the geometrical structure of the arches, domes and their decorative compositions noting that the covered markets are still exploited.

In the national architecture of Iran the cover of large “dahanas” (corks) was made by the geometric shapes like brick, raw brick, arch built natural stone, and dome. As it is known, there is fewer wooden building materials in the country and in most regions of Iran, flat ceilings with pole and column have not been used or used less. Thus, Sardarabad in Kirman is taken as an example, and the sequence method and geometry of the projects implemented in its structure are studied. Application of geometry caused to remain Sardarabazar for centuries as an historical monument interpreted on the basis of mathematical calculations. Balancing and proportion of its structure elements, their characteristics of the ratio are analyzed. At the end of the article is shown that, the correct application of geometry from ancient times to the national architecture of Iran is considered to be the main factor for centuries of ancient buildings.

Key words: Kirman market, arc, decorative compositions, covered market, rectangular.

Introduction. The traditional, national covered bazaars of Iran, also Tabriz, Shiraz and Kirman bazars are still in use and keep their working capacity. Designs applied in these bazars consist of brick material, mostly, tag (arches), gunbez (dome) and “karbāndi”s. With their decorative compositions and beauty, these bazars are considered precious buildings. Cover of great “dāhanə” (corks) in the traditional national architecture of Iran were con-

structed from brick, raw brick, and natural stone materials and formed as arch, dome and “karbəndi”. Also, because of lack of wooden construction materials in Iran plane ceilings that constructed by shanks and columns were not or less used in most regions [1]. Especially, in Iran and dry climatic regions (Kirman, Kashan and others) cover of ceilings were like arch and dome form. Therefore, cover of the traditional national covered bazars were in arch, dome and “karbandi” shape. “Karbandis” made the condition of the building more useful and played internal decoration role of the building.

The interpretation of the main material. Besides “Karbandis” applied in these bazars, domes (small domes) in the upper parts of “Karbandis” were worked among the “dəhanəs” of colourful beauty designs in such a way that designs in each “dəhanəs” of bazars are very different from each other.

Sardar bazar of Kirman consists of several small bazars, crossing “rastə” (trading row) as a sample. Three main rastə joins freely to bazar. Sardarcara-vansary is fomed among three main rastə. This bazar locates in the centre of the ancient “baft” (structural junction) of Kirman. Consistency, methods and geometry of the applied designs are researched in the present article [4].

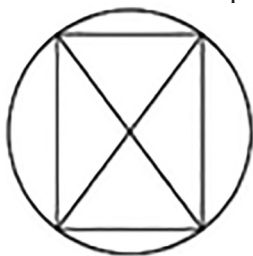
*Picture 1. Kirman Sardar bazar corridor.
Picture 2. Arches, domes, small arches
of Kirman Sardar bazar [5].*

Karbəndi” designs that sued among the arches in the designs of Kirman bazar building is a simple decahedra, zamina of karbandi is foursquare. Sides are proportional and approximately are $b=4$, $a=3$, sides of karbandi are calculated as $2[(a+b)-2]$. $2[(3+4)-2]=10$.

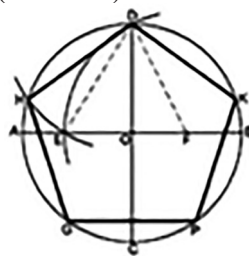
The medium (area) of circle is drawn on the quadrangular zamina (base). (Sketch 1). Then, one pentagonal is drawn as belowmentioned within the circle in order to divide the medium – area of circle into ten equal parts. AB and CD diameter of circle is drawn and BO radius is divided into two equal parts. Thus, F point is got. Then such Kaman



with FD radius the centre being F is drawn, so that it could cross AB line on the E point. Afterwards, the second Kaman with DE radius is drawn in the centre D and Kaman crosses AD arch on the H point. H and D points are connected. Thus, one side of pentagonal is obtained, other sides are also obtained with this method. The circle has been divided into five equal parts as a result (Sketch 2).

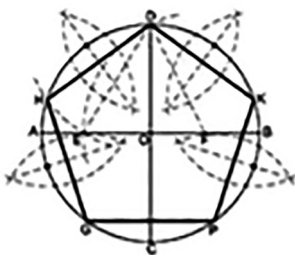


Sketch 1

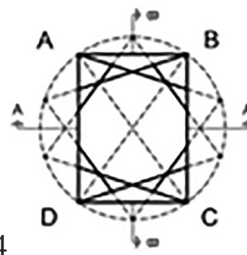


Sketch 2

HD, HG, GP and KD arches are divided into two equal parts according to the Sketch 3.



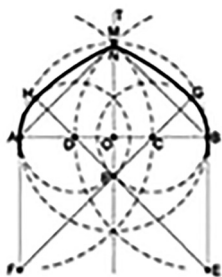
Sketch 3



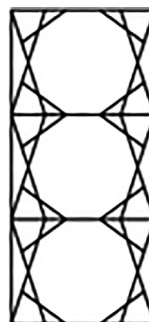
Sketch 4

An arc with radius more than $HD/2$ is drawn having H centre point on the HD point. So, radius is drawn being bigger than $HD/2$ in the D centre, perpendicular line is drawn from crossing of these two Kaman towards HD Kaman and this perpendicular line divides HD Kaman into two equal parts. DK, PP, PG, GH arcs into two equal parts according to the said method. Thus encircled circle in the foursquare is divided into ten equal parts in the ABCD “zəminə” according to Sketch 3. As BC side of foursquare covers $1/3$ of circle, connects the points of circle in the form of 3×3 and lines of “karbandi”’s plan are obtained from crossing to these lines according to sketch 4. At that time one arch can be considered for all lines of karbandi [3].

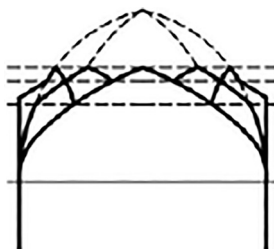
Here the arch (five and seven) may be considered as an arch according to the sketch 5. Three parameters “karbandi” of bazar “rastə” (corridor) is got from crossing of these arches according to the sketch 9.



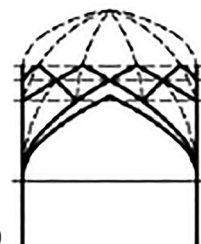
Sketch 5



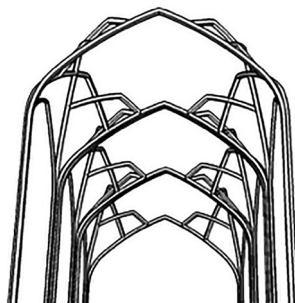
Sketch 6



Sketch 7 (B-B cut)



Sketch 8 (A-A cut)



Sketch 9. Geometry of three parameters “karbandi” of bazar Structure and geometry of decoration design of “Karbāndi” upper domes.

