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mONUmENT aL SCULPTUrAL ar T OF CaUCaSIaN aLbaNia

abstract. The paper is devoted to the appearance and progress of monumental sculpture in Caucasian Albania. The emergence of monumental sculptures of Albania happens on the period of the early Middle Ages (IV-VIII centuries). Memorial monuments of sculpture were mainly set up over the graves. There are sculptural monuments that played the role of religious idols. The monumental memorials of Caucasian Albania are mostly made of stone. The memorials are made in a conventionally stylistic manner and do not have certain portrait features. There is a certain canonization of these monuments. Distribution of monumental sculptural memorials of Caucasian Albania is connected with the “worshiping fathers” and the “worshiping ancestors” among the Turkic tribes inhabiting the territory of Caucasian Albania.

Key words: Caucasian Albania, monumental sculpture, nomads, Türks, memorials, Turkic Balbal, Stone statue

Introduction. Archeological material and samples of material culture, compiled last years gives opportunity to declare that in Caucasian Albania plastic art existed in most ancient time and developed in medieval period [5, p. 61].

After Bronze age the next rise of monumental sculptural art coincide with Iron age, to be more exact, with Scythian period of in history of historical Azerbaijan. (VIII–VII centuries b.c.). Settling of Scythian tribes in territory between Kura and Araxes rivers in that epoch was marked by “father of history” Herodotus, who called this territory Scythia.

The monuments and statues of that period are characterized by better working out of forms and details. In those statues concrete anthropological

features are seen more apparently. Totemic columnar cult statues of Bronze epoch gradually transform into heroized fathers of clan and tribe.

The interpretation of the main material. The Hun culture, followed after Scythian one (III–VII millennium b.c.) also left it's own mark in history of Azerbaijan. In that period here a great number of stone monumental statues were set in steppes to the north of Araxes. It wasn't accidental event. It's commonly known, that in III–VII centuries in Azerbaijan territory many important historical events took place. Later, those events played particular role in Azerbaijan history. That historical period was connected with presence of Hun, then Oghuz tribes in Azerbaijan. Oghuz tribes played decisive role in formation of ethnic constitution of Azerbaijani people.

The ritual, connected with setting of statues in Azerbaijan territory is described circumstantially in works of Armenian, Georgian, Arabic (Arabian) authors, lived in VII–XI c. Albanian historian Movsēs Daxurançi in his famous work “The History of Caucasian Albanians” emphasized the role and importance of those stone figures, erected in honor of most powerful warriors and commanders.

In works of Movsēs Daxurançi we can find very interesting description of funeral ritual, in honor of which statues were set. Those ceremonies were performed with special gravity. Here the dead wasn't wailed only, in those ceremonies the acts were put on. In those acts the battles, in which deceased took part were performed, the guest danced and song. All those acts had to bring to mind the life and heroism of deceased brave warrior. Afterwards the stone statues, erected in honor of hero transformed into places of pilgrimage. The people took those places with respect and sympathy, protected them. Movsēs Daxurançi wrote: “If somebody wanted to touch them or dishallow the sanctuary, will fall under the anger of God Tengri-khan himself” [16, p. 36].

The real prosperity of monumental stone sculpture coincide with Albanian period of Azerbaijan history. The analyses of great number of such statues let speak out the firm belief in succession of Albanian statues, because in them typological features of Scythian and Hun epoch are seen clearly. These sculptures are preserved well relatively, so this peculiarity gives opportunity to carry out artistic-semantic analyses of plastic mind of pagan statues culture bearers.

The most part of those statues were found in villages Shafibeyli, Mollalar (Ağdam region), Seyidsulan, Janyatag (Tərter region), Şatırlı

(Barda region), Khynysly (Shamakhi region), Dubendi (Absheron) and many others. The middle size of these idols is 1,5 m, but some of them can be up to 3 meters.

Sculptural art of ancient Albania was more abstract, their anthropomorphic aspect is presented weaker, ethnic features and portrait peculiarities are out thoroughly. From iconographic position these statues are menhirs of stele form, the human forms on face side are marked hardly. The sidepiece and the hinder part of statues aren't worked up and saved their stele form.

Generally the greater part of figures picture the men in prayerful pose, with arms across on the chest. All figures have threefold structure. In such structure the head, body frame, and bottom are divided by horizontal groove line. The statues were buried waist-deep and visually were praying figures, ingrown in ground.

Active plastic tracing of sculpture front part and it's full absence in back and posterior part of stele proves that statue wasn't come round while cult rituals.

Typological analyses of all monumental sculpture of ancient Albania demonstrated two main iconographical canons, basing on which all Albanian statues are performed. The first kind of statues was widely spread in present territory of Terter region of Azerbaijan (village Seyidsulan). It's also characterized by more realistic picturing. In these statues the eyes and eyebrow ridges are marked deeply, but the form of nose is hardly defined.

The second iconographic kind is more characteristic for present Agdam region of Azerbaijan. In these statues the bottom and middle part are similar to statues found in Terter. In the same time the faces of figures are presented abstractly, only the nose is marked by small channel of V-form and the jaws are pictured very conditionally. In similar statues, found in Barda region (village Shatirli) the jaws aren't worked out at all.

Both kinds of Albanian statues were created in the same historical period by representatives of both "schools". The making of such statues began just about the end of III c. C.E. and continued up to Arabian conquest of Albania and spreading of Islam here. Later, Islam religion proclaimed war to those statues.

Albanian statues are included in group of synchronical and polytypical stone statues of Eurasian steppes. These steppe statues are denoted in science by conditional name "stone babes" (peasants wives) or "Polovs babes" (peasants wives).

The position, importance and role of these monumental stone idols in pagan cults of ancient Albanian tribes can be reconstructed basing on general Turkic mythology. That mythology unfold main features of spiritual and cult life of those statues authors.

Albanian statues pictured the praying men, some of them have a ceremonial bowl in hands. From this position the testimony of William of Rubruck (Guillaume de Rubrouck) is quite characteristic one. Rubrouck left the description of different funeral rituals of steppe dwellers. “Comans poured big hill above the dead and erect the statue , facing to East and holding the bowl in front of belly-button” [6, p. 63].

Great Azerbaijani poet Nizami also pointed out, that Cumans erected stone statues and worshiped them. The analyses of numerous sources and stone statues themselves let come to conclusion, that Albanian memorials initially were created as cultic ones.

From this point of view the statues, discovered in Shamakhi region are also of great interest. The statue, found in Khynysly in 1946 is particularly remarcable. The statue is made from local limestone. There isn't head, but upper and lower extremety are preserved well. The left hand is pressed to right bosom, the right hand is took down and is pressed to left back.

On left hand of statue the six-pointed star- hexagram is pictured. According to well-known specialist of Albanian art N.Rzayev's mind that hexagram is tribal sign of deceased headman of tribe [20, p. 180]. As for name of tribe, it was connected with Sun. That's why, N.Rzayev considered that figurine as the image of “Six oguzes” tribe chieftain.

The statue was found occasionally, while ploughing. N.Rzayev thinks, that the statue was set on the grave of “Six oguzes” tribe headman. The discovering of another similar statue (height-q,35 sm) without upper half in 1959 in the same place proves, that such samples of plastic art were connected with ancient traditions.

This guess was confirmed by results of archeological excavations carried out by D.A. Khalilov in 1960, when two statues without head were discovered. Those statues were flattened in V–VI c. and were used while constructing of burial covering of “stone box” type, alike the other statue, found in Khynysly [22,p. 17].

According D. Khalilov's definition, Khynysly kind of statues was widely spread earlier than III–IV centuries. Such artistic-plastic tradition of statues producing was formed in I millenium b.c. and later stopped due to spreading

of Zoroastrizm and Christianity in Azerbaijan since IV c. At the same time in regions, far from cultural centres of Caucasian Albania the traditions of plastic art remained unchanged for a long time. This idea is proved by finding of more ancient stone reliefs, in which ancient sculptural traditions were continued.

Khinisli memorials of plastic art are characterized by massiveness and density of figures, detailed working of body parts is out in them. As a matter of fact, the figures were carved from big, complete stone slab.

All these statues can be characterized by very limited power of execution. The pelvic part was made very rudely, primitively, that's why the first statue, found in Khynysly was identified as female one by mistake. In the same time in that artifact special attention was paid to working of hands.

Another statue made at the end of I millennium b. c. and beginning of I millennium E.C. was found in village Dagkolani of Shamakhi region. That figure of shaven-headed man is carved from completed limestone. This artifact is marked by weak detailed elaboration, that is why the eyes are deepened, the ears are carved accurately, but placed higher, the nose is knocked off later, mouth, beard and flap of clothes are accentuated in relief.

On the back of statue vertical deepened line is denoted. Four-cornered protuberant lump on the top of back to our mind means the plait of hair, got down on shoulders.

The proportions of Dagkolani statue are inadequate: shaven head and big shoulders are of lengthened size, but hands are thinned. The shoulders are non-uniform, the neck isn't worked up. This figurine found in Shamakhi region is the first one with saved head. So, it can demonstrate the method of Khynysly statues production. The standard position of hands gives opportunity to unify all figurines of Shamakhi region in the same one group.

The discovery of new samples of Shamakhi statues confirms their wide spread in this territory on basis of local ceremonial traditions. In south-west suburb of village Chiragli of Shamakhi region in old cemetery very interesting stone figures were found. To D. Khalilov's mind, these grave statues are memorial ones and scientist dated them from the end of I millennium b. c. [23, p. 23].

By their graphic motifs and performing manner they are similar to statues of Shamakhi region. Both groups of statues were products of polytheistic religion and were worshipped by our ancestors not as plastic images of deities. More likely, plastic images of deities acted as heroized images of ancestors-guardian of family or tribe.

May be they were created on basis of ideology of military-slaveholding aristocracy of tribes, settled in Shamakhi region in first centuries EC. That ideology was based on popularization and propaganda of brave and noble warriors of nomadic tribes. While picturing those idols ancient sculptors by means of different accessories stressed their celestial force.

As for Shamakhi statues, here commanding pose is out. We can suppose, that such grave figures were embodiment, the plastic images of dead warriors, who were brave and noble. May be, alike eastern Turks on grave of nomadic warrior unpolished stones – balbals – were erected in accordance with enemies, killed by deceased warrior. So, the won enemies in post-existence were condemned to serve their lord.

Except mentioned balbals, on graves of eastern Turks the stone figures, embodied plastic image of deceased were set. These “stone figures, set by ancient Turks were connected with commemorative ritual and pictured heir dead heroes. The stone image of dead in ancient Turks were intended to replace dead in his own funeral, i.e. that image had to be “container” for one of deceased’s souls, took part in funeral feast.

The ritual of setting stone figures on graves in VII-IX centuries was spread widely by eastern Turks all over Central Asia. The number of stone anthropomorphic statues, marked in zone Giaour gala (in Agdam and neighboring Terter region) may be up to ten.

All of them are made with firm-solid local limestone and differ by their sizes (height from 0,9 m. to 3 m.) According to all available information the balbals, found in Azerbaijan are included in group of similar memorials, well-known also in south of Russia and Siberia. I.e. all studied statues are grave tombs of ancient Turks, which were ancestors of Azerbaijanis.

Taking into account stylistic peculiarities of these statues, we can suppose, that all of them were created later than statues in Shamakhi region and can be dated IV–VII centuries EC. As for stones-balbals, such memorials in Azerbaijan territory are found in main part in Shirvan, Karabakh and Mugan zones. Stones-balbals as images of enemies, naturally caused the feeling of contempt and revenge in local habitants soul. That’s why, “they were either destroyed or were buried in ground”. To A.D. Grach’s mind the creation of balbals marked the decline of ancient ritual of human sacrifice, it’s last phase.

In Caucasian Albania except mentioned memorial sculptural statues stone anthropomorphic figures of cult character were created also. E.g. in village Garibli (Tovuz region) woman figure (height 83 sm.) was found. It consists of

three parts- head, body, and leg (20 sm.) The head of elongated form is carved on roughly worked neck, the face is marked by sharp horizontal features of mouth and brows. They form a contrast to nose of rectangular form and sharply emphasized ears in form of relief round. The smooth ellipsoidal face is animated by deepened eye holes. Neither armless body nor legs are worked in details. That's why the head of figure is emphasized particularly. Conical form of head embodies the portrait of ancient human. As a result of ancient ritual the head of women got lengthened form, it was tribal sign.

The ritual of deformation was spread widely in Caucasian Albania in I–VII centuries and went under name of Huns. Taking into account the fact of Huns presence in Albania in I-IV centuries and Christianization of Albans in IV century the statue, found in Qaribli can be dated up to I–IV c. On one of side backs in statue the sign of fertility and reproduction in form of rhombuses chain is marked.

May be the statue is plastic image of fertility and reproduction goddess of some tribe of Hun genesis. It's miniature size testify that it was intended for storage and worship and could be kept both in house interior or in temple. It's possible, that this statue was kept in pagan temple- sanctuary, which was attended by childless people or those, who suffered by dry.

The idea of impregnation and reproduction deity worship is confirmed by petroglyphs in Gobustan (Jingir-dag, the rock №.1.3) and by carved pictures of sexual relations, pictured on vase, found in Mingachevir (I century b.c.- I century E.C.). The typological identity of human pictures on that dishes and some other statues let float an idea about genetic relationship of formal-plastic methods of human pictures and sculptures. It's also known, that ancient Turkic tribes in Azerbaijan worshipped the “goddess of wedding”.

The small head, made of sunstone (I–II centuries) found in Mingachevir is also of great interest. This small head is good sample of sculptural portrait art of ancient Azerbaijan. Individual features of ancient human are embodied in sunstone with realistic mastership.

The stone sculpture was used also in synthetic way in architectural memorials of Caucasian Albania and especially in defensive constructions of Derbent, built in VI century. Arabic historians at the beginning of X century, while speaking about Derbent wall, mentioned the pictures of different animals on it.