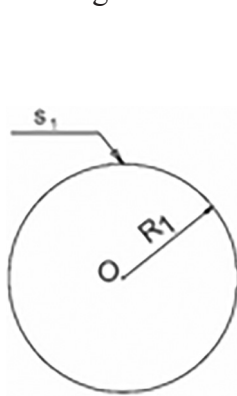
Picture 2. Geometric design of “Karbāndi” upper domes

Geometry of this design based on circle crossing and R1 radius is drawn equal to “şəmsə” radius according to S1 circle (sketch 10) in the first step while geometric drawing [6]. Then

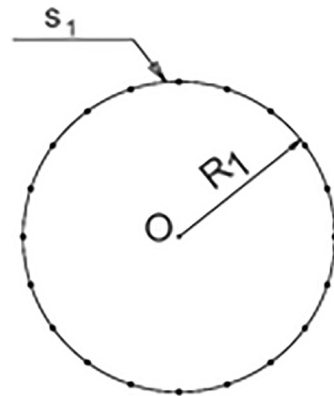


medium (area) of S1 circle is divided into 20 equal parts (sketch 11). In the second step, they are connected to each other as one section of AB line in the form of 6x6 according to the Sketch 12. Another circle with $AB=R2$ radius is drawn by considering each division of S1 circle as a centre and it is called S2. For example, two points, a and b are considered as a centre.

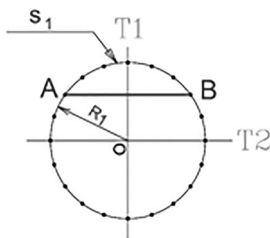
One circle with $AB=R2$ radius is drawn in the A centre. Also, another circle with $AB=R2$ is drawn in the B centre. K point is obtained from crossing of two circles on the T1 vertical line (diameter of circle). Then, the distance from 0 up to k is called R3. A circle with R3 radius is drawn in O centre and is called S3 (Sketch 13). External part of geometric pattern is obtained from crossing of S2 circles [2]. Thus, geometric patterns are formed from crossing of S2 circles according to the Sketch 14.



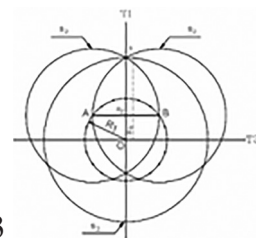
Sketch 10



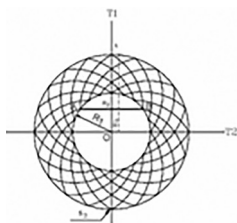
Sketch 11



Sketch 12



Sketch 13



Sketch 14

Conclusion. Operation and protection of historical national and traditional buildings, as well as, safeguarding of Sardar bazar in Kirman city as a historical monument was possible thanks to geometry science, because science of geometry allows defence and protection of traditional, national buildings, also plays great role in their being fascinating and proportional. So, balancing, proportionality and correlation of structural elements of a building is possible by means of geometric logic. Geometry played great role from the most ancient times in city architecture and town-planning in the world culture and was almost, one of the main factors of protection of these traditional – national buildings for many centuries.

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Əhməd Pənahi (İran)

Kirman bazarının daxili divarlarının səthlərində tətbiq olunan layihələrin ardıcılıq üsulları və strukturlarının həndəsəsi

Hazırkı məqalədə müəllif Təbriz, Şiraz, Kirman kimi qədim tarixə malik olan şəhərlərdə örtülü bazarlarının hələ də istismar olunduğunu qeyd edərək bu bazarlarda tətbiq olunan layihələrin, tağların (arkaların), günbəzlərin həndəsi quruluşunu və onlara vurulan bəzək kompozisiyalarını həndəsi və riyazi hesablamalarla açıqlayır.

İranın milli memarlığında böyük “dəhanə”lərin (ağızlıqların) örtüyü kərpic, çiy kərpic, təbii daş materialından tikilmiş tağ, günbəz, kimi həndəsi formalar vasitəsilə aparılmışdır. Məlum olduğu kimi ölkədə taxta tikinti materialları az olduğundan İranın əksər regionlarında milləyə sütunla tikilən müstəvi tavanlardan istifadə olunmamışdır və ya az istifadə olunmuşdur. Odurki, Kirman şəhərindəki Sərdarbazarı bir nümunə kimi götürülərək onun “ (struktur quruluşunda tətbiq olunmuş layihələrin ardıcılıq üsulu və həndəsəsi araşdırılır, Sərdarbazarının əslər boyu tarixi abidə kimi qalmasına səbəb olan həndəsi elminin tətbiqi riyazi hesablamalar əsasında şərh olunur və onun struktur quruluş elementlərinin balanslaşdırılması və mütənasibliyi, nisbətləri xüsusiyyətləri təhlil olunur. Məqalənin sonunda göstərilir ki, həndəsə elminin lap qədim zamanlardan İranın milli memarlığında düzgün tətbiq olunması qədim binaların əslər boyu qalmasının əsas amilləri hesab olunur.

Açar sözlər: Kirman bazarı, tağ, dekorativ kompozisiyalar, örtülü bazar, dördbucaqlı.

Ахмед Панахи (Иран)

Методы последовательности и геометрия структур проектов, применённых на поверхности внутренних стен рынка Кирман

В статье автор, отмечая функционирование и в современности крытых рынков в таких городах, обладающих древней историей, как Тебриз, Шираз, Кирман, разъясняет с помощью геометрических и математических расчетов геометрическую структуру проектов, арок, куполов и используемых в них орнаментальных композиций, имеющих место в устройстве рынков.

В иранской национальной архитектуре сооружение базы было выполнено посредством таких геометрических форм, как арка, купол, при этом использовались кирпич, кирпич-сырец, природный каменный материал. Как известно, в связи с недостаточностью строительных материалов из дерева в стране, в большинстве регионов Ирана либо не использовались плоские потолки из шпилей и колон, либо к их возведению прибегали в очень редких случаях. Так, взятый в качестве образца рынок Сардар в городе Кирман, обуславливает изучение метода последовательности и геометрию проектов, примененных в устройстве его структуры, на основе математических расчетов объясняется применение геометрической науки как причина сохранности на протяжении веков рынка Сардар в

качестве исторического памятника, анализируется согласование и уравновешивание его структурных элементов, соотношение особенностей. В заключение статьи показано, что верное применение с древних времен геометрии как науки в иранской национальной архитектуре считается основным фактором сохранности древних сооружений на протяжении веков.

Ключевые слова: Базар Кирмана, арка, декоративные композиции, крытый базар, четырехугольник.

UOT 7.07

*Rena Abdullayeva,
Dc. Sc. Art Study, professor*

*Nigar Akhundova,
Ph.D. Art Study
(Azerbaijan)
cult_rena@yahoo.com*

OEUVRE OF ARİF MELİKOV İN THE CONTEXT OF THE WORLD MUSIC CULTURE

Abstract. In this paper reviewed the composer Arif Melikov's creative heritage composed of nine symphonies, eight symphonic poems, ballets, suites, cantatas, romances, songs, instrumental works, and plays and movies. One of the main features of A. Melikov musical subjects is his theatricality and rather its choreography. The "Legend of Love" ballet has earned world-renown and has been staged in more than 60 world theaters. Particular attention was paid to the symphonic creativity to the composer's complex genre. The result is that symphonic thinking, special harmonious language, the ability to describe the folk song sources of the rhythmic structure, and most importantly, the ability to portray the music, the colorful musical character, melodicism put A. Melikov together with prominent representatives of contemporary world music culture. The composer's special attitude to mugham art is mentioned.

Key words: A. Melikov, symphonic thinking, ballet, mugham, music for plays and films.

Introduction. The modern world raises an infinite number of questions before the artist. How to realize yourself in the time stream? How to penetrate centuries in time, without losing the connection with the present day? How to merge into one the spiritual experience of world civilization and initial demands of genetic memory? How to determine what is good: implementation of his authority in the cause of civic duty or preservation of himself, his skill and inspiration?

Only a significant, outstanding personality can handle these issues, the personality perceiving himself by his talent not only in time, but above time,

for whom the future is as real as the present. Such an artist is the People's Artist, academician composer Arif Melikov.

The interpretation of the main material. The artistic heritage of the composer impresses by its scale and diversity. These are nine symphonies, eight symphonic poems, ballets, suites, cantatas, romances, songs, instrumental works, music for dramatic performances and movies.

No exaggeration to say that Arif Melikov's music that long ago striding over national boundaries, sounds today all over the world. Deeply modern both in spirit and by means of expression, it has never been aimed at solving immediate tasks, but addressed to the problems of Eternity, and, therefore, to many subsequent generations.

One of the main typical features of Arif Melikov's musical thematism of the early period is his original theatricality, moreover - choreography. Not casually that he is an author of such ballets as "The Legend of Love" (1961), "Stronger than Death" (1966), "Two on Earth" (1969), "Poem of Two Hearts" (1982), "Yusuf and Zuleikha" (1999). It is also not gratuitous that he has written wonderful music for drama theater and cinema. Thanks to the ballet "The Legend of Love", Arif Melikov's oeuvre gained world fame.

Performed for the first time at the St. Petersburg Opera and Ballet Theater, this masterpiece of the composer had started its triumphal march through the world stages and was shown, besides Baku, in Istanbul, Ankara, Cairo, Almaty, Tashkent, Moscow, Novosibirsk, Kiev, Prague, Sofia, Weimar, Dresden, Helsinki, New York, Philadelphia, Los Angeles, Skopje and many other cities of the world. The ballet was played on the stages of more than 60 theaters of the world. Through the music of A. Melikov, millions of people in the world got to know Azerbaijan and got acquainted with the culture of our country.

Exploring the work of then a young composer, who had gotten world fame, musicologists noted that "Melikov's music is temperamental and spontaneous. It has a lot of romance of young impulses that cannot leave the listener indifferent. It has a poetic angle, and intense passion, at times to an extreme. His melosis has its own "big breath" and exigent rhythmic structure, which vividly brings to mind the folk song sources" [4]. Nevertheless, a major feature of the composer's creativity works is "possessing mastery of a scenic musical characteristic, the ability to "draw" with music, always concrete, even in the most generalized designs" [3, p. 113]. "Melikov is an excellent melodist. His melo-

dies are expressive and plastic, they sound on a wide breath. It is a melody that determines a semantic charge, conveys an emotional content of one or another episode” [3, p. 114]. His special harmonic language must be noted as well.

However, Arif Melikov is the symphonic composer first of all. The symphony genre is one of the most difficult in the musical art. The composer’s most important creative achievements are accumulated in the symphony genre, as well as his philosophical reflections are concentrated there. The path from the First to the Ninth Symphony is a long way from the student debut to the top of professional excellence, from a simple mastery of the symphonic form to its complete obedience to the needs of expression of a great artistic individuality. Already in the first major symphonic works it is clearly felt the author’s aspiration for his own reading of well-established schemes, for subordination of the form to the substantive aspect of music. In Melikov’s symphonic works, the world is represented in complex spatio-temporal interlinkages. Modernity is highlighted by the past, and the past is correlated with the forward-looking spirit.

The first symphony of A. Melikov conquers by “sincerity of expression of feelings, thoughts, romantic flight” [2, p.133]. The second symphony dedicated to D. Shostakovich, had been first performed in Baku in 1967, and then sounded in Tbilisi, Moscow, Ankara, Tokyo, Warsaw, Prague. “The polar Third and Fourth symphonies reveal composer’s world of artistic imagery: the first is bright, cheerful, the second is dramatically-philosophical” [5]. Nevertheless, the Fourth, Fifth and Sixth symphonies are tied by a single ideological concept and constitute a triptych of one-part symphonies. In this, the Sixth Symphony is named by the composer “Contrasts”, and this title reflects the artistic tasks that he has set for himself: “Through a contrasting alternation, a comparison, to show a circle of the most important problems worrying humanity today” [5]. In this work, the improvisation is especially noticeable, which is the “result of the synthesis of mugham and modern-concert” beginning [5].

In general, it is necessary to note the special attitude of A. Melikov to the art of mugham. In his symphonies there is a number of themes inspired by mugham impulses. All of them are connected to the composer’s desire to expand the sphere of lyrical images by introducing the eastern attitude and world outlook in it. And it should be noted that Melikov manages to integrate all this into the European symphonic concept.

The Seventh and Eighth Symphonies “are addressed to the individual, to uncovering of its soul conflicts” [2, p.133]. The composer dedicated his Eighth Symphony to the memory of the outstanding politician the national leader of Azerbaijan Heydar Aliyev. And he brilliantly managed to express the historical scale of Heydar Aliyev’s personality by means of a musical language. Without a doubt, Arif Melikov is the greatest symphony composer of our times. And his creative works have been made an intrinsic part of the world musical culture.