Bronze figurine of lion, found in village Buradika of Masalli region of Azerbaijan is also one of earlier lion figures samples. The head of that figure

is decorated by sun-disc. This figurine is related to the period of Zoroastrian cult in Azerbaijan (III–VI centuries). That time craftsmen casted figures of animals, which had cultic meaning.

Small bronze figurine of lion with human head, completed by sun rays found in Orenkala is later sample and is dated by XII century. Certainly, this figurine symbolized the throne of Azerbaijani Atabey governors belonging to Eldegezid dynasty (1136–1225).

The grave tombs of rectangular form in village Chanakhchi of Mountainous Karabakh are connected with Albanian period by motifs of their relief pictures. On the plane upper side of first grave stone protuberant sun disc is placed. This disc is accompanied by two pictures of sun in cross form, placed in back side of stone. Near the cross signs plane-relief pictures are seen clearly: to the right – the goat, to the left- horseman with sword in left hand is pictured. It's interesting, that left hand is pressed to chest of horseman. In statues found in Shamakhi region identical pose is marked. May be, such similarity throw sunshine on ethnographic and plastic nearness of ancient tribes, lived in distant territories.

In Chanakhchi village relief grave stone is kept. By their graphic motifs that grave stone belongs to Albanian period of art. On it's upper stripe the scene of feast is pictured, in lower part ornamental rose knots, forming three crosses, three hexagons and four solar signs are placed. The most ancient prototypes of such solar signs are met in decoration of benthonic part of ceramic wares of Bronze epoch. Relief rose knots with cross pictures connect grave tombs with most ancient period of plastic art. On stone stamp found in Mingachevir the clothes of human pictures is interpreted as carved pattern. That stamp is dated by III–IX century b. c. and is marked by sign of hexagonal sun.

Basing on that sign N. Rzayev connected that gemma with culture of Turkic tribe “Six oghuz”. Grave tombs found in Chanakhchi village are also included by N. Rzayev to heritage of ancient oghuz tribes culture.

In first period of it's development in art of Caucasian Albania different pictures of sheep and horse were used in burials as cemeterial implements, which had apothrophic force. It's interesting, that in medieval period the pictures of sheep and horse were carved on graves as memorial grave-stone. It seems, that such grave figures were used by oghuz tribes for the first time. Well, in many regions of Transcaucasus such graves with stone figures of horses and sheep were called by local inhabitant “oghuz zagasi” (oghuz graves).

Conclusion. Albanian period of Azerbaijan history is one of most rich periods from sculptural art development point of view (IV century b.c. – VII century CE.). The wide spreading of sculptural art in Albania in ancient epoch and early Middle Ages was connected with tribal cults of Albanian tribes and with most universal cult for agricultural-cattle breeding lifestyle – cult of Fertility. Because of nomadic lifestyle of many Albanian tribes the traditions of pagan sculptural art were closely connected with traditions of Western and Central Asia tribes. Typological similarity of stone idols of Albania and Western Asia gives opportunity to speak about affinity of tribes and peoples, made such sculptural art.

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QAFQAZ ALBANIYASININ MONUMENTAL HEYKƏLTƏRAŞLIĞI

Məqalə Qafqaz Albaniyasında monumental heykəltəraşlığın yaranmasına və inkişafına həsr olunmuşdur. Qafqaz Albaniyası, tarixi Azərbaycanın ərazisində qədim dövlət olmuşdur. Dövlət e.ə. IV əsrdə yaranmış və eramızın VIII əsrədək mövcud olmuşdur. Lakin alban heykəltəraşlığı ənənələri XX əsrin əvvəllərinə qədər qalmaqda davam edirdi.

Qədim və erkən orta əsrlər Albaniyasının monumental heykəltəraşlığı üslubi cəhətdən bütün Avrasiya düzündə, Balkan və Kırım yarımadasında geniş yayılmış oxşar xatirə abidələri ilə eyni tiplidir.

Qafqaz Albaniyasının monumental heykəltəraşlığı genetik baxımdan dəmir dövrünün kurqan heykəllərinə və skif, hun mərhələlərinin və xaqanlıqlar dövrünün məşhur daş heykəllərinə – bal-ballara gedib çıxır.

Qafqaz Albaniyasının monumental heykəltəraşlıq ənənələri monqol hü-

cumları zamanı və sonralar Qafqaz Albaniyası ərazisinin islamlaşdırılması nəticəsində kəsilmişdir.

Açar sözlər: Qafqaz Albaniyası, monumental heykəltəraşlıq, Azərbaycan, dəfn adəti, bal-bal

Тельман Ибрагимов (Азербайджан)

МОНУМЕНТАЛЬНАЯ СКУЛЬПТУРА КАВКАЗСКОЙ АЛБАНИИ

Статья посвящена возникновению и развитию монументальной скульптуры в Кавказской Албании. Кавказская Албания – древнее государство на территории исторического Азербайджана. Государство возникло в IV в. до н.э. и просуществовало до VIII в. н.э. Однако, традиции албанской скульптуры продолжали существовать вплоть до начала XX века. Монументальная скульптура древней и раннесредневековой Албании стилистически однотипна с подобными мемориальными памятниками, широко распространенными по все Евразийской степи, Балканах, Крымском полуострове.

Монументальная скульптура Кавказской Албании генетически восходит к курганным статуям эпохи железа и знаменитым каменным статуям-балбалам скифской, хуннской эпохи и периода каганатов. Традиции монументальной скульптуры Кавказской Албании были прерваны монгольским нашествием и последующей исламизацией территории Кавказской Албании.

Ключевые слова: Кавказская Албания, монументальная скульптура, Азербайджан, обряд захоронения, балбал

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TURKIC PEOPLES AND THEIR SCRIPTORY CULTURE

abstract. In the article there is spoken that Turkic peoples are of the same origin and are branches of a single tree. The names of Turkic peoples are enumerated and the place is indicated where each nation occupies. The features of written languages of Turkic alphabet, stone books and Orkhon-Yenisey monuments and are revealed and shown investigations on this problem. Basing on researches carried out in Europe and in the East the author shows that the history of the turkish written culture goes back to the most ancient times.

The conference in French university Sorbonne permitted us to retrace the history of Turkic written language up to more ancient times. In other words, the date of ancient Turkic written language is 4500 years. This scientific discovery was found after the reading of written stones in the French region Vichy.

Key words: Turkic, scriptory, goy-turks, Sorbonne, Etruscans

Introduction. Turkic peoples living on tremendous territories from Siberia to Baltic Sea engendered on the same, general main origin. Later, the proto-Turkic society divided and spread all over distant countries. That's why, political and economic connections among those countries also were cut. As a result different Turkic tribes began to develop separately and to form their own, original culture, economy, political outlook.

Ancient Turkic tribes knew well the religion, habits and traditions of conquered peoples and those peoples, which they had different contacts with. So, Turkic peoples adopted the main elements of those peoples culture from one side and made them to adopt Turkic culture from other side. Having

mixed with neighbouring peoples and tribes the Turkic passed through serious transformations. All those transformations are seen in different spheres, and even in anthropological structure also. But, in spite of all these factors, Turkic peoples could save the main general peculiarities in their languages, folklore creativity, mythology. [1, p.113]

Nowadays, even by shortest vision of territory, in which Turkic tribes settled, and their names, we can get general information about their history and geography. So, the branches of Turkic “tree” are following:

I. Turkic peoples, live in Western Siberia.

In Midia, which is one of most ancient Azerbaijani states “Saka” tribes lived almost during 100–120 years. Sakas were closely connected with Mongols, Tunguses, Manchurians. It’s the reason, that those peoples were the bearers of Turkic language and were close to Mongols by their anthropological structure.

The representatives of those peoples live now in Nenets Autonomous district, Yakutia and in Kamchatka (Russian Federation). They are called “Yakuts”, their number is 382000. It must be also pointed out, that descendants of Sakas, which lived in Midia in olden times, live now in Shaki region of Azerbaijan, their settlement was called “Sakasena”. That name became the basis of modern name of that ancient town – Shaki.

Tuvas – this people is the second one by its number after Sakas and Yakuts in Siberia. Tuvas are settled in Tuva and partly in Mongolia, they call themselves “Tuva” or “Kiji”. Khakasses (хакасы), living in Khakas Autonomous region are mentioned b.c. in Chinese sources as “khagias”. Russian tsarist occupants called them “Abakan tatars”, their number is more than 210 000.

In Gorno-Altai Autonomous region and in Altai territory Altays live. They call themselves “Kiji” and their number is close upon 80000.

Shors – they live in Northern Altai and Kuznetsk Ala Tau. Their language is close to Khakass one, that’s the reason, that Altai language sometimes is studied as dialect of Khakas language. Their number – 20000.

Kamasins – it’s one of smaller Turkic peoples, they live on Banks of river Kani (Mani and Krasnoyarsk region, Russian Federation). To some scientists’ mind Kamasins originate from Nenets. Their number is 350 only.

Tofas – is smaller Turkic people, called also “Garagash”. Tofas live in Nijneudinsk district of Irkutsk region. Number – 1000 men.

Yukakirs – smaller Turkic people, live in Siberia. Their number isn’t known.

Chulum tatars – live in territory where Chulum river fall in catchment-basin of the Ob river. Number – 300 men.

barbins – smaller Turkic people, live in Novosibirsk region. Their number isn't known.

II. Turkic peoples, live in middle asia and Chinese Turkestan.

Uzbeks – After Mongol conquest (XIII-XIV centuries) Uzbeks engendered as a result of mixing of some Turkic tribes – Garlug, Uigur, Cumans. In first quarter of XX century they called themselves “Turki” or “Uzbek”, in some sources they are mentioned as “Sart”. In Uzbekistan and other Middle Asia countries their number is 16–20 000 millions, in Afghanistan – 2 millions. Uzbeks form the 80% of Uzbekistan inhabitant.

Kazakhs – the Turkic people, formed after disintegration of The Great Nogai Horde in XV century. In Kazakhstan and Middle Asia countries, the number of Kazakhs – 10 millions. 40000 Kazakhs live in China, 98 000 Kazakhs live in Mongolia, 600 Kazakhs – in Afghanistan.

Kirghizes – one of most ancient Turkic peoples, formed by gathering of Cumans and Oghuz Turkic tribes. This people is settled in Kyrgyzstan, their number – 2, 5 millions, it's 70,9% of Kyrgyzstan inhabitant. Kirghizes live also in China (the number – 80 000), in Afghanistan 25 000 kirghizes live.

Turkmen – the people, originated from Turkic Oghuz tribes, settled in territories on banks of Syrdarya river and near the Aral seaboard. The number of them-more than 2,5 millions, settled in Turkmenistan in main part. Now in Iran 400 000, in Afghanistan – 270000, in Turkey – close upon 70 000 Turkmen live.

Karakalpaks – is one of smaller Turkic people, connected directly with ancient Cumans. The number of Karakalpaks – 504 301, they live in Karakalpak Autonomous Republic in Uzbekistan.

Uigurs – Turkic people, formed as result of mixing of Huns, Karluks, Tukyui, Chigil tribes. General number of Uigurs all over the world – 11 millions. 5,5 millions Uigurs live in China. In 1960–70th more than 3 millions Uigurs moved from Chinese province Tientsin in Pakistan and Turkey. In Middle Asia Uigurs live in Kazakhstan in main part. Sari uigurs (“yellow” uigurs) – one of smaller Turkic peoples, live in Chinese Turkestan. Their number – 13 719. Sari uigurs in main part were assimilated by other Turkic peoples. Sari uigurs speak Tibetan or Chinese language. Small part of Sari uigurs could save their native language.

III. Turkic peoples, live in Caucasus and asia minor.

azerbaijanis – Turkic people, settled in Southern Azerbaijan and Caucasus III Millenium b.c. Formed on basis of Turkic speaking stocks, such as Sak, Bulgar, Az, Sabir, Khazar, Kasit, Turuka, Mag. Since XI century Azerbaijani people began to form after mixing of Oghuz and Cumans tribes. Azerbaijanis were always Turkic-speaking people. In 1936 the name “Turk” was substituted by ethnonim “Azerbaijani”. In Southern Azerbaijan and Iran Azeri Turks are known by different names – Karapapag, Afshar, Gajar, their number is close upon to 40 millions. In Azerbaijan Republic 10 millions Azerbaijani Turks live.

Turks – live in Turkey. They rank the first among Turkic peoples by their number. Turks were formed after mixing of Oghuz and Cumans. In XI century some part of them migrated from Azerbaijan in Asia Minor. The number of modern Turks – 80 millions.

Kумыks – Turkic people, formed on basis of Cumans, Uz, Pincenates tribes, live in Dagestan Republic. (Caucasus, Russian federation). The number of Kумыks – more than 503 060.

Karachay-balkars – Turkic people, originated from gathering of Cumans and Bulgar tribes. They are settled in Karachay-Balkar Autonomous Republic and Karachay-Cherkessia (Russian Federation). One part of that people live on the bank of Karachay river and call themselves “Karachay”, their number is close upon to 156 000. The other part of that Turkic people is called “Balkar” or “Malkar”, their number is 170 000.

Noğai – this Turkic people formed after disintegration of Nogai Horde in XI century. This smaller Turkic people formed after gathering of two tribes – Cumans and Oghuz ones. The number of this smaller Turkic people is 75 000.

Turukmen- formed after disintegration of Nogai Horde, settled in Northern Caucasus and Stavropol Territory. Turukmen are generated from Turkic clan of Ikdir and Hajili tribes.

IV. Turkic peoples, live in lands along the Volga.

Tatars – Turkic people. In XIII century Mongol-Tatar tribes occupied Russia and Cumans plains in South of Russia. Then Mongol-Tatar tribes settled in lands along the Volga, gathered with local Cumans, and partly with Bulqar and Khazars. So, Tatar people formed after that mixing. The number of Tatars is 6,5 millions. Tatars form 50% of inhabitant in Tatarstan Autonomous Republic (Russian Federation).

bashkirs – the Turkic people, generated from Cumans and Bulgar tribes. The number of Bashkirs is close upon to 1, 5 million, they live in Bashkortostan Autonomous Republic (Russian Federation).