The integration of A. Melikov’s works into the world cultural space is also the result of his creative collaboration with outstanding representatives of literature, music, theater, art, science from other countries. Everyone is well aware of the creative tandem of A. Melikov and Nazym Hikmet, resulting in not simply in creation of the ballet “Legend of Love”, but also in emergence of a qualitatively new synthetic artistic phenomenon. Though, much has been written on this.

But very few people know the history of creation of the Seventh Symphony. It is associated with the name of the distinguished son of the Turkic world Ihsan Dogramadzhi. Their acquaintance with A. Melikov took place in 1994, when Ihsan Dogramadzhi had arrived in Baku. According to the composer himself, “we talked very warmly, and he asked me to write a symphony. I immediately replied that I would dedicate this symphony only to him. Then I went to the Turkish city of Bilkent, where excellent conditions were created for me for work” [6]. In 11 months Ihsan Dogramaji built a beautiful concert palace - especially for the performance of this symphony. The painting “Almond Branch”, which the composer had done for I. Dogramaji, was exhibited in the hall during the premiere of the symphony, and then it decorated the office of the great pediatrician and philanthropist.

The composer’s thematic thinking incorporates all the richness of the modern musical practice - from the late romantics’ leitmotif technique to the serial thematism, from traditional forms of a melodic texture to creation of micro-polyphonic themes-complexes. But in his search of a new imaginary A. Melikov naturally addresses the sources of his memory. And not coincidentally that the true insides in this area are related particularly to the mugham art.

In the West, the composer’s musical sympathies are centred on the instrumental music of Bartók, Stravinsky, Shostakovich, Prokofiev, but of all the diversity of national traditions, the composer has a definite preference for the

mugham art. In the intersection of these two axes, the identity distinguishing the Melikov's musical thematism of the mature period is born.

Arif Melikov's creativity works and his multifaceted activities are highly appreciated by the state and society. He has been honored such high degrees as the People's Artist of the Azerbaijan SSR (1978) and the People's Artist of the USSR (1986), he has been awarded the State Prize of the Azerbaijan SSR (1986), decorated with the Order "Badge of Merit" (1971) and the highest awards of the Republic of Azerbaijan - the Order "İstıǵlal" (1998) and the Order "Heydar Aliyev" (2013). In 2014, he has been elected a full member of the National Academy of Sciences of Azerbaijan.

Conclusion. Arif Melikov is the composer whose works combine the commitment to the classical traditions with severe sense of modernity, respectful comprehension of the previous experience along with the desire and skills to move ahead swiftly. But like all authentic artists, he has a precious sense of proportion. His creative path is in leisurely and dignity manner, which protects him of many mistakes and accidents. His name rightly follows a long line of outstanding masters of contemporary culture. The composer himself once said: "I am skeptical that one can be taught to composer's skill." Perhaps he is right - it is a natural gift.

Yes, A. Melikov is an Azerbaijani composer, not only on the basis of his belonging to the nation, but first of all on the basis of his mindset, his cosmopolitanism, creative temperament, by the way how the impulses of the national tradition are proving themselves in each of his concepts. But his music has already become an integral part of the world music process and equally belongs to both national and European musical cultures.

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Rəna Abdullayeva, Nigar Axundova (Azərbaycan)

Arif Məlikovun yaradıcılığı dünya musiqi mədəniyyəti kontekstində

Məqalədə bəstəkar Arif Məlikovun doqquz simfoniya, səkkiz simfonik poema, baletlər, süitalar, kantatalar, romanslar, mahnılar, instrumental əsərlər, tamaşa və kinofilmlərə musiqilərdən ibarət olan yaradıcılıq irsi nəzərdən keçirilir. A.Məlikovun musiqi mövzularının əsas səciyyəvi cəhətlərindən biri onun teatrallığı, ondan daha çox xoreoqrafikliyidir. “Məhabbət əfsanəsi” baleti dünya şöhrəti qazanmış və dünyanın 60-dan artıq teatrında səhnəyə qoyulmuşdur. Bəstəkarın mürəkkəb janr olan simfonik yaradıcılığına xüsusi diqqət yetirilmişdir. Belə bir nəticə çıxarılır ki, simfonik təfəkkür, xüsusi ahəngdar dil, ritmik quruluşun xalq-mahnı mənbələrini xatırladan oynaqlığı və ən əsası isə musiqi ilə təsvir etmək bacarığı, rəngarəng musiqili səciyyəsi, ona xas olan melodizm A.Məlikovu müasir dünya musiqi mədəniyyətinin görkəmli nümayəndələri ilə bir cərgəyə qoyur. Bəstəkarın muğam sənətinə xüsusi münasibəti qeyd edilir.

Açar sözlər: A.Məlikov, simfonik təfəkkür, balet, muğam, tamaşa və kinofilmlərə musiqi.

Рена Абдуллаева, Нигяр Ахундова (Азербайджан)

Творчество Арифа Меликова в контексте мировой музыкальной культуры

В статье рассматривается творческое наследие композитора А.Меликова, включающее девять симфоний, восемь симфонических поэм, балеты, сюиты, кантаты, романсы, песни, инструментальные произведения, музыку к спектаклям и кинофильмам. Одной из главных типических черт музыкального тематизма А.Меликова является его театральность, более того – хореографичность. Балет «Легенда о любви» получил мировую известность и был поставлен на сценах более чем 60 театров мира. Особое внимание уделено симфоническому творчеству композитора.

тора – сложнейшему музыкальному жанру. Делается вывод о том, что симфоническое мышление, особый гармонический язык, прихотливость ритмической структуры, напоминающая о народно-песенных истоках и, главное, умение рисовать музыкой, создавать живописные музыкальные характеристики, присущий ему мелодизм ставят А.Меликова в ряд выдающихся представителей современной мировой музыкальной культуры. Отмечается особое отношение композитора к искусству мугама.

Ключевые слова: А.Меликов, симфоническое мышление, балет, мугам, музыка к спектаклям и кинофильмам.

UOT 781

Polina Dessiatnitchenko
PhD Ethnomusicology
(Canada)
e-mail: polina.dessiat@gmail.com

CREATIVITY AT THE EDGES OF THE MUGHAM MODEL: TERMS AND EXPERIENCES

Abstract. While doing fieldwork in Azerbaijan from 2014 for three consecutive years, taking lessons on the tar with masters of various lineages, I was struck by the vast body of local terminology that native musicians utilize when talking about *mugham* creativity. In addition to words that identify particular gestures and ways of structuring musical material, musicians articulate with passion, sophistication, and emphasis how they *experience* creativity. My goal in the present article is to undertake a phenomenological analysis of *mugham* creativity as a “lived experience” by exploring native terminology for creativity and performed musical structures. I will focus on the different types of creativity of tar performers (fretted, waisted lute), illustrated with musical examples taken from *mugham segah*. Using hermeneutic phenomenology of Paul Ricoeur, I argue that heightened creativity that leads to “new” music beyond the learned “model” is a result of musicians’ interpretation and imagination of meanings, expressed in the sung *ghazal* poetry.

Key words: Azerbaijani mugham, creativity, tar, segah, phenomenology.

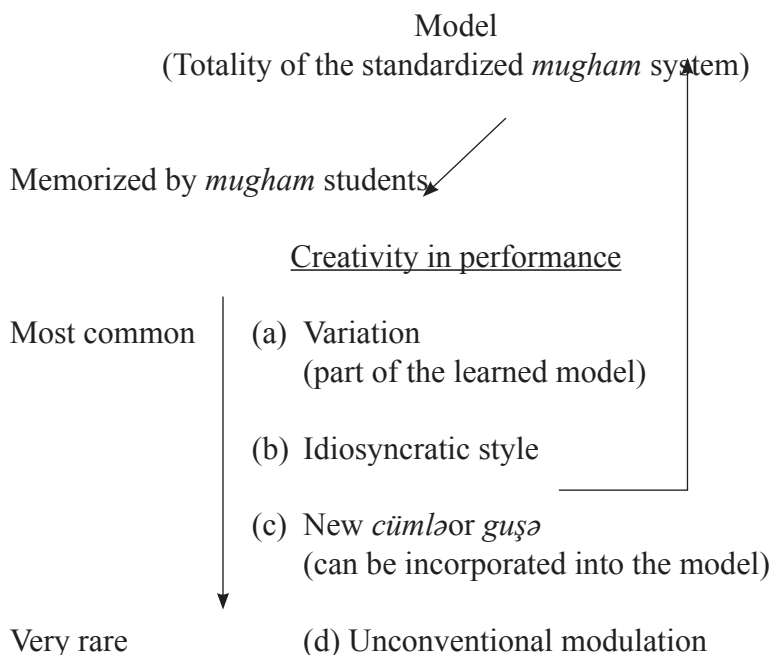
Introduction. While doing fieldwork in Azerbaijan from 2014 for three consecutive years, taking lessons on the tar with masters of various lineages, I was struck by the vast body of local terminology that native musicians utilize when talking about *mugham* creativity¹. In addition to words that identify particular gestures and ways of structuring musical material, musicians articulate with passion, sophistication, and emphasis how they *experience* creativity. My goal in the present work is to undertake a phenomenological analysis of *mugham* creativity as a “lived experience” by exploring native terminology

¹ In this article, I write Azerbaijani words and expressions using the Azerbaijani alphabet, with the exception of the words *mugham* (muğam) and *ghazal* (qəzəl) because of a previously-established English transliteration for these words with wide currency.

for creativity and performed musical structures. I will focus on the different types of creativity of *tar* performers (fretted, waisted lute), illustrated with musical examples taken from *mugham segah*. Using hermeneutic phenomenology of Paul Ricoeur (1991), I argue that heightened creativity that leads to “new” music beyond the learned “model” is a result of musicians’ interpretation and imagination of meanings, expressed in the sung ghazal poetry.

Creativity within and beyond the model. According to the native vocabulary and musical techniques of Azerbaijani musicians, creativity of *mugham* can be placed into the following categories: variation of musical material; idiosyncratic style of a musician; creation of entire musical sentences; and modulation (Dessiatnitchenko 2017). All four forms of creativity, except for the first one, here labelled as “variation”, are examples of music beyond the “canon” or “model” which is the standardized form that is learned and memorized by a student of *mugham*. Following Figure 1 below, which is a diagram that summarizes this scheme, I will discuss each form of creativity in separate sections.

Figure 1: Model and creativity of *mugham*



1. Variation

Variation of learned material is the overriding form of creativity in *mugham*, continuously employed in a performance. Short musical gestures, cadences, and whole musical sentences are spontaneously interchanged and slightly modified. Figure 1 shows notations of different variations employed for cadences in *mugham segah*.

Figure 2: Segahcadences

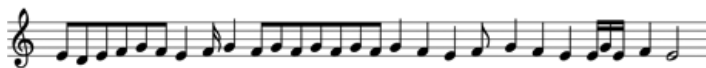
Version 1:



Version 2:



Version 3



Version 4



Students of *mugham* allocate much time and effort to learning the repertoire of this modal system, memorizing the same *mugham* cyclical form such as *segah* in various versions belonging to different teachers and lineages, tête-à-tête and from recordings. After many different versions are internalized, a musician automatically engages in a kind of creativity when he or she spontaneously chooses gestures and phrases from the vast body of the learned material; creativity comparable to what has been identified as “controlled variation” by Laudan Nooshin (2015, 115), “formulaic variation” by Thomas

Turino (2009, 105) or “strategic” creativity by Jean During (1987, 23). As with other forms of creativity, variation is not explicitly taught. Perhaps, as Nooshin suggests, the learned system already contains within it the seeds for inventive variation: through learning the *radif*“students internalize both specific material (motifs or melodies, for instance) and, crucially, compositional principles or techniques for developing that material” (Nooshin 2015, 125). While not taught, creativity of this type is expected from a mature musician. When it comes to variation among cadences, for example, those performers who repeat the same cadential material from one performance to the next are viewed as unskilled. When I asked one of my teachers Eldar Miriyev² about alteration of cadences, he said “Yes, this is how it is demanded! You must not repeat things. This means you do not have enough knowledge!” (Eldar Miriyev, interview, June 8, 2015).

The technique of variation is so ingrained in the process of performing *mugham* that there is no separate word for it as a musical manifestation, however, there is a term for its experience – *mugham təfəkkürüor* “*mugham* thinking.” Musicians describe this type of creativity as having the experience of conscious manipulation of musical material, or an activity of the “mind.”