Chuvashes – one of Turkic peoples, generated from Bulgars, Scythian, Sarmatian tribes. In XVIII century Chuvashes adopted Christianity, live now in Chuvash Autonomous Republic (Russian Federation). The number of Chuvashes – 1 800 000.

Gagauz – Gagauz Turks in main part live in Moldova and partly in Ukraine. Gagauz Turks originated from gathering of Bulgar and Cumans tribes, afterwards adopted Christianity, their number – 250 000. By their language Gagauz are very close to Turkish and Azerbaijani Turks.

Karaites (караимы) – this Turkic people is settled in Lithuania (in capital of Lithuania – Vilnius, in Trakai, Panevežis region), in Ukraine (Luts’k, Galich) and in Crimea. Karaites adopted Judaism, in 1960th their number was close upon 6000, but in 1990th – 3000. The reason of such run-down is emigration of Karaites in Israel, European countries and USA.

Urums – (Greeks) Turkic people, settled partly in Georgia and Northern Caucasus. Urums call themselves “Greeks” and live also in coast of Azov Sea. Urums adopted Christianity and consider themselves to be assimilated Greeks. In some Ukraine villages Turkic inhabitant live also. They call themselves “Urums” or “Mariupol Greeks” and adopted Christianity.

Crimean tatars – Turkic people, settled in Crimea in V–VI centuries b.c. After joining to Russia Crimean tatars were twice deported, in 1944 were deported from Crimea completely. Their number was 400 000. According inhabitant enumeration of 1990th the number of Crimean Tatars was 268 000. [2, p.7-14]

It’s known, that first scrips engendered in Sumeria. Those scrips were cuneal texts, fixed on building walls in city-state Uruk and on lay tablets. There is 3500 years distance between Uruk texts and Issyk scrips, and 1000 years distance between Issyk and Orhon-Yenisei texts. The development of cuneal writings comprehended the period more than 7000–8000 years till Issyk and Orhon-Yenisei scrips. [3, p.313]

But after all those events in period of Caucasian Albania state Azerbaijanis had their own alphabet and it consisted of 52 letters. According to information, got from ancient sources, that alphabet looked like the alphabet of our neighbours – Georgian and Armenian one. In archeological excavations, carried in Mingachevir (Azerbaijan) stone stele and faience

candlestick (VII–V centuries b.c.) was found. On these finds very interesting inscriptions are seen clearly. Investigators inform that several forms of scripts existed.

The first form is picture scripts. That writing form is connected with primitive period and consists of pictures of humans, animals and different subjects. The pictures on Gobustan rocks (Azerbaijan), the patterns on carpets, ceramic and metal things are also writings of picture kind.

The second type of script is intellectual or hieroglyphic one. Hieroglyphs express either definite symbols or semantic part of definite word. In differ from picture scripts in semantic script signs and and pictures demonstrate abstract notions. Such script was used in Egypt, Mexico, China.

The third kind of script is syllabic one. In such writing each sign expresses one syllable. Ancient humans had very serious achievement in writing. They showed every syllable by concrete sign. In human history 7 syllabic writing systems are known. Sumerian-Akkadian script, Egyptian, Elam and ancient Indian, Crete, Hittite writing are scripts of such kind. Japanese script is also included in writing of such kind.

The fourth kind of script is phonetic one. In this kind of writing all sounds, which exist in language are expressed by separate letters. That kind of writing was created basing on necessity of expressing all words by means of letters. In phonetic script all sounds are reflected by definite signs, correspondent to every sound. Modern Azerbaijani script is also of phonetic kind. [4, p.5-6]

It's known, that Turks are the creators of Orhon-Yenisei written memorials. In folk creativity several different mythes and legends about the genesis of Turkic peoples exist. According one of those mythes the Turks are descendants of female wolf. Later, Turks pictured wolf head on their banner. May be it's also connected with that ancient myth. As for "Goy-Turk" alphabet, it's mentioned in work "Divani-lugati-it-turk" by Mahmood Gashgari. In that work Mahmood Gashgari wrote, that Uigurs and Tabghajes had their own alphabet and they used that alphabet in writing.

The alphabet, which Mahmood Gashgari told about is Goyturk alphabet. Uigur tribes, live in Dunkhan and Turfan used that alphabet. After Mahmood Gashgari Iranian scientist Fakhraddin Mubarekshah Marvandi also wrote, that Turkic tribes had their own, Goyturk alphabet. Marvandi called it "the alphabet of nine Oghuz tribes". [2, p.14]

The word "Turk" itself always was a subject of different discussions. Orhon-Yenisei memorials, including Ongen, Gul-Tekin, Bilge-Kagan and

Tonyukuk were written by tribes, which called themselves “Goyturk”. In Chinese sources those tribes are called “tu-kyu”, “tu-tkue”, “tukyuk”, “turkut”. Besides, in Chinese sources very important information is contained- the tribe, which became the progenitor of Turkic peoples engendered on historical stage in 92 of our era.

Turks were completely defeated by Chinese and that historical fact is fixed in manuscripts, kept in city Tarbakatay (China). The same year Siyanbis conquered Turks’ territories in Northern Mongolia and captured the population. After that defeat one clan of Turks – Hun tribe “ASHINA” was saved. In ancient Chinese hieroglyphes the name of that clan is transcribed not as “Dulga” (tukyuk) but as “turkut”. So, the root of word – “turk” is Turkic one, but the particle “ut” is plural form of Mongol origin. In Turkish studies literature ancient turks are defined by term “tukyuk”, but now that term is used as “turkut”. [5,p.15]

The study of Orhon-Yenisei script memorials is connected with activity of XII century historian Aladdin Ata Malik Guveyini. Guveyini is author of famous work “Jahangusha”, in which he wrote about origin of Turks. Afterwards, Orhon-Yenisei memorials attracted Russian, German scientists and they came to conclusion that, Orhon-Yenisei written memorials belong to Turkic tribes. E.g. N.M. Yadrintsev wrote, that “while studying Yenisei writings and Siberian scripts, we can say, that they are very ancient and may be connected with most ancient times.”

It’s surprising, that all those scripts are saved durin 2000 years till our days. We can say, that these memorials can belong neither Finnish tribes nor to Indo-Scythian tribes. They are more close to Turkic tribes, which lived in neighbouring territories.

Till the end of XX century many scientists, such as V.Rodlov, S.Emalov, V.Tomsen were of opinion, that Turkic written memorials engendered in V century b.c. But the inscription on silver basin, found in Issyk burial hill, on contrary is connected with more ancient period – VI–V centuries b.c. It means, that the history of Turkic alphabet is also more ancient.

In Kazakhstan, at 60 kilometres’ distance from Alma-Ata small town Issyk is placed. While archeological excavations, carried out in Issyk one burial hill was discovered. The rich treasury, got from that burial hill is invaluable proof for studying history, art, scripts of Turkic tribes during last Millenium b.c. In that grave young Sak governor is buried. He is dressed in golden clothes, in coffin pieces of gold, different precious stones, decorating his cloth, silver basin and dishes are put. Akishiyevs ascribed that burial hill to VI–V centuries b.c.

Kazakh scientist A.S. Amanjolov investigated the inscription on silver basin, found in that burial hill and described it completely. Amanjolov wrote: “The burial hill is constructed by cut logs. Here wooden coffin of young, noble warrior was buried. Among those logs about 30 different dishes and silver basin were put. On that basin obscure rune like inscription is fixed. By all signs that grave can be referred to VI–V centuries b.c. As for inscription on basin, it let suppose, that in the middle of first millennium b.c. Turkic runes were closely connected with alphabet of Mavareyns and was various enough. The rune like inscription, fixed on basin is fixed also in most ancient Turkic language, spoken by nomadic tribe “yeddi su” (seven waters).

The text of inscription: “(A)ğa s(a)na oçuk.
B (e)z çök bukun içrə az(u)k...”. [6, s. 65-66]

A.S. Amanjolov read and interpreted that inscription in such way:

“The Lord! (Elder brother, governor). It’s your room (grave, coffin), sleep calmly.

The strange enemy! Bend the knees! In spite of governor’s death the people will have a feed.” [3, p. 289-290]

In the conference, carried out in Sorbonne, in France, very important information was presented. That discovery let refer the history of Turkic scripts to more ancient time. In that conference very important fact was proved – the history of ancient Turkic scripts is 4500 years. That scientific discovery was confirmed after reading of inscriptions on ancient stones, found in Vichy, France.

That discovery began from very interesting occasion. One farmer while ploughing the ground, found 3000 stones with inscriptions. Farmer understood their importance and handed them in Glazel museum, placed in that region.

Professor of Sorbonne University, ethno-musician Khalig Tarjan visited Glazel museum and saw those stones there. Scientist took photos of those 3000 stones and sent them to specialist of ancient Turkic inscriptions Kazem Mirshana. Well-known scientist read those inscriptions and afterwards was invited in Paris University. Thus, three specialists studied together those inscriptions during six months and having read all texts, reconstructed first proto-Turkic alphabet. All results of that laborious task were declared in International conference, carried out in Sorbonne in 1993 and became great scientific sensation.

Investigations in sphere of Turkic inscriptions were carried out in Sorbonne University for many years by well known specialists – professor Robert Lilish, Kazem Mirshan and ethno-musician Khalig Tarjan. So, the investigators came to conclusion, that proto-Turkic alphabet, in which scripts are writtem, is very close to Etruscan one. Afterwards, Etruscan alphabet became the basis of Latin alphabet. It's also known, that Greeks had not any contacts with Etruscan, but Greek alphabet is connected with alphabet of Front Turkic peoples. Besides, Phoenician and Cyrillic alphabets are also connected with ancient Turkic writing culture.

Conclusion. It must be pointed out, that Turks, live all over the world and their script, all culture has very ancient history- more than 4500 years. Turkic peoples migrated, changed theri settlements and separated from each others. As a result of wars and political processes, the ancient Turkic state was divided, lost some it's territories. Turkic peoples didn't loose their language, but lost their script, and that's why had to change it repeatedly.

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Kübra Əliyeva (Azərbaycan)

Türk xalqları və onların yazı mədəniyyəti

Məqələdə Türk xalqlarının eyni kökdən yaranması, bir ağacın budaqları olması haqqında məlumat verilir. Türk xalqlarının adları sadalanır, hər xalqın məşkunlaşdığı yer göstərilir. Türk əlifbasının, daş kitabələrin, Orxon-Yenisey abidələrinin yazı xüsusiyyətləri açıqlanır, bununla bağlı aparılan tədqiqatlar göstərilir. Avropada və Şərq ölkələrində aparılan tədqiqatlara əsaslanaraq, müəllif göstərir ki, Türk yazı mədəniyyətinin tarixi ən qədim dövrə gedib çıxır.

Fransanın Sarbon Universitetində keçirilən bir konfrans türk yazılarının tarixini daha qədim dövrlərə aparmağa imkan verdi. Başqa sözlə qədim türk

yazı tarixinin 4500 il olduğunu sübuta yetirildi. Bu elmi yenilik Fransanın Vişi bölgəsində qədim yazılı daşların oxunmasından sonra aşkar edilmişdir.

Açar sözlər: türk, yazı, göytürk, Sorbonn, Etrusk

Кюбра Алиева (Азербайджан)

Тюркские народы и их культура письма

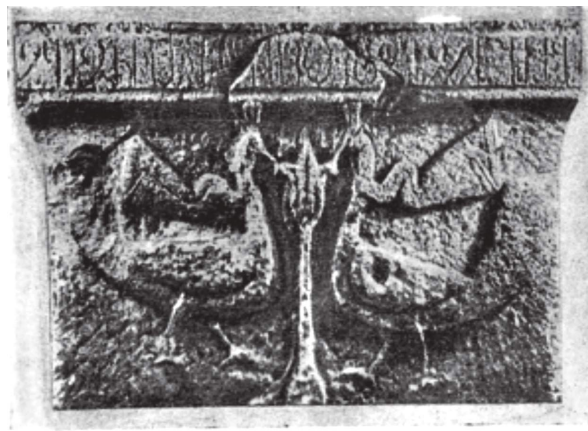
В статье говорится, что тюркские народы имеют одинаковое происхождение и являются ветвями одного дерева. Перечислены имена тюркских народов и указано место, где занята каждая нация. Раскрыты черты письменности тюркского алфавита, каменных книг и орхоно-енисейских памятников, и показаны исследования по этому вопросу. Основываясь на исследованиях, проведенных в Европе и на Востоке, автор показывает, что история турецкой письменной культуры восходит к самым древним временам.

Конференция во французском университете Сорбонны позволила нам проследить историю тюркской письменности до более древних времен. Другими словами, датой древнетюркской письменности 4500 лет. Это научное открытие было обнаружено после прочтения древних письменных камней во французском регионе Виши.

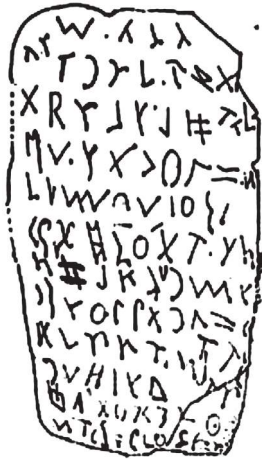
Ключевые слова: тюркский язык, письменность, Гётюрк, Сорбонна, Этрусск



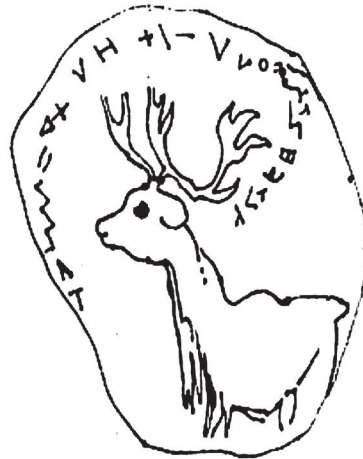
1. The inscriptions of alban period on clay candlestick, found out in excavations in Mingachevir (Azerbaijan). V-VII centuries.



2. The inscriptions of alban period on upper part of stone, found out in excavations in Mingachevir (azerbaijan)



3. Piece of stone with sample of proto-Turkic inscription. On that stone state laws are fixed. 2500 b.c. France, Glazel museum.



4. The piece of stone, with proto-Turkic inscription: "Being in passion, suffering, I thought Allah only". 2500 b.c. France, Glazel museum.

GLOZEL HARFLERİ					
Değişmeyen			Değişen		
Proto-Türkçe	Glozel		Proto-Türkçe	Glozel	
𐰀	A	𐰁	𐰂	UB	E
𐰃	B	𐰄	X	D	Δ
𐰅	ÜÇ	𐰆	𐰇	ÖK	K
𐰈	C	𐰉	Y	L	Λ, ^
𐰊	i	𐰋	𐰌	M	𐰍
𐰎	L	𐰏	N	H	H
𐰐	N	𐰑	𐰒	OM	𐰓
𐰔	O	𐰕	Buradan:		𐰖
𐰗	O	𐰘	𐰙	Q	X
𐰚	P	𐰛	𐰜	UR	R
𐰝	S	𐰞	Buradan:		R
𐰟	Ş	𐰠	𐰡	ES	𐰢, T
𐰣	U	𐰤	𐰥	AT	𐰦
𐰧	Z	𐰨, B	𐰩	Ü	H
			𐰫	Y	𐰬, V
			𐰭	Z	𐰮

5. The alphabet, demonstrating the comparative scheme of Glazel and Orhon-Yenisei scripts, created together by french and Trukish scientists.

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PAINTED EGGS IN TRADITIONAL CULTURE OF IRAN

abstract. Many peoples of the world revere an egg as a symbol of life, as the embryo inside it gives hope for the awakening and renewal of nature, the procreation. There is a well-known thesis – a chicken or an egg? – that certainly means the vital energy by the latter. One of the most ancient rituals of eggs adornment, their decoration is known among Zoroastrians, whose habitats are related to Azerbaijan, India and Iran. However, it was in the latter country among the ones mentioned above that the custom of decorating eggs has survived to the present day, such that it can be studied.

This phenomenon makes the culture of ancient Persia related to contemporary Ukraine, where the tradition of painting eggs was also known since the ancient times, but today it has become well-established, as pysanka is now a national brand that claims to be included in the UNESCO List of Intangible Cultural Heritage. The difference between the eggs decorated for the Nowruz holiday in Iran and the Ukrainian Easter eggs is great, and it consists primarily in the ornamental patterns, technique and style of decoration.

Keywords: Iran, painted eggs, Zoroastrianism, Nowruz, Ukrainian pysanka.

Introduction. The first ostrich eggs decorated with engraving, found by archaeologists on the African continent near the Kalahari and Sahara deserts, date from the period of 60,000 BC. At that time, according to Brian Stewart, PhD in Archaeology from the McDonald Institute for Archaeological Research, the Interdisciplinary Centre of Archaeology and Anthropology at the Department of Archaeology and Anthropology of the University of Cambridge, these eggs were used as a natural hollow container for drinking water, intended to hold on average 1 litre of liquid.

The same English scientist indicates that in the archaeological layers of South Africa, which date back to 40,000 years ago, some fragments of the ostrich egg shell were painted black, turquoise, beige, yellow, crimson red and orange [11]. It can be assumed that ancient people of that time tried to distinguish their flasks by colours and the unpretentious decor served precisely for these purposes.

In most ancient religions there is a myth about the origin of the Universe from an egg, in which the soul of all living things was born. A chick breaking the eggshell was most often perceived in different cultures as a gift from the nature ready for renewal to a human. The twitter of birds, mostly born in the spring, was most often associated with the awakening and arrival of new elements of life, the renewal of the natural forces.

It is well known that the Sumerians, whose culture was similar to that of the ancient Iranians, as well as the most highly developed representatives of Eastern civilizations – the Egyptians – where the bird-headed gods were part of all three main cosmogonies, revered the power of the egg as a symbol of the germ of life. This is why they exchanged golden and silver carved ovoids on various festivities, thus giving hope for abundance and God's favour in the year to come. In the two cultures mentioned above, there are such products dating back to 3,000 BC.

Since the days of Achaemenid Iran, painted eggs have been a part of important offerings in the system of Zoroastrianism, the main religious teaching of the Ancient Persia. Spherical objects are engraved in relief images in Persepolis, where in the golden age of the state development its capital was situated. In the period of VI–IV centuries BC here, among others, Iranian-speaking Scythian tribes lived, who reached the lands of present-day Ukraine and settled on its territories in this period of time. Their visits with gifts are also engraved on the reliefs of Persepolis, which speaks for the close relationship of the two familiar peoples, explaining the possible way of transferring the traditions of egg decoration, although somewhat transformed.

There is no special scientific literature on Iranian painted eggs particularly. However, there are several articles of travel bloggers and Persian art connoisseurs found on the Internet, in which a series of illustrations on the topic was provided. First of all, there is an Internet post by the author nicknamed Shakko (shakko_kitsune) “Painted Eggs in Iran: Food Shared with the Souls of the Dead”, posted on April 19, 2020 in Live Journal [9]. However, the mentioned researcher has only raised the question, leaving it unsettled.

The interpretation of the main material. The Iranians themselves believe that the art of decorating eggs began to develop on their territory about four thousand years ago [9]. Given the fact that certain territory of Ancient Persia was part of Mesopotamia, as well as the territory of contemporary Iraq, Syria, of Anatolia (the territory of modern Turkey), the belief of the autochthonous population seems quite logical and consistent, although it is difficult for Europeans to find written evidence of this idea because of their poor knowledge of Farsi and Arabic languages. Later, during the Achaemenids period, the territory of the Iranian state extended from the Nile (the land of Ancient Egypt) to the Transcaucasia, which naturally secured the traditions of the peoples sharing one common state with the Persians.

However, they started painting pottery much later in Iran, most likely during the period of the Achaemenids and Sassanids, in the pre-Islamic time of Zoroastrianism. Today, this custom is associated with the Muslim holiday of Nowruz, partially rooted in Zoroastrianism, which represents the local New Year. At this time, a prerequisite for the celebration is the laying of the Haft-Seen table, where 7 traditional symbolic dishes of the so-called Seen handle, the names of which all start with the letter S, revered in a traditional Iranian family, as well as flowers and nuts are served on a special family tablecloth.

These dishes are sprouted wheat (for the revival and renewal of nature), malt or barley with sweet wheat-based pudding (for fertility), and the dry fruits, wild olives (for love and affection) are laid out, vegetables, namely garlic (for good health), fruit – apples (for beauty and health), spices – sumac (symbol of sunrise), and seasoning – vinegar (for patience). All these traditional ingredients in the Persian tradition are placed on the table along with a mirror (thoughts about the outgoing year and its outcome), coins (for prosperity in the New Year), candles (for light and happiness – a reference to the Zoroastrian tradition with a cult of fire), a bowl/pool for living golden fish, which symbolizes the beginning of a new life.

At the same time, the festive table is often decorated with ceramic protective figures of animals, fish, as well as painted eggs, being the symbols of a new round of life – fertility. This whole ensemble is completed by Avesta – the holy book of Zoroastrianism, and it is also often supplemented by a volume of poems by the national poet Hafez, as well as a crystal bowl with an orange floating in it (the theme of the earth floating in space).

In general, it can be noted that in this set of primary elements many religions are mixed – shamanism (mirror and totem animals), Kabbalah – the

Hebrew mystical teaching that formed the basis of Judaism (tasting seven ritual dishes, like in the Jewish Seder – the last evening of Pesach week, being both meal and a reminder of the main foundations of Jewish doctrine, which are based on the memory of forty years of wandering in the desert [10]), the Vedic Hinduism and Chinese Taoism (worshiping nature and its laws), where in the latter the primary elements and primary elements were of particular importance (coins – metal, fish – water, fruits – earth + wood, candles – fire + air), and Christianity (where pysanka became part of the celebration of the Resurrection of Jesus Christ called Easter).

The term “Nowruz” itself was first recorded in the second century of the new era, but the festivity took place in Achaemenid Iran, where in the month of Farvardin, on the day of Ormazd, satraps of various provinces, people and vassals presented gifts to the king of kings – Shahinshah. In the Achaemenid dynasty, this title, similar to the European “emperor”, was first used in relation to the Persian ruler Cyrus II the Great, who was reigning during 559–530 BC.

This fact indicates that already in the VI century BC the decorated eggs engraved on the walls of Persepolis among the gifts were part of this ancient culture. At the same time, it is known that on this day Siavash, the son of the legendary king of Iran Kay Kavus, who died as a righteous man, was buried. Therefore, in Zoroastrianism, following the Indo-Aryan religion, on this day of the vernal equinox, there was a tradition to commemorate the souls of the deceased ancestors and worship them as “Fravashi” (the souls of the righteous geniuses of light, warriors of Ahura Mazda – the lightest of the nine bodies mentioned in the Avesta), and also to light fires, which the people jumped over to purify themselves, a tiny analogy of which were lighted candles on festive tables.

It should be noted that Azerbaijanis have kept this ancient tradition today and during Nowruz they wait for an egg on the mirror to sway and then the New Year comes (According to an ancient local belief, the Earth rests on the horns of a huge bull, and when it gets tired, it throws the planet from one horn to another once a year). From that moment, the people sitting at the table congratulate each other. Moreover, the mirror serves as an attribute for fortune telling: to guess a future bridegroom for unmarried girls, as well as “gulag faly” – fortune telling “by ear” when the neighbours overhear each other. The Crimean Tatars of Ukraine, the past of which reveals a close connection with Tengrianism, have fortune telling traditions, when unmarried girls drop rings

and necklaces in a jug of water and put it under a “rose bush” for a night (in order to see their future husband in a dream).

In this regard, it is worth mentioning Iranian bird fortune-telling (“fortune telling by Hafez”) tradition using parrots, which is commonly practiced on the squares and in crowded places, when for a small fee the birds draw out a card with a fortune. The archaic nature of this festivity, rooted in pagan antiquity, became the reason why it is still banned in Syria, and for many years during the twentieth century was banned in Turkey [1; 4], where today they also paint eggs, and sometimes decorate them in the manner of Iznik pottery. In this country, the inherent attributes of the holiday symbolize happiness, health and wealth.

It is important to note that the holiday of Nowruz, which means the “new day” in the Persian language, is today celebrated in many Muslim countries. Thanks to this, its nomination dossier to the UNESCO Representative List of the Intangible Cultural Heritage of Humanity was submitted by several countries simultaneously. Azerbaijan, where there are quite persistent traditions of Nowruz celebration, topped the list followed by Albania, Afghanistan, the former Yugoslav Republic of Macedonia, India, Iran, Kazakhstan, Kyrgyzstan, Tajikistan, Turkmenistan and Turkey [3].

As a result, at the 64th session of the General Assembly of the United Nations, its department responsible for education, science and culture (UNESCO), made a decision on September 30, 2009 on including this holiday in the Representative List of the Intangible Cultural Heritage of Humanity, which evidences its particular significance for a huge number of people of the world. Namely, the people living in Central (Kazakhstan, Kyrgyzstan, Tajikistan, Turkmenistan) to Western (Azerbaijan and Iran) and South (India, Afghanistan) Asia, as well as Europe (Republic of Macedonia, Albania and Turkey).

Although it is known that besides the population of these countries, some holidays of the Yazidis (subethnos of the Kurds) of Mesopotamia descent now living in Iraq, as well as in Turkey, Armenia, Georgia and Russia, who worship the solar peacock (a side branch of Zoroastrianism), are similar to Nowruz, and they also use eggs painted one or several colour tones (in segments) in their rituals [2]. Painted eggs are used during the celebration of Nowruz (Nawrez) in the Ukrainian Crimea – as a traditional part of the culture of the Crimean Tatars, Karaites.

It should also be noted that Nowruz is celebrated by some peoples of Russia (mainly Muslims) and the African continent (primarily Muslim Arabs), some

part of the population of the Caucasus, where Christianity is the dominant religion (for example, in Georgia, where Islam is predominantly followed by the people of Adjara sharing borders with Turkey, as well as by the Georgian Azerbaijanis settled, for example, in the city of Marneuli, and President M. Saakashvili declared this day a state holiday on February 21, 2010) [7]. At the same time, coloured and painted eggs are not of equal importance on this holiday among all the peoples mentioned above.

For example, in Azerbaijan, Nowruz eggs are painted different colours and used in a jokey contest to test their strength, like that in the Easter tradition of the Slavic peoples. It should be noted that before the Slavic people adopted Christianity, it was also customary to celebrate the beginning of a new year in the spring, around the vernal equinox. Therefore, this tradition of many peoples of the world, primarily Europe and Asia, may be regarded as an archaic one.

However, in Azerbaijan, they usually do not paint eggs, but only give them some uniform tone (just like in neighboring Georgia) (*Fig. 1*). However, while in Georgia eggs are often coloured crimson red or ocher-red, in Azerbaijan they consider red as the colour of fire, since the Zoroastrian tradition is still alive here to light the “tongal” bonfires and jump over them 7 times, dress up the honcha (treats with candles on a tray, which, along with the eggs, the bridegroom presents to the bride on holidays as a symbol of welfare), etc. [5].