Talking about “*mugham* thinking”, many *tar* musicians stress that there are also instances when this process leads to “new” music, experienced via intuition (vs. the mind) as an “explosion of thinking”, “explosion of imagination”, and “revelation.” One of my teachers explained this dynamic in the following manner:

In *mugham* there is the canon [model], and within its limits there is something like variation. While one is playing the canon, an explosion could happen due to enthusiasm, and then intuition is in charge. After, the musician comes back to the canon and it is the mind which is in charge.... At first a person studies *mugham* for many years, 20 or 25 years. In the context of performing...he gets his own insights. Where do they come from? For example, he may have studied with different teachers, here and there, and suddenly within the limits of this, a musical sentence is created out of nowhere! This is a momentous explosion. There are instances of creativity beyond the model, and this is not at all like variation. Suddenly, there is an explosion outside and beyond the boundaries. This is an explosion of thinking! ...But all that has been learned before helps the musician, and something new then can be created (Vugar Rzayev, interview, October 16, 2015).

² In accordance with the ethical standards of research, the identity of individual interlocutors is disguised when I recount discussions with them and quote them. Only in the case that musicians requested that their identity is not hidden, I mention them by their real name.

What is clear from the musician's explanation is that variation is considered to be an activity within the model but one that leads to moments of "new" music beyond the model. These spontaneous discoveries take the form of an idiosyncratic style, entire musical sentences, and modulation. The terminology of mugham musicians reveals an obvious line that separates variation as a form of creativity within the model from other types of creativity beyond the model. Not only are there different verbal expressions for the musical manifestations of the various creativity types, but there is also a completely different way of talking about the *experience* of creativity within versus beyond the model.

2. Idiosyncratic style

For every *mugham* musician, creating a unique and recognizable style of performance is of utmost importance. Whilst one's style is almost always deeply rooted in the style of one's teachers and main lineage, the addition of something personal is regarded with much more reverence than an austere commitment to past conventions. In addition, an individual mode of performance is one's understanding and interpretation of the existing tradition: a one-of-a-kind contribution to the model. While performing, musicians use these idiosyncratic styles to continuously re-create musical material.

A unique manner of performance is referred to with the following terms: *barmaq* (finger), *yol* (path), *ləhcə* (accent, for singers), and *nəfəs* (breath, for singers). For example, when there is a particular musical gesture played idiosyncratically on the *tar*, it is referred to as the specific performer's *barmaq* (finger) and instrumentalist's name precedes the word *barmaq*, forming a possessive case.

One's *barmaq* forms based on one's own way of using various techniques and miniscule decorations, referred to as *xırdalıq* (decorative gestures). In other words, the aspects that shape one's style are essentially ornamentations of the basic model. However, these are not to be perceived as mere embellishments that are insignificant extra additions to the model. On the contrary, the specificities and details of one's unique style are considered by musicians to be more important than the model itself. In fact, ornament is a vital feature in Iranian classical music (Caron and Safvate 1966; Yarshater 1974) that is closely linked to Azerbaijani *mugham*, both historically and structurally.

Yarshater explains that in Iranian *radif* the musical phrases “...are not exactly melodies, but rather melodic materials, bare skeletons and frameworks, which only through ornaments blossom out as attractive and moving melodies” (Yarshater 1974, 75).

Figure 3 and Figure 4 below feature notations of the first sentence of *segah-taught* as part of the systematized model, followed by the form it takes on the *tar* played by Ramiz Guliyev, a renowned virtuoso known for his unique manner of performance. I divided the sentence into separate parts in order to show more clearly how the model is elaborated by an individual musician.

Figure 3: First sentence of mugham segah-taught as the bare model to a tar student³

A.



B.



C.



D.



³ Notwithstanding the process of Westernization of mugham and accompanying temperament of instruments in the Soviet era, few microtonal frets have been retained on tar. Today, musicians debate the use of microtonal frets and many add extra frets to their tars as they seek to recover the “pure” mugham (Dessiatnitchenko 2017). In this article, I show the most common manner of performance, which includes using a microtone between B and C as indicated in these notations. However, other versions with additional frets and tones exist among musicians.

**Figure 4: First sentence of seğah performed
by Ramiz Guliyev on the tar**

A.



B.



C.



D.



Figures 3 and 4 show how the *barmaq* of Ramiz Guliyev is an elaboration of the model using his idiosyncratic plectrum gestures and fast virtuosic passages. His version takes twice as much time to perform and is peppered with numerous dramatic silences and the employment of *xun* (sorrow) when the *tar* is shaken in various ways to create an echo effect. While notations in Figures 3 and 4 do not capture all the details, they do reflect to an extent the specificity of this musician's style.

I had a chance to take lessons with Ramiz Guliyev and interview him about his *barmaq*. Speaking about how his particular way of playing *mugham* originated, he emphasized spontaneity and “a new spiritual inner world and spiritual feeling” that “filled” him as a result of his “discovery” of his own *barmaq* (Ramiz Guliyev, interview, December 19, 2014). Another master with whom I took *tar* lessons talked about his *barmaq* such:

Through *mugham*, each performer must show his or her own heart. This cannot be taught. I do not play the paths of my teachers; I have my idiosyncratic style, my own plectrum method. My style formed as I just played by myself. I learned the entire *mugham* repertoire, and I was only 22 when it first began to form [performs with much emotional intensity]. This is my own *barmaq*, these are my own melismas! I don't know how, I just play with my heart, I play from my self [*Mən ürəyimlə çalırım, özumdən çalırım*] (Farhat Ahmedov, interview, December 7, 2015).

In contrast to discussions about variation as a form of creativity, the musicians' reflections on their individual performance styles reference the ineffable, including spirituality and the Divine, said to be implicated in the experience. It seems that there are possibilities beyond the learned model that become instances of inexplicable musical insight with this form of creativity.

3. Creation of new sentences

The words *barmaq*, *yol*, *nəfəs*, *ləhcə*, and *xırdalıq* are related to the creation of musical units of different size and complexity: *guşə* and *cümlə*. *Cümlə* are shorter phrases that are inextricable from the section of a *mugham* in which they are played and are approximately one musical sentence in length. Musicians also come up with complete and separable *guşə*, referred to as “philosophical ideas” (*fəlsəfi fikir*). These are more sophisticated in structure than *cümlə*, often consisting of two sentences that are symmetrical and complementary. *Guşə*, unlike *cümlə*, are analogous to poetical two-line units of a *ghazal* and often have their own names. The invention of new musical sen-

tencesin the form of *guşə* is a highly esteemed form of creativity, as exemplified in this interview with one of my teachers:

Arif Mutallibov: within the frames of *mugham*, whole new sentences can be created. I once came up with a sentence in *şur*, and when I played it for my teacher Server Ibrahimov, he began to cry. He said: “this is not mine, it is yours.” And he cried.

Author: why did he cry?

AM: I think from happiness – that there is a student he leaves behind who can create *mugham*.

Author: this was a *guşə*?