In recent years, eggs in this country are not only often decorated with dyes of aniline shades – from bright crimson and citrine to clear blue, purple and emerald green, but they also create analogues of Ukrainian and Polish Easter eggs, taking out the inner contents through narrow openings, when an egg is painted not so much for food as much as for beauty and decoration. But when we talk about the edible option of these bird embryos, this shows a direct analogy with Beitsa in Jewish culture. Indeed, the set of Nowruz offerings resembles the spring celebration of Jewish Passover, where it is customary to use holiday plates for Seder and round flat containers (vases for bread) for matzah with a lid in the form of a traditional keara dish.

Thus, between the 6th and 12th centuries, a type of several items required to celebrate the anniversary of the liberation of Israelis from 400-year Egyptian slavery was formed. Seder means “order”. This is a prayer ceremony when ritual food is taken according to a certain scenario, which finally took shape in the early Middle Ages. On the 1st and 2nd nights of

the 8 days of Passover in the Diaspora and on the 1st of the 7 days of the celebration in Israel, two plates must be put on the table next to the most respected person – for the yeast-free matzo flat cakes, for the “sandwich” filling, as well as a saucer for salt water, in which vegetables are dipped as a reminder of the tears of the sons of Israel.

The sacred food on a seder plate or tray is arranged in the following order related to the order of execution of the parts of the ritual: prayers, a story about the historical circumstances of the people of Israel leaving Egypt, eating certain foods in stages, strictly regulated in terms of minutes and grams, which would remind of the taste of “bread of poverty”, bitterness and food of sorrow for the sake of spirit fostering and remembrance of the days of exodus. Since the sacred dinner is the culmination of the main holiday of the Jews, therefore, the dishware on which it is served is given exceptional importance.

It cannot be used during a whole year, it should be hidden from view. Three days before the holiday, the dishware is soaked in water in order to maximize its luminosity and purity, sterilized with boiling water in order to avoid layering of “chametz” – fermented food that is completely removed from the houses. The goods of exceptional beauty are taken out only at the beginning of Passover (Jewish Easter), and serve to create a solemn excitement of unity of a divided people that for too long has not had its own country.

The ritual of Passover communion is of an established nature; the pieces of food are arranged in such a way that the order cannot be confused. Moreover, the whole order and rhythm of the ritual dinner is described in the Haggadah, parts of the Torah, Jewish tales. Karpas (carrots, potatoes, radish, parsley), boiled vegetables of Hazeret (grated horseradish, celery, required for a “korech” sandwich), Beitsa (boiled chicken egg), Maror (lettuce or bitter greens, saffron), Charoset (a mixture of crushed nuts, apples, dates), Zeroah (fried bone with meat) are laid out, as a rule, on a dish in two triangular shapes with six cells.

The seventh meal, in fact, is yeast-free breads – matzo (bread of poverty, which Jews were eating for 40 years in the desert, while they were led by Moses). We can say that this seventh component is similar to the germinated grains of wheat (malt) in Azerbaijan.

If the matzo dish is made in the form of a cake plate with a high sides and a lid, it may serve as a convenient box for carrying, protecting the bread from dust, the sun and the like. In the end, such modifications led to the invention

of a new unique shape, which gained high popularity in the Jewish world, given the custom to carefully and punctually follow the instructions of the men of wisdom.

The low cylinder of the main volume is meant to take up three (sometimes two) matzo breads of various shapes, interlaid with a napkin or towel (the top one is round, like a memory of the tribe of Levi – Jewish Levites, among whom was Aaron, the lower one is square, symbolizes the Israelites, the middle one – “Afrikoman” – is cut and, according to tradition, a piece of it is served as a dessert at the end of a meal (as a reminder of the Easter offering). The lid plate of a container with six bowls for the pieces of six ritual dishes to be tasted in memory of the difficult testing of the people of Israel, most often strikes with a combination of skilfully designed structural and semantic elements and ornamental finishing [10].

It should be noted that the difference between the Azerbaijani and Iranian Nowruz servings and the seder sets of offerings, where sacred geometry is also evident (*Fig. 2*), is the use of coloured and painted eggs, as well as the introduction into the composition of the pyramidal dominants in the form of conic sugar heads, as a wish for a sweet, comfortable life.

At the same time, it was in Iran that the tradition of colouring developed into a tradition of decorating with paintings, and over time acquired particular significance, since here the artisans of this country have long been famous for their penchant for artistic miniatures (from Sasanian silver to jewellery boxes, wood carvings in the manufacture of mashrabi, backgammon etc. to painting on ceramics – minacari). The particular fineness of painting eggs is most likely due to the fact that eggs on the festive table are regarded as food that can be shared with the souls of dead members of the family.

This is the source of a particular respect for the drawings and the quality of the painting, because according to the Zoroastrian tradition it is believed that at this time the spirits of saints fly down from heaven to earth to share the Nowruz meal with mortals [9]. That is why the eggs as a symbol of life are laid out in a morphogenic structure based on sacred geometry [8]. This is how Ukrainians, Belarusians and Russians regard Easter painted eggs on Radunitsa – the week after Easter dedicated to remembrance of the dead. At the same time, in the Orthodox Georgia, the dead are remembered on the day following Easter, which indicates the essential affinity of the traditions of these peoples.

The main distinguishing feature of Iranian egg paintings is a characteristic stylization of images, the subjects of which date back to medieval Persian book miniatures and compositions of carpets with cartouches, on which hunting scenes are depicted. Iranian painting is also characterized by the use of bright turquoise, which is highly admired here, since this is where its main deposit (firuza) is located (*Fig. 3*). Also, a specific Iranian motif for decorating eggs is the “Turkish cucumbers” – “paisley” (“tear of Allah”).

Now, some traditional motifs of Persian art are embodied in a painted egg miniature using the Ukrainian pysanka technique with the wax paints by Canadian artist So Jeo LeBlond [6]. Her decorated Iranian eggs with weaving patterns and medallions sometimes look more “Persian” than their counterparts made in their homeland. The use of wax in the traditional Ukrainian technique of painting Easter eggs influences the lasting quality of bright life-affirming colours of paints in the artist’s work (*Fig. 4*).

At the same time, in Turkey there are ceramic eggs painted in the Iznik style, which can be compared with the decor of Armenian ceramic painted eggs (Armenians have historically worked on pottery, as well as in the center of Kutahya), as well as with the Easter egg of the Crimean Tatars (*Fig. 5*). However, these peoples do not paint miniatures on egg shells, except for the Crimean peoples’ traditions of colouring using one colour, which today is forgotten in most places.

Conclusion. In general, it should be noted that Iranian painted eggs belong to ancient pre-Islamic traditions rooted in the culture of Achaemenid Iran, and further, of Mesopotamia and Egypt. The picturesque Persian egg-shell miniature became especially significant with the widespread of Nowruz holiday, in which an egg as a symbol of life acquired particular sacred and ritual meaning of unity with the souls of the ancestors and at the same time the birth of a new life.

Moreover, the features of the development of the art of Sasanian silver processing, medieval book miniatures, minacari enamel art, wood carving (the art of mashrabiya) and carpet weaving (mainly silk) over time generated several main directions of egg painting stylization in Iran. The enhancement of their emotional and lyrical component was also due to the use of bright turquoise and lapis lazuli shades, which is associated with a certain artistic tradition of this country in terms of colouring, focused on open local colours of bright tones, decorative in nature.

A “calling card” of Persian ornamentation is the use of paisley – “Turkish (Indian) cucumber” pattern in the decoration of egg-shell miniatures. Among other things, for eggs decorating in Persia, the image of the supreme deity of the Zoroastrians, Ahura Mazda, was used, with outstretched wings (often golden wings), similar to the canonical Persepolis motifs, as well as red fish patterns typical of the Nowruz theme (*Fig. 6*), ayat calligraphic motifs. Famous Isfahan’s egg-shell miniature artists are the author nicknamed ILNA and Hassan Peykam, who often use ostrich eggs for work.

It is worth noting that today in many streets of Iran there are large painted eggs that become a symbol of the symbol, and are not miniature, but easel or even monumental elements of the environment ensembles – streets, squares and public gardens. Basically, traditional and avant-garde motifs, fish-birds, landscapes, etc. predominate in their decoration (*Fig. 7*). Moreover, women are also allowed to paint them, and not just male artists (*Fig. 8*).

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Olqa Şkolnaya (Ukrayna)

Ənənəvi İran mədəniyyətində boyalı yumurtalar

Dünyanın bir çox xalqlarında yumurta həyatın simvolu kimi müqəddəs hesab edilir, çünki onun içərisindəki embrion təbiətin oyanmasına və yenilənməsinə, nəslin davamına ümid bəxş edir. Bu zaman məşhur “toyuq, yoxsa yumurta?” tezisi sonuncuya nəzərən tükənməz həyat enerjisini nəzərdə tutur. Ən qədim zamanlardan etibarən yumurta bəzəmək, üzərinə naxışlar vurmaq adəti Azərbaycan, Hindistan və İranda yığcam yaşayan zərdüştilərdə olmuşdur. Lakin məhz sonuncu qeyd edilən ölkədə yumurta bəzəmək adəti

bizim günlərdə də hifz olunmuşdur ki, bunun sayəsində həmin adəti öyrənmək mümkündür.

Bu fenomen qədim İran mədəniyyətini bugünkü Ukrayna ilə yaxınlaşdırır ki, burada yumurta boyama ənənəsi qədim zamanlardan bəllidir, lakin indi həmin ənənə daha geniş yayılıb. Çünki bu gün burada pisanka YUNESKO-nun qeyri-maddi irs siyahısına daxil edilməyə namizəd olan milli brend hesab edilir.

İranda Novruz bayramında bəzədilən yumurtalarla Ukrayna bəzəkli pasxa yumurtaları – pisanka, kraşenka, malyovanka, krapanka və dryapankalar arasında fərq böyükdür və hər şeydən öncə əsərlərin ornamental həllində, tərtibatın texnika və üslubiyyatında əks olunur.

Açar sözlər: İran, boyalı yumurtalar, zərdüştlük, Novruz, Ukrayna pisankası

Ольга Школьная (Украина)

Расписные яйца в традиционной культуре Ирана

Аннотация. У многих народов мира яйцо почитается как символ жизни, поскольку зародыш, находящийся внутри него, дарит надежду на пробуждение и обновление природы, продолжение рода. Известный тезис при этом – курица или яйцо? – непременно подразумевает под последним витальную жизненную энергию. Один из самых древних ритуалов украшения яиц, их декорирования известен у зороастрийцев, места компактного обитания которых связаны с Азербайджаном, Индией и Ираном. Однако, именно в последней указанной стране обычай украшения яиц сохранился до наших дней, благодаря чему поддается изучению.

Этот феномен роднит культуру древней Персии с сегодняшней Украиной, где традиция росписи яиц также была известна издревле, но ныне приобрела характер устоявшейся, ведь писанка сегодня является здесь отечественным брендом, который претендует на вхождение в перечень нематериального культурного наследия ЮНЕСКО. Разница между яйцами, которые украшаются к празднику Новруз в Иране, и украинскими пасхальными писанками, крашенками, мальованками, крапанками и дряпанками велика, и заключается она прежде всего в орнаментальных решениях произведений, технике и стилистике оформления.

Ключевые слова: Иран, расписные яйца, зороастризм, Новруз, украинская писанка



Fig. 1. Azerbaijan postage stamp with the image of an Azerbaijani woman at the festive table and Haft-Sin in Iran, which has the shape of an octahedron, which, in connection with sacred geometry, fits into two quadrangles overlapping each other, and symbolizes the balance of static and dynamic.



Fig. 2. Keara (holiday plate for Seder). Faience, 1880s Kamennyi Brod, made by A. Zusman. Ukraine. The shape of such kearas with dips or six bowls resembles a lot the egg-cups for Easter eggs widespread in the culture of European peoples. In Christian culture, a eucharistic item similar to kehara is vespers plate.



Fig. 3. Contemporary Iranian painted eggs. Miniature painting. Ispahan. Based on materials from the Instagram file-sharing service. Photo by Sefer mamdouh.



Fig. 4. So Jeo LeBlond, contemporary Canadian artist of Chinese descent. A Persian-style painting made in the technique of Ukrainian pysanka using wax on an egg shell.



Fig. 5. Iznik-style Turkish ceramic painted eggs, an egg with seraphim by armenian artists of Iznik, and a pysanka of the Crimean Tatar artist aziza Karimova.

Fig. 6. Image of ahura mazda, carpet patterns, paisley and calligraphic ayahs on painted eggs of contemporary Iran.





Fig. 7. Modern monumental eggs in the streets of Tehran and other cities of Iran, which are painted in the «savant-garde figurative» style and Ukrainian pysanka with a ram pattern.



Fig. 8. ILNA, the modern master of eggs painting in Iran. Photo by Shahram Marandi.

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AZERBAIJANI AND RUSSIAN ARTISTIC RELATIONS IN THE FIELD OF SCULPTURE: HISTORY AND MODERNITY

abstract. The article deals with the history of Azerbaijani and Russian artistic relations in the field of plastic art. An interesting aspect of the research methodology is that the author covers two very different periods – the beginning and the modern and connected them with each other. The great path of development passed by the Azerbaijan National School of Sculpture is clearly evident as a result of comparing these two completely different periods. The beginning period dates back to the 1920s, famous sculptors from Russia and other regions were invited to Azerbaijan at that time. Among them were S.D.Erzya, P.V.Sabsay, R.S.Tripolskaya and others. They taught at institutes and art colleges and took an active part in the cultural life of the republic. At that time, there was few national staff. These sculptors had a significant influence on the development of the art of sculpture in the republic. A completely different view can be observed in the modern period of plastic arts in Azerbaijan. Today, monuments by talented Azerbaijani sculptors have been erected in Moscow, St. Petersburg and other Russian cities.