AM: yes, but smaller *cümlə* can also be created like that.

A: I remember that when you were teaching me *şur*, you didn’t play for me this *guşə* that is your own. You said it was more like your secret...

AM: well yes, maybe at a concert I will use it myself. It must be heard from me.

A: so you remember it always?

AM: yes (Arif Mutallibov, interview, December 4, 2015).

There are two main ways that *cümlə* and *guşə* can be created. First, the sentences are created through *gəzişmə* (walking) using one’s idiosyncratic style. *Gəzişmə* is a particular technique that is played while freely covering the steps of a relevant mode section, wherein each tone is decorated with the same miniscule pattern. Second, musicians specifically reference sung *ghazal* poetry as the main catalyst for the creation of both *cümlə* and *guşə*. In this case, *tar* players can perform musical sentences that are a close imitation of the singing or invent sentences that are dissimilar from the singer’s melodies, but are said to be produced by the inspiration from the *ghazal* meanings. One master explained:

Sometimes when I hear the *mugham* singer’s words, I play and I cry along with him! This is from pride! Look at how beautiful these words are! I forget about my playing, I am just playing. And then afterwards when I listen to what I have played, I realize that this was influenced by the words being sung, it was because of the words (Manaf Madatov, interview, December 7, 2015).

Some musicians also emphasized *əruz* poetical metres⁴ as a source for instrumentalist's creativity. However, it was never made explicit how this occurs, and when asked, musicians proclaimed that the poetical metres are felt and intuited. Therefore, it seems that sensing *əruz*, and not necessarily knowing it, is responsible for this kind of creativity. For example, discussing *əruz*, I heard the following remark:

I listen to different poetical metres [bəhr] of ghazals and this goes inside me and then I speak with my fingers what it all means. I also accentuate particular notes that are sung. I feel the rhythmic metres of a ghazal and I use it. I try to go into this rhythm and then play like that to influence the audience (Farhat Ahmedov, interview, December 7, 2015).

Figure 5 below presents a notation of *segah*, performed by the renowned *mugham* singer Hajibaba Huseynov with accompaniment on the *tar* by Habib Bayramov. Here, the way in which the instrumentalist imitates the singing is evident. In some instances, the musical fragments of the tar player follow the metrical patterns of the sung texts (highlighted in the figure).

Figure 5: Hajibaba Huseynov accompanied by Habib Bayramov on the tar perform *segah mugham* (recording provided from a private collection of a *mugham* master)

Voice

Sev-gi - lim Sev-gi - lim eşqol-ma-sa varlıq bü - tün əf-sənə-dir

Tar

L S L LS L

Eşq(i) dən məhrum o - lan - in - san lı-ğa bi-gənə-dir

L S L

⁴ *Əruz* is a system of prosody based on the Arabic language that was created in 767 by philologist Al-Khalil ibn Ahmad al-Farahidi (d.786). The laws of *əruz* spread throughout the regions of the Islamic East, becoming the framework for *ghazal* poetry in Arabic, Persian, and Turkic languages. The system consists of different metres, each being a pattern of long and short syllables; a structure that repeats and governs every line in a poem.

Sev-gi - dir yal-nuz mə - həb - bət-dir

Sev-gi-dir yalnız mə - həbbətdir hə - ya-tın cöv - hə - ri

Bir kö-nül ki eşq zövqün duy - ma - sa qəm - xanədi

As demonstrated in Figure 6, the *tar* player follows the *mugham* singer and repeats the melodic outlines in small fragments. Through this kind of imitation, more extensive *cümlə* and *guşə* are created as the momentum of creativity builds throughout the performance.

Numerous *mugham* musicians talk about the experience of *vəhy* when asked about the creation of new *cümlə* or *guşə*. *Vəhy* translates from Azerbaijani to “revelation”, and more frequently it is used as a phrase “*vəhy gəlib*”, meaning “the coming of revelation.”⁵ This expression is analogous to *təfəkkür partlayışı* and *təxəyyül partlayışı* because it refers to extreme and momentous creativity that causes “new” music. Musicians stress the spontaneous and intuitive characteristic of this form of creativity and some mention the involvement of the Divine during these instances of “new” music.

⁵ However, I have also heard discontent from some musicians about using the term *vəhy* because this state, according to them, is only given to Prophets when they receive messages from the Divine. Instead, they assert that more suitable terms are *ilham* and *təb* (both mean inspiration), and the involvement of the Divine is still a factor.

4. Unconventional modulation

Modulation is essential to *mugham*. Much the same as invention of an idiosyncratic style, or *cümlə* and *guşə*, modulation that is not part of the model represents music that is “new.” While canonized *mugham dəstgah* does feature modulation, these transitions are standardized and are learned by all, therefore not falling into the category of the kind of creativity we are discussing.

Historical records show that in pre-Soviet times, modulation was the main stunt of any performance. There is archival data that shows how *mugham* parts were strung together in imaginative ways. It seems as if the possibilities to modulate from one mode to another were nearly infinite! Spontaneous transitions between modes still take place in today’s performances, albeit infrequently because the required sophisticated level of *mugham* knowledge has been partly lost due to institutionalization and canonization of *mugham* in Soviet Azerbaijan. This is why unusual modulation is regarded with much reverence and value. Studies into cognate musical systems such as the Iranian *radif* also reveal that *morakkab-khanior morakkab-navazi* – which is modulation between different *dəstgah* through shared *guşə* – is the most advanced level of creativity, rarely heard today (Caron and Safvate 1966, 128).

Two indigenous Azerbaijani terms for modulation are *keçid* (passageway) and *intiqa* (change). One master defended the use of the “correct” term *intiqa* for modulation:

This is a completely different thing [from improvisation]. It is called *intiqa* but some musicians say modulation if they do not know the correct word. It means change: switching from one mode to another. There are such *guşə* which help to modulate. And this modulation has a name based on these *guşə*. (Vugar Rzayev, interview, October 16, 2015).

When discussing the experience entailed in this form of creativity with the masters, I encountered references made to the meanings of poetry yet again.

Author: a modulation can be performed via a certain note?

Eldar Miriyev: yes, through a certain note.

A: who usually leads such modulations?

EM: if the *mugham* singer is experienced, he or she can. ... this singer I performed with [at one concert where I, the author, was present] can lead such things. He knows *əruz*.

A: is *aruz* important for such modulation?

EM: well, he can get the meaning of the words across clearly because he knows *aruz*.

A: and why is that important?

EM: one must know what one is singing about (Eldar Miriyev, interview, June 8, 2015).