Keywords: Azerbaijani and Russian mutual cultural relations, sculpture, Stepan Dmitriyevich Erzya, Pyotr Vladimirovich Sabsay, Natig Aliyev

Introduction. Specialists invited from Russia had certain works in the development of plastic arts in Azerbaijan at the beginning of the 20th century, especially since the 20s. These specialists laid the foundation stones of plastic art in Azerbaijan. When we talk about these specialists and their work, first of all we should talk about S.D. Erzya, P.V. Pabsay, Y.I. Keylikhis and R.S. Tripolskaya. These sculptors, who came to Azerbaijan mainly at the beginning of the century and in the 20s, lived and worked here at different stages. Except

S.D. Erzya, all of them connected their destiny with Azerbaijan, lived until the end of their lives and died here. They took active part in artistic processes in the early stages of the national art and education of sculpture.

The interpretation of the main material. Erzya's special services were among the invited artists. Well-known Russian sculptor Erzyan (S.D. Nefedov) had made significant contributions to the development of monumental and easel plastic arts in Azerbaijan. Erzya worked in Baku during 1923–25, taught at the School of Art and took active part in the establishment of the sculpture department in the same school with P.V. Sabsay and Y.I. Keylikhis (Keylikhis worked at the Industrial Institute).

The first Azerbaijani female sculptor, Ziver Najafgulu gizi Mammadova, who studied in the sculpture department of the art school in those years, had an internship in Erzya's and Sabsay's workshops and learned the professional secrets of plastic arts from them. Z.Mammadova, who matured as an artist, created expressive bust portraits of Azim Azimzadeh, Huseyngulu Sarabski, Mashadi Azizbeyov, hero of the Soviet Union Huseyn Aliyev and others in the 30s and 40s. Erzya also worked creatively and created a series of Baku oil workers' characters (1924) while he taught in Baku. This group of monuments, once erected on the frontons and cornices of the Central House of the Miners' Union in Baku, is considered as Erzyan's main works in Azerbaijan.

Erzyan's multifaceted artistic activity was comprehensively studied in Russian Soviet study of art in the 50s and 70s and albums and monographs reflecting his works were published. Interestingly, the short period of Baku stage of Erzyan's life, who was an experienced pedagogue and artist, wasn't left out of consideration. V. Trofimov published a monograph covering the Baku period of Erzyan's life and works in 1977 [3].

P.V.Sabsay came to Baku in 1926 and first worked in the field of easel plastics. Sabsay's pedagogical activity in Baku began at this time.

P.V.Sabsay's first monumental work in Baku is the monument to M.F.Akhundov erected in Baku in 1930. The monument wasn't so successful in terms of superficial resemblance and the unoriginal pose. But in any case, it is noteworthy as it was the first large-scale work of a young, inexperienced sculptor at that time. Also, this monument is the only monumental work of Sabsay that has survived to the present day. Other known monumental works created by him – monuments reflecting Soviet ideology no longer adorn the city today.

Sabsay's interesting plastic works are kept in the Museum of Art named after R.Mustafayev. Among them are "Oil worker M.P. Kaverochkin" (marble,

1955), “Artist S. Bahlulzadeh” (wood, 1963), “Oil worker G. Babayev” (wood, 1967) and other portraits.

There are also Sabsay’s busts kept in the Tretyakov Gallery in Moscow. These monuments are a living manifestation of Azerbaijani and Russian cultural relations. At the same time, the relationship manifests itself at different levels and in parallels. In our opinion, it is possible to distinguish at least two levels here:

- Demonstration of Azerbaijani literary appearance by Azerbaijani sculptor in Moscow;
- Demonstration of the Russian literary appearance by Azerbaijani sculptor in Moscow.

The abovementioned comparative parallels show that Sabsay’s work in the Tretyakov Gallery is, so to speak, “bilateral” in Azerbaijani and Russian relations.

Of course, it is possible to talk about cultural relations in Sabsay’s works in more detail. But, in our opinion, it is more advisable to conduct the investigation and comparison around two of his works kept in the Tretyakov Gallery. Because in this case, the character of the existing relationships is realized through two similar artistic appearance and there is no need for unnecessary enumeration. These are busts of the immortal Russian poet A.S. Pushkin and the prominent Azerbaijani writer S.Rahimov. There is a certain closeness and connection between the two character and these works have a more appropriate effect as an object of comparison. Both of these busts reflect the character of literary men. In addition, Sabsay created both works in 1961.

P.V. Sabsay’s pedagogical activity is also of great interest. He took active part in the establishment of a sculpture department at the Azerbaijan School of Art in 1940 and he headed that department for more than twenty years (until the early 60s) [2, p. 14].

It is necessary to mention another artist – a female sculptor who contributed to the development of Azerbaijani sculpture in the 20s. She is Y.R. Tripolskaya, who worked in Baku for some time.

Tripolskaya was born in Poltava, Ukraine and studied sculpture in Moscow, St. Petersburg and Paris. Her creation is associated not only with Ukraine, but also with Russia, Turkmenistan and Azerbaijan.

The Baku stage of Tripolskaya’s sculptural activity is divided into two periods. These are the 1920s and the mature periods of the artist’s creation.

While Tripolskaya worked in Baku in the 1920s, she encountered various tendencies of neoconstructivism in architecture. It became fashionable, so to speak, to decorate the facades, belvederes and frontons of buildings with architectural ensembles in those years. The interiors of public buildings were also decorated with luxurious sculptural groups (in the form of sculpture or circles). As a rule, character of workers, peasants, as well as sportsmen were created; youth themes were also popular. Tripolskaya's early works (in the 20s) reflected this tradition. Unfortunately, many of these monuments haven't survived today.

E.R.Tripolskaya also created monumental works. Many of them serve Soviet ideology. But, Tripolskaya had works that reflect absolute the Azerbaijani culture, our true national and spiritual values. Today, the most important of them is the monument of Khurshudbanu Natavan located in the lodge of the National Museum of the History of Literature named after Nizami Ganjavi. This monument is one of Tripolskaya's most successful works and reflects the second, mature stage of her creation of the Baku period.

It would be interesting to talk about another artist who worked in Baku in the 20s and 30s of the last century – Honored Art Worker of Azerbaijan Y.I. Keylikhis. His arrival in Baku coincided with 1908. This period was characterized by the strong development of the national culture of Azerbaijan on an enlightened and democratic basis. Our first national opera “Leyli and Majnun” was presented to the public in the same year. There were enough rich conditions for Keylikhis to have a say in the cultural life of Baku in such circumstances. Y.I.Keylixis's sculptural activities were of a professional character. He studied sculpture first at the Odessa School of Art and later improved his art in St. Petersburg and abroad (mainly in Florence).

Keylikhis worked actively as pedagogue in Baku before the revolution and he established a private sculpture studio here in 1909. Remember that artists such as Samorodov and Edel also established creative workshops in Baku in those years. Of course, Keylikhis's activities didn't arrest attention very much at that time. But, it is gratifying that Keylikhis's works were absolutely national even before the revolution. He created the famous Azerbaijani intellectual Sh. Mahmudbeyov' bas-relief and worked on a number of characters (“Porter”, etc.) on the national theme. These works, which are mainly easel art, were the first works by a professionally educated sculptor in Azerbaijan.

Keylikhis was also the author of Karl Marx's bust erected in 1920 in the center of Baku – now Fountain Square. But, his main monumental work is

our immortal poet M.A.Sabir's monument erected in 1922 in Baku. This monument was the first monumental statue in the Eastern world and reflected the leading role of Azerbaijani art culture.

Nearly a century has passed since then. Independent Azerbaijan is a full member of the world community today. Russian sculptors contributed to the development of Azerbaijani sculpture art formerly. Azerbaijani sculptors' works adorn Russian cities today. This trend, which was formed in the 60s and 70s of the last century, entered a new, more perfect stage of its development during the years of independence.

From this point of view, People's Artist, Professor Natig Aliyev's creation is noteworthy. It is interesting that the Azerbaijani sculptor has sincere artistic relations with the mayoralty's office of Astrakhan. He is author of monuments erected in this city. One of them revives the Great Russian prince Vladimir's personality (approximately 960–1015) (2013). It is known that this prince played a great role in strengthening the Russian state. He is also one of the initiators of the spread of Christianity in the Russian state. Using this historical information, N.Aliyev tried to reflect them in the composition. The composition of the monument is based on Prince Vladimir's monumental character on a granite pedestal. He held a cross on a long stake on the ground in his left hand, and raised his right hand in the form of a summons and extended it forward. He held a long stake with a cross in his hand, raised his right hand in the form of call and stretched it forward. This interesting plastic form enhances the grandeur of the character by informing the personal qualities of the character, the experience of state administration [4].

Another work by N.Aliyev is dedicated to Baku and Astrakhan friendship. The work has an interesting compositional solution. There is no character of any person. There are relief and protruding architectural forms on the monument. Its composition is based on a granite platform divided into two parts from a common body. One of these details symbolizes Baku and the other the land of Astrakhan. The main historical and architectural monuments of our city – Maiden Tower, ancient mosques and minarets are reflected on the part symbolizing Baku. This part occupies the left half of the monument. The right half of the monument reflects the historical and architectural monuments of Astrakhan. There is a view of the Astrakhan Kremlin, towers and churches. The dynamic reliefs of camel caravans are shown on the bottom of the Baku part and horsemen on the Astrakhan side. These two city places divide the monument into two equal parts, as if they

balance the composition. In general, the monument has a very interesting, unique compositional structure and creates a rich artistic and aesthetic impression on the audience.

The pedestal of the monument has a simple but well-groomed appearance. The pedestal, which covered with gray and blue marble tiles, has a rectangular shape that expands downwards. The words “Baku and Astrakhan Friendship Monument” are written on a bronze flag-shaped board on the pedestal.

The incarnation of Azerbaijani and Russian cultural relations by monumental means was more widely embodied during the years of independence. There is no doubt that this aspect is one of the main achievements of the purposeful foreign policy of our state in the field of culture.

There are magnificent monuments reflecting Azerbaijani art in many regions of Russia. The great Azerbaijani poet Nizami Ganjavi’s character is more interesting among these monuments.

Nizami Ganjavi’s magnificent monuments are erected in Moscow and St. Petersburg. Both monuments were made by Azerbaijani sculptors and presented to these two major Russian cities. The monuments attract attention with their individuality, interesting structure and poeticity.

The poet’s monument in Moscow is erected in front of our country’s embassy in Russia. The monument is correctly connected with the architectural and city peculiarities of the area. The multifaceted character of the composition is enriched with interesting artistic details. The monument was erected in 1991 and is a gift of Azerbaijan to Moscow. Its authors are T.Zeynalov and E.Zeynalov.

The monument of Nizami in St. Petersburg also attracts attention for its unique compositional solution (2002). The sculptor Gorush Babayev described the character of the immortal poet in a sitting position, which is a relatively new structure for the monumental Nizami monuments. It is interesting that G.Babayev studied in Leningrad, in the Department of Monumental Sculpture of the Academy of Arts and even wanted to stay there for a while. G. Babayev says about this: “It is good that I didn’t stay in Leningrad at that time. If so, I wouldn’t be an Azerbaijani artist completely. Azerbaijanism wouldn’t be felt so much in my works...” [1, p.8].

Nizami’s character is decorated with surrounding details and thus an interesting, rich composition is formed. From this point of view, the work resembles somewhat the composition of Huseyn Javid’s monument in Baku. The pedestal of Nizami’s monument is also well-designed, connected

ideologically and aesthetically with both the environment and the upper part of the composition.

Conclusion. Today Azerbaijani and Russian cultural relations are developing faster. This relationship shows itself even more in the field of sculpture. If specialists invited from Russia took an active part in the development of the art of sculpture in the early 20th century, then their work took a back seat due to the formation of national stuff. The works of Azerbaijani sculptors have been erected in many countries around the world, including Russia in modern times. These works are related not only to Azerbaijan, but also to the history and culture of Russia in terms of theme. This shows the high development of Azerbaijani sculpture, as well as the growing development of Azerbaijani and Russian cultural and friendly relations in modern times.

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Xəzər Zeynalov (Azərbaycan)

Heykəltəraşlıq sahəsində Azərbaycan-rus bədii əlaqələri: tarix və müasirlik

Məqalədə plastik incəsənət sahəsində Azərbaycan-rus bədii əlaqələr tarixindən danışılır. Tədqiqatın metodologiyasının maraq doğuran cəhəti bundan ibarətdir ki, müəllif bir-birindən kəskin fərqlənən iki dövrü – başlanğıc və müasir dövrləri əhatə etmiş, onları bir-biri ilə əlaqələndirmişdir. Məhz bu iki tamamilə fərqli dövrlərin müqayisəsi nəticəsində Azərbaycan milli heykəltəraşlıq məktəbi tərəfindən keçilən böyük inkişaf yolu aydın şəkildə özünü büruzə verir. Başlanğıc dövrü ötən əsrin 20-ci illərinə təsadüf edir ki, həmin dövrdə Azərbaycanda Rusiya və digər bölgələrdən dəvət edilmiş tanınmış heykəltəraşlar fəaliyyət göstərirdilər. Onların arasında S.D.Erzya, P.V.Sabsay, R.S.Tripolskaya və başqaları vardı. Onlar institutlarda və rəssamlıq texnikumunda dərs deyir, respublikanın mədəni həyatında aktiv iş-

tirak edirdilər. O dövrdə milli kadr az idi. Bu sənətkarlar respublikada yapma sənətinin inkişafına əhəmiyyətli təsir göstərmişdilər. Azərbaycanda plastik sənətlərin böyük inkişaf yolu keçdiyi müasir dövrdə tamamilə fərqli mənzərəni müşahidə etmək olar. Bu gün Rusiyanın Moskva, Sankt-Peterburq və başqa şəhərlərində istedadlı Azərbaycan heykəltəraşlarının müəllifi olduğu abidələr qoyulmuşdur.

Açar sözlər: Azərbaycan-rus qarşılıqlı mədəni əlaqələri, heykəltəraşlıq, Stepan Dmitriyeviç Erzya, Pyotr Vladimiroviç Sabsay, Natiq Əliyev

Хазар Зейналов (Азербайджан)

Азербайджано-русские художественные связи в области скульптуры: история и современность

В статье говорится об истории азербайджано-русских художественных связей в области пластического искусства. Интересной особенностью методологии исследования является то, что автор охватывает два противоположных периода – начальный и современный, сопоставляя их между собой. Именно в сравнении этих двух совершенно разных периодов наглядно проявляется большой путь развития, пройденной национальной скульптурной школой Азербайджана. Начальный период – это 20-е годы прошлого столетия, когда в Азербайджане работали известные скульпторы, приглашенные из России и других регионов. В их числе находились известные ваятели – С.Д.Эрзя, П.В.Сабсай, Р.С.Трипольская и другие. Они преподавали в Институтах и в художественном техникуме, принимали активное участие в культурной жизни республики. В то время национальных кадров было мало. Эти мастера внесли существенный вклад в развитие искусства ваяния в республике. Совсем другую картину можно наблюдать в современный период, когда искусство пластики уже давно достигло большого развития в Азербайджане. Сегодня в Москве, Санкт-Петербурге и других городах России установлены памятники, авторами которых являются талантливые скульпторы Азербайджана.

Ключевые слова: Азербайджано-русские культурные взаимосвязи, скульптура, Степан Дмитриевич Эрзя, Петр Владимирович Сабсай, Натиқ Алиев

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ELMIRA SHAHTAKHTINSKAYA – 90

abstract. The paper is dedicated to 90th anniversary of the national artist of Azerbaijan Elmira Shahtakhtinskaya who immensely contributed to artistic culture of the country in XX century. First part of the paper describes youth period of artist, her education and initial period of creativity as poster artist. Middle part of the article analyses formation of painter's personal creative artistic language. A number of creativity stages are being reviewed. Genres in which searches of her idiolect are described. The last part of the paper reviews the main theme of Skahtakhtinskaya's creativity – series of works "Azerbaijan – the country of ancient culture". Poster, landscape, portrait here are reimagined into new, synthetic genre of modern Azeri miniature – not by its size, but essence. Painter finds her personal graphic language, decorative, emotional, and emanating from national form. This series became a visual encyclopedia of culture and the history of Azeri nation, encyclopedia of its best representatives, who contributed to the world culture.

Key words: Elmira Shahtakhtinskaya, Azeri miniature, paintings, graphics, poster

Introduction. There is a group of artists in whom a mental ethnic code is more clearly apparent in their creations. The ethnic component of their people's art is expressed more comprehensively and freely in their work. In them the traditions of Turkic art, re-ignited more intensively in the last decades of the 20th century, are felt more strongly with the re-emergence of a national art and social-cultural consciousness. These processes are reflected clearly in the career of People's Artist of Azerbaijan Elmira Shahtakhtinskaya.

She was a painter of huge energy, talent and enthusiasm for creation; she was principled, noble, diligent, benevolent, and a stranger to indifference, basing her view of life in creativity and opposing injustice.

She was very fond of nature and people. She enjoyed contact and communication with people, high mountains, greenery and clouds and took their colour into her work. Her love of life was very clear in her drawings. She looked for beauty in everything and encouraged the viewer to share her love of it.

The interpretation of the main material. Elmira khanim devoted her life to imaging the values of the Azerbaijani nation. National pride was always stamped in bold in her works, but she also regarded the cultures of other nations with respect. This was an inherited quality; she grew up in a family devoted to national traditions, science, education and service to society. Her mother Leylakhanim was a granddaughter of South Azerbaijan ruler, BahmanMirzaGajar, who moved to Shusha in 1847 and who left behind a huge legacy of diplomacy, geography, history and history. Before devoting her life to family and her six children's education, Leylakhanim had graduated from the Girls' Seminary in Tbilisi and worked as a teacher for some time. Elmira's father, the great Azerbaijani chemist and academic HabibullaShahtakhtinsky, made his own valuable contribution to the well-known family's traditions of enlightenment. Dozens from this family made their name as public figures and wrote pages of gold in the scientific, diplomatic, medical, cultural history of Azerbaijan.

The Azerbaijani and Russia Shahtakhtinskys, with their innate intellect and interest in foreign languages, travel, knowledge and public service, were busy in France, Germany, Turkey, Iran and Iraq in the 19th and 20th centuries. [2, p. 48]

Of course, little Elmira had no idea about her relatives. It was very dangerous even to be interested in them.

She was very fond of traditional art. At home, she was surrounded by works of decorative applied art, beautiful household implements, kitchen utensils, carpets, covers, delicate clothes and various decorative items preserved by her elderly aunt Mehchebin khanim.

But someone must first have exquisite artistic taste to understand all that is around them. With no idea that she was to become an artist little Elmira used to gaze at the strange patterns on Mehchebin's needlework admiringly. At that age, she preferred to ponder new styles of dress for the dolls she painted.

Although the war was still far away, there was hunger in Baku and so Elmira and her sister were often sent to Aunt Mehchebin in Nakhchivan, where food supplies were a little better than in Baku.

In 1945, when World War II finished, Elmira had reached 15 years of age. Her first teacher in the perception of beauty was Mehchebinkhanim. Elmira always spoke with gratitude of her four teachers - Aunt Mehchebin, Baba Aliyev, a teacher at the Azim Azimzade Art School and Mikhayil Cheremnikh and Nikolai Ponomarev, teachers at the Surikov Moscow State Art Institute; she would reminisce about those who had taught her professionalism.

Later, Ponomarev became President of the Academy of Fine Arts of the USSR, but he remained a faithful friend and teacher until the end of her life. In a 1967 edition of the “Bakinsky Rabochy” (Baku Worker) newspaper, he wrote about Elmira Shahtakhtinskaya: “This girl from Azerbaijan earned huge respect from the teachers during her study years at Moscow State Art Institute. Respected Soviet graphic artist and teacher Cheremnikh distinguished this persistent, clear-headed and talented student from the others. He would invite Elmira to his house and engage in lengthy conversations on art and life. Undoubtedly, this kindness had a great impact on Shahtakhtinskaya’s development, first as a human and also as an artist” [1, p. 23-24]. Recalling Cheremnikh, Elmira khanim used to speak about her teacher’s extraordinary kindness, his friendship with Mayakovsky and Budakov as well as how he loved and educated his students as if they were his own children. Her notebook reads: “A good teacher is the student’s happiness” [2, p. 51-52].

Her student years in Moscow were not only a school in her vocation, but a school in life. She found real friends there. She became familiar with masterpieces of world culture for the first time. Every year for summer practice she walked throughout the Soviet Union with her sketch book.

Elmira, having graduated from the Painting Department of Baku’s Art School, was admitted to the Drawing Department of the V.I. Surikov Moscow State Academic Art Institute in 1950. Here, after studying drawing, composition, painting, etching, lithography, xylography, linocut and illustration, she continued her education at the political poster studio of the founder of the well-known “RosTA windows”, Mikhayil Cheremnikh.

Perhaps it was a romantic interest in political journalism or a wish for enlightenment in her blood? After all, the mass of people can be influenced

more strongly via a poster, the most democratic and practical of the fine arts and here artistic taste can be trained more quickly.

Shahtakhtinskaya wrote about the poster: “People can understand a poster faster because it is very simple and clear. But a poster artist should think for a long time and work hard to achieve this simplicity. Conviction (a strong belief in the subject), sincerity and persistence are needed first of all. Like a barometer a poster reflects developments in itself and conveys feelings objectively. It is simple and natural. The main feature of this work is its reflection of the essence and secondary details are avoided. The real work of art is created from a deep enthusiasm for the events, from firm belief and positive attitude. Here the convention arises from necessity, clarity of aim and desire to convince the onlooker of the idea. A true poster is created by belief in the subject and a personal approach.

In 1956 she graduated from university and returned to Baku. Here she began to work independently. She began a search for her personal creative style as she wanted to create Azerbaijani posters that were different from others. She didn't busy herself with minor events and demonstrated her desire for the most important creative topics. In 1967, USSR People's Artist M. Zhukov's article in the “Sovetskaya Kultura” (Soviet Culture) newspaper about her posters read: “E. Shahtakhtinskaya's works are full of a huge love for life and human labour. In content they are fine and poetic. One looks at these posters as artistic creations”. [2, p. 53]

The essence of her posters was the creation of a psychological portrait of a character. This character was not a generalized poster-type but a concrete and definite character. The poster can be read and understood clearly because the author had studied completely the character's physiology. The artist seemed to draw an image of a very familiar person. Thus the poster has a huge emotional effect on the viewer.

Before starting work the artist should study the character well, his environment, labour, life and ideas. Elmira khanim always recalled Dominique Ingres' words: “It doesn't matter how great an artist you are. If you paint an exact image of any model unfamiliar to you, you will be a slave to that model and the face of a slave will appear in the painting. But Rafael studied deeply and always held it in his mind to prevent it controlling him; on the contrary, the model obeyed the artist”.

Ponomarev wrote in “Bakinsky Rabochy”: “Shahtakhtinskaya's diploma work, dedicated to carpet-weavers, was highly appreciated by the

members of the exam commission. Her posters have also been included in All-Soviet exhibitions alongside the best. It was a good beginning! Her posters reflect the author's refined taste and truly creative effort. Elmira achieved success because she delved attentively into life and found her characters there. Further, she revealed her characters sincerely and honestly. It was exactly this delicate, bright lyric that became the main feature of her characters and works.

Colours were felt strongly by the artist; they contributed to the formation of a mood in the artist by which she could resolve complex issues in her work. Her posters depicting a poultry woman among yellow-beaked chicks ("Let's feed with care") or a shepherd with a face roughened by the wind and burned under the sun ("I will raise without loss") or a young collective farm woman with a cabbage in her hand, or other works, are very close in spirit, bright decorative art and topicality. This sincerity is also seen in other posters describing a scene of a small family with a happy mother protecting her twins ("We need peace") or a sportswoman jumping from a spring-Cardboard ("To new records") [1, p. 26-27].

Elmira Shahtakhtinskaya painted more than 100 posters over 40 intensively creative working years. These posters, dedicated to labour, peace, war and the moral and physical culture of humanity, call on each of us to take personal responsibility. The skilfully worked poster, "Stop aggression, save civilization", dedicated to events in the Middle East has hugely influential strength.

We are addressed by the eternal character of beautiful Nefertiti's image, flying calmly and purposefully above the Earth; after all there is no national or geographical location for peace, culture, humanity and friendship.

Elmira khanim's ecological posters ("Aren't you?" "People, save life on Earth", "People's health and environment are inseparable", "Baku will be the most green, the most beautiful") remind us: the Earth is our common home.

Despite the time lapse between the 1960s and the present day, these works have not become outdated. Despite their political content, the posters have not lost their topicality. To be sure, maintaining a modern outlook is the main aspect of creative work. In this respect, the poster genre, through which it is feasible to reflect topical issues, is the most difficult work. What is the secret of this phenomenon? Is it simply the artist's talent? The answer is probably broader and depends on a number of features such as innate talent,

professionalism, moral qualities, open-heartedness, the principal purpose and the topic chosen.

Francis Bacon, the great English figurative painter of the 20th century, said: “You should choose topics that have a really strong attraction for you. Otherwise, there is no point in being an artist”.

Indeed the topics that fascinated Elmira Shahtakhtinskaya made her work tirelessly. Things eternal were her benevolent and native world: nature, creative people, culture, people’s traditions and of course humanity are never outdated topics.

Beauty is of the humanities. Therefore her creative choices and orientation were to mankind’s great humanists – Nizami, Shakespeare, Cervantes, Moliere, Beethoven, Balzac, Pushkin, Hemingway and Einstein. From the fine arts, she was inspired by the masterpieces of Giotto and Botticelli, Sultan Muhammad and Behzad, Rafael and Leonardo, Marquet and Matisse. Picasso’s political posters, Hokusai’s romanticism in his philosophical engravings and the indestructible immortality of Sumerian and Egyptian sculptures attracted her. She wanted to personify all the above in a series, “To All Humanity”, of the humanists’ portraits.

She had plenty of ideas, but little time. She also had public duties: she was an art editor at “Azerneshr”(Azerbaijan Publishing House), head artist at the State Media and Printing Committee, an active member of the Cardboard of the Union of Artists of the USSR and Azerbaijan, a member of the Artistic Council of the Culture Ministry of the USSR and a commission member of the “Poster” publishing house of Trans-Caucasus under the Central Committee of the Communist Party of the Soviet Union. She was often invited to All-Union poster contests as a member of the jury. Participation in All-Republic and All-Union exhibitions was among the most important engagements for her. Her works were always highly appreciated and presented with diplomas and awards. She gave interviews to the media and was at the centre of events in the art world.

Creative solidarity with her husband, the great painter OgtaySadigzade, unquestionably encouraged her to live actively and to be involved in creative work. Ogtay, formerly working on book graphics, began working some time later on the colourful characters of state and cultural figures. As he was a son of great personalities – the poetess Umgulsum and writer Seyid Huseyn who made invaluable contributions to Azerbaijani literature despite undergoing repression in 1937 – literary topics and the characters of poets and writers were closer to him.

People's Artist Ogtay Sadigzade was a colleague and friend to Elmira. They worked together against incurable illness, the blow that struck the young woman, and over those long years they enjoyed mutual respect and feelings of love and devotion to each other. They lived their creative research in the arts and their successes together. Their son Altay, sincere in his art and uncompromising in his great efforts to find his own hand, follows his parents' lead.

There was an extraordinary moral closeness between Elmira khanim and Altay. They were usually together in workshops, exhibitions or when they travelled to Absheron to find landscapes in nature, they toured Azerbaijan and the USSR together and went to Moscow every year for medical examinations. In the early 1960s, the 10-year old Altay's important daily duty was to protect and guard his mother, working on a sketch on the Boulevard or in garden or courtyard away from strange eyes.