Accurate *aruz* patterns bring clarity to the sung words and therefore the presentation of the meanings is enhanced. This effect could potentially lead to a state of inspiration that in turn fires up one's imagination towards unprecedented modulatory links.

Conclusions: texts and experiences of *mugham* creativity. When *mugham* is approached with an analysis of native vocabulary and associated musical examples, important aspects of creativity come to the surface. First, there is a clear distinction between creativity within the standardized model and “new” music beyond the model. Heightened creativity manifested through (a) unique styles, (b) creation of new sentences, and (c) unconventional modulation is not only identified with a distinct vocabulary for the performance techniques, but is also discussed with separate terms for its experience such as “revelation”, “explosion of imagination”, and “explosion of thinking.”

Second, “new” music is most often linked to inspiration that arises from the meanings conveyed in *mugham*. Conversations with musicians about each kind of creativity revolved around *ghazal* texts and, more specifically, the influence of sung words on creative engagement with the musical material. According to the masters, even simple variation of the *mugham* repertoire – in itself a form of creativity within the model, identified as “*mugham* thinking” – can happen after one is sufficiently familiar with the spiritual and philosophical meanings that are linked to *mugham*. Thus, the ability to play all the *mughams* does not suffice; a musician should explore other related fields of knowledge, including *ghazal* terminology and structure, the system of prosodical metres, and Islam and its mystical branches. In other words, to achieve heightened creativity, one must acquire a wealth of meanings that the music expresses in addition to learning the *mugham* model.

The sung poetry of *mugham* is a pertinent example of what Paul Ricoeur designates as equivocal symbols with multiple layers of meanings (versus

univocal symbols with a single meaning). *Ghazal* poetry is a “plotless form, which characterizes, first of all, an internal state, but not external action” (Sultanova 2011, 48). There are two semantic poles: you “Beloved/God” and I or the protagonist who is undergoing the state of yearning. The pain of separation from the Divine and the desire for union are the main themes explored in *ghazal* couplets. The poetry is abundant in rich allegories, provocative metaphors, and profound references to stories of the Muslim world, as well as to the sacred texts and lives of the Prophets. To the uninitiated, *ghazal* may be interpreted as declarations of human love. However, the underlying meaning is often about love for the Divine.

Hermeneutics as “the system by which the deeper significance is revealed beneath the manifest content” (Palmer 1969, 44) is at the core of *mugham* creativity. Creativity then is the being that is submerged in interpretation and imagination of *mugham* meanings while actively structuring the world of *mugham* during a performance. Importantly, this signifies a process when meanings are in flux and the interpretive activity is more of a journey rather than a suspended and transfixed state.

The temporality of *mugham* creativity is therefore comprised of the processes of imagination and interpretation. These are definitive of the temporality of performance because they create a chain wherein imagination/interpretation and experience continuously propel one another in a never-ending cycle. Vincent Crapanzano writes about the chain of interpretation and experience related to the “hinterland” or the unreachable Beyond – such as future, past, ecstasy, memory: “...once the hinterland, once possibility, is articulated, it is somehow fixed and constraining, determining further possibilities: the newly displaced hinterland” (Crapanzano 2004, 23). Similarly, there is a recursive relationship between experience and meanings throughout a performance of *mugham*: musicians are left with possibility for endless interpretation, when subjective experience continuously reaches past symbols which are trying to capture it. My interlocutors talked about “travelling” through a *mugham dastgah*, comparing the journey to a dive to the bottom of an ocean because it involves this process of continuous engagement with meanings that opens further possibilities for experience.

The possibilities for experience triggered through imagination and interpretation are multiplied when it comes to musical expression that can convey past discursive symbols. While the link to *ghazal* poetry seems to be at the core of the

facets that comprise creativity, musical expression is also a way beyond these meanings. In other words, sung texts trigger and facilitate creativity and simultaneously allow music to surpass discursive representation. This is why Ricoeur opposes the view that language should close on itself. Discourse exists to bring into language an experience, a way of being-in-the-world which precedes it (Ricoeur 1991, 19). Thus, while heightened creativity in its various forms depends on the *ghazal* texts and the meanings that are brought forth in a performance, it seems that the experiences of musicians surpass these meanings.

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Polina Desyatniçenko (Kanada)

Muğam modeli xaricində yaradıcılıq: terminlər və duyğular

Beş il ərzində Azərbaycanda aparılmış elmi-tədqiqat işinin gedişində müxtəlif muğam məktəblərinin öyrənilməsi zamanı musiqi terminologiyasının muğamda kreaktivliklə əlaqədar olan çoxcəhətliliyi aşkar edilmişdir. Poeziyanın musiqi materialının (kompozisiyanın texnikasının) müəyyən jest və quruluş üsulları ilə müşayiət olunan sözlərinə əlavə olaraq ifa zamanı musiqiçilər tərəfindən onların duyğularını əks etdirən xüsusi ifadələrdən də istifadə edilir. Bu məqalənin məqsədi muğam sənətinin tar ifaçılarının yaradıcılıq yanaşmasının müxtəlif növlərinə əsaslanmış fenomenoloji təhlilidir ki, bu da seğah muğamının musiqi nümunələrində təcəssümünü tapır. Pol Rikyurun hermenevtik fenomenologiyasından istifadə edən müəllif belə bir nəticəyə gəlmişdir ki, “model” xaricində “yeni” musiqinin yaranmasına gətirib çıxaran yüksəldilmiş kreativlik ifa olunan qəzəllərin poeziyasında ifadə edilən mənaların təfsirinin nəticəsidir.

Açar sözlər: Azərbaycan muğamı, yaradıcılıq, tar, seğah, fenomenologiya.

Полина Десятниченко (Канада)

Творчество за пределами мугамной модели: термины и ощущения

В ходе пятилетнего периода научно-исследовательской работы в Азербайджане, при изучении разных школ мугама, было выявлено многообразие музыкальной терминологии связанной с креативностью в мугаме. В дополнение к словам поэзии, сопровождаемым определенными жестами и способами построения музыкального материала (техникой композиции), музыкантами используются специальные выражения, которые передают их ощущения во время выступления. Целью этой статьи является феноменологический анализ искусства мугама, основанный на различных видах творческого подхода исполнителей тара, иллюстрированных музыкальными примерами из мугама сегах. Используя герменевтическую феноменологию Поля Рикёра, автор пришел к выводу, что повышенная креативность, приводящая к появлению «новой» музыки за пределами «модели», является результатом интерпретации смыслов, выраженных в поэзии исполняемых газелей.

Ключевые слова: азербайджанский мугам, творчество, тар, сегах, феноменология.

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