Elmira khanim always used to paint on location. There are a number of sketches of her showing how she was demanding of herself. She travelled a lot, through Azerbaijan, the Soviet Union and the world. On her return she had reflected the rhythmic and lyrical landscapes of the suburbs of Moscow, London, Prague and Stockholm, the shores of the Black Sea, and Zagatala and Gadabey in her works with strong composition and delicate colouring. Enthusiasm, fun, great inspiration and the freshness of nature are characteristic features of these landscapes. There are also among her works sad, quiet landscapes which still stand out for their high artistic value, beauty and sensitive poetry, and they fascinate the viewer. They have a rich atmosphere, sensual internal space, an environment and life of their own. In fact Shahtakhtinskaya painted landscapes through her lifetime and always liked this genre. But that is not absolutely true: landscape for her was a thing apart, not even a genre or part of a genre – painting landscapes was an irresistible necessity, like breathing and thinking. She did landscape drawings everywhere – during foreign trips, looking through the window of a hospital ward, at a dacha on the sea shore, even at less suitable times. A pencil and notebook were always first into her bag when she was in a hurry. Whatever technique was applied while painting these landscapes, they always charm and excite, describing the momentary in the way of impressionism. At the same time she infused them with a rare love for the world; the life of the land depicted is clearly there, in an environment given plenty of air. She

was accurate in composition and was correct in her reflection of artistic design on the paper.

In her 40-year career there was no work without a principal issue - a sincere closeness to the subject. She wrote such conditions in her notebook: "Sincerity – the key to a solution of the issue in art, in particular in posters. The artist who is not strong and sincere in her ideas cannot convince the viewer – this is the important thing."

French art theorist Claude Roy wrote that sincerity is the most valuable criterion of an art work: "You cannot measure sincerity in individual cases". But always the moment appears (you can only delay its appearance) when a discussion on art comes to the phrase "it is felt." The aspect felt in Shahtakhtinskaya's works is a full heart, the power of hope and human sincerity.

Various working trips, vernissages, contests, jury meetings, All-Soviet artistic councils, ordinary life - these positive qualities in Elmira were mentioned in discussions about art among her friends and colleagues close to her.

Shahtakhtinskaya's works were displayed almost everywhere in the world. An incomplete list of the cities where her works were exhibited includes: Baku, Moscow, Nakhchivan (1979), Kaunas (1967), Prague (1957), Sofia (1963), Stockholm (1964), London (1965), Budapest, Ulan-Bator, Berlin (1967), Warsaw (1968), Vienna (1970), Amsterdam (1974), Paris (1974, Pompidou Centre), Rome, Cairo, Baghdad, Damascus, Tokyo, Helsinki...

Her works were awarded highly professional prizes. She was awarded the title Honoured Art Worker of Azerbaijan in 1967 and People's Artist of Azerbaijan in 1977 for her work in the fine arts. In the years that followed years she worked hard and was busy with continuous research and her merciless illness.

The next great part of her note-book is not limited solely to reflection of her own individuality (anyway she was a very popular and bright painter in style) but also a bright reflection of continuous research conducted indefatigably into art and the discovery of the new language of Turkish fine art, the miniature school of Azerbaijan, the restoration of the Tabriz miniature tradition, forgotten in the 17th century and waiting for its renaissance. She tackled this with her usual creativity and wove delicate strands between Azerbaijan-Safavid miniature and the modern Turkish beginning. Most

importantly – her admiration of reality, seen and imagined, ensured her delicate and kind approach to it.

Elmira khanim wrote in her note-book: “To find your own style is a very important and difficult issue. This style should not be expressed by pointing to the ethnographic diversity of the clothes and side issues” (Unfortunately, national culture is sometimes demonstrated only by the donning of national costumes, as at holidays and jubilees). But you need to seek and find this style in deep roots: perhaps one needs to seek the latest, generalized character in traditional national arts? Perhaps we need to understand correctly and learn the closeness of the delicate, small details of beautiful eastern miniatures, in which generality and unusual concreteness are aligned harmoniously.

To choose the right way to truth is very difficult. It can be defined only by absolutely sincere and tireless enquiry. With the masterpieces of the world’s classics before one’s eyes, it is very difficult to choose one’s own “self”.

But besides understanding one’s essence and love for one’s own work and ideas, one should always look for novelty.

The East has great examples of miniature painting. For their character, artistic form, decorative surface conventions, broad generality and, at the same time, extreme specificity, they may be a basis or material for the study and establishment of eastern posters.

Not only national subjects, specific characters of national psychology, but also new interpretations in fine art, aligned with national qualities and created from national art, should be sought and found. This may be a very complicated issue and it requires deep study of the traditions, a serious approach and work with great love and sincerity”.

Shahtakhtinskaya was a poster painter by profession and so of course she sought new methods of attraction via the poster but her desire and inclination were for painting, enlightenment and exploration, thus such a narrow remit was insufficient. Lengthy thought obliged her to give a different meaning to this newly devised genre of modern Azerbaijani miniature; it compels you towards the meaning not the size of poster, landscape or portrait.

After years of research Shahtakhtinskaya produced the series “Azerbaijan is a Country of Ancient Culture” as the main thrust of her creativity. Here the poster becomes a genre of enlightenment, behavioural instruction and intellectual process rather than one of topical proclamation. It becomes historicized and richer in information. But this information, educating

the onlooker on his own wavelength and aesthetic, is given via sign and semiotics.

The character of this new poster is totally psychological and lives in its own time and space. There are a number of signs of daily life of the period and the person portrayed.

Within these portraits are landscapes, worked figuratively, dramatically, lyrically and delicately.

People in Shahtakhtinskaya's works live as if in a world of thought and this infuses landscapes, interiors, the whole composition, with emotionalism and lyricism. The "seen world" arising from her paintbrush is part of the new reality, created and understood by the painter.

In the 1980s Elmira Shahtakhtinskaya returned to the landscape genre again and again. But these were not the direct, open-air landscapes of the 60s. She approached the subject as a researcher. Here the artist was historian, perhaps philosopher. There was a change of direction, a return to source. This was epic landscape with character.

They are not just old trees, rocks or the "Ashabi-Kahf" cave but the image of Azerbaijan's history and time, experienced via style, colouring and form.

Shahtakhtinskaya's landscape characters "Fig-tree", "Cherry-plum Shrine" and others are hundreds of years old. They are not ordinary landscapes or trees but events of cultural anthropology. We learn something important about ourselves, time and the world from these trees. Plenty of ancient, complex, subconscious drawings emerged from the artist's paintbrush: in these works we face mythological, imaginations like

"Tree of Life" and "Snake" which are related. The far-sighted artist, perhaps even subconsciously brought us to high philosophical generalization and mythological thought. Shahtakhtinskaya's series "The Trees" enticed viewers with its charming harmony and interior life. The viewer experiences the canopy, leaves and roots of the tree biologically. There is a physical relationship between human and tree. [3]

The landscapes "Zughulba Rocks", "İlanDagh", "Sinig Gala", "Askeran" and "Azykh Cave" inform on the remote past. Their amazing colouring should be carefully noted as they charm with their variegated auras. The artist's palette improved, achieving the delicate, eternally natural shading peculiar to the classic Azerbaijani miniature.

In general, Azerbaijani miniature was an inexhaustible spring for Shahtakhtinskaya's creativity.

Let us recall how the great French sculptor Aristide Maillol was fascinated by Tabriz miniatures: “There is the whole world, everything is alive, meaningful and no coincidences. How all the details are aligned and are worked with diligence! Infinite love is needed to create such works. The colour is not the main point, but it is quite charming! We see thinking people next to us. This is poetry. When you see such a work, a sense of relief is felt in the soul. It soothes and brings happiness to the soul. That is the main aim of art”.

The miniatures of the Tabriz school were actively creative stimuli for Elmira khanim and this led to the creation of series “Azerbaijan is a Country of Ancient Culture”.

Although the artist began work on this series in the 1970s, it was only completed in the 80s. Here Shahtakhtinskaya found her special language to depict emotion and design in the image with national form at its foundation.

This series was like a graphic encyclopaedia of the best examples of the history of the Azerbaijani people, who had contributed much to world culture. The series was in poster form but in fact it differed greatly from the poster. If the compositions were reduced to serve as book illustrations, they would actually be fine successors to Azerbaijan’s classical miniatures.

Everything that attracted Elmira Shahtakhtinskaya was connected to the ancient memory of her people. They included architectural monuments, natural landscapes and great artistic figures.

There are skilful examples of calligraphy and images of fine views, still lifes, animals and birds. All these details portrayed one or another personality successfully.

The portraits included in this series are original biographies of artists, musicians, philosophers, astronauts and mathematicians.

Some of the portraits were painted from preserved ancient miniatures (Khatai, Zoroaster) and others were based on the writings of contemporaries or repainted from miniatures (Al-Bakuvi) of those times.

She used a line from Maraghi’s poem when working on his portrait. There are more than 20 portraits in the series. They include the great representative of the Tabriz Miniature school: Soltan Muhammad, the poets Qatran Tabrizi, Khagani Shirvani, Muhammad Fuzuli, Imadeddin Nasimi, Baba Kuhi, Mehseti Ganjavi, the musicians Sefieddin Urmavi, Abdulgadir Maraghi, the great architect Ajemi, the philosopher Bahmanyar, the writer Mirali Tabrizi

and the great ruler, warlord and reformer of the Azerbaijani language, poet Shah Ismayil Khatai.

Elmira khanim returned to the genius NasreddinTusi's portrait three times. This is, perhaps, the most memorable and effective character among her works.

Intellectuals and cultural figures of 20th century Azerbaijan were successors to the series: Uzeyir Hajibeyli, Muslum Magomayev, Huseyn Javid, Samad Vurghun, Gara Garayev, Fikret Amirov, academician Mirasadulla Mirgasimov, Tofiq Ismayilov, Sattar Bahlulzade, Nigar Rafibeyli and Rasul Rza.

These images of Azerbaijan's great personalities call on us to learn our ancient culture, to love this land and to protect and multiply its intellectual riches.

The first picture, painted in 1972, of the series "Azerbaijan is a Country of Ancient Culture" familiarised viewers with the ancient environment of Gobustan.

The painter presented fragments of ancient Azerbaijani architectural monuments against a background of blue sky amidst the rocks. It is as an original expression of Azerbaijan's culture in different times.

Her 'archaeological' pictures are very interesting: "Azerbaijani Forms Are 3,000 Years Old" and "Shahtakhti and Kul-Tepe are 4-6,000 years old", they remind us of the immortality of art.

One of the paintings carries an image of the rock art engravings from the Neolithic period, to be found at an altitude of 4,000 m in the area of Nakhchivan called Gami-Gaya. Researchers associate this poetic name with the legend of Noah's Ark. According to the legend, Noah's Ark came to land precisely in Gami-Gaya after sailing over Ilan Dagh mountain. "Nakhchivan's name was derived from here: "Noah-javan"(young) or "Noah-Jahan"(world). Nakhchivan-Shahtakhti was the homeland of Shahtakhtinskaya's ancestors. This may explain her captivation with these stiff mountain landscapes.

A similar idea of syncretism is expressed in her best landscape pictures, reflecting and connecting all cultures in strange rock features carved by the wind, meandering limbs of trees surviving from past ages and ancient architectural monuments. She answered a question on her creative plans in an interview with the newspaper "Communist": I want to continue working on the series "Azerbaijan is a Country of Ancient Culture" because the history of our culture and art is inexhaustible. I never tire of learning the ancient history of our culture and putting it into practice in my work [4].

Elmira khanim said very often that every human being in the world irrespective of nationality is the inheritor of all human culture. If spirit and creative energy are put into a work of art, it will impress everybody in the same way, regardless of skin colour or way of thinking. A true work of art can find a path to the heart, breaking all barriers of language, geography and territory.

Shahtakhtinskaya dedicated her series “To All Humanity” to the following notables: Nizami, Navai, Rumi, Shakespeare, Pushkin and Beethoven. They ennoble and raise us with their thought, poetry and music.

“Nations, forget hostility”, “Millions, embrace each other” these calls strove to unite nations and direct their energies to creativity, peace, ethics and rational thought. After all, there is much beauty, benevolence and true friendship in the world. Life depends on people who can contribute love, friendship and creativity to the idea of life in the Earth.

Conclusion.

1. Of course, there is no comparison between the creativity of a young painter and one with artistic experience.

The romantic passion of youth, taste and enthusiasm are felt in Shahtakhtinskaya’s works of the 1960s. The sweetness and luxury of the time are key to an understanding of these works. This was the beginning of the road and an age of hope.

2. In the 1970s she found her language and themes as well as ordering her skills and ideas as she gained experience. This was a period of research and discovery.
3. The 1980s could be considered the peak of her creativity. This was the time of a new look at the poster, the psychologisation of portrait and dramatisation of landscape, giving new sense to the poster via historical context.
4. The early 90s were a time to assess the January events in Baku, the collapse of a system and establishment of the new republic as well as a time of fighting illness and making new plans.
5. Lengthy thought obliged her to give a different meaning to this newly devised genre of modern Azerbaijani miniature; it compels you towards the meaning not the size of poster, landscape or portrait. After years of research Shahtakhtinskaya produced the series “Azerbaijan is a Country of Ancient Culture” as the main thrust of her creativity.

6. Although the artist began work on this series in the 1970s, it was only completed in the 80s. Here Shahtakhtinskaya found her special language to depict emotion and design in the image with national form at its foundation. This series was like a graphic encyclopedia of the best examples of the history of the Azerbaijani people, who had contributed much to world culture.

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Gülrəna Mirzə (Azərbaycan)

Elmira Şahtaxtinskaya – 90

Məqalə XX əsr Azərbaycan bədii mədəniyyətinə böyük töhfələr vermiş Xalq rəssamı Elmira Şahtaxtinskayanın 90-illiyinə həsr olunub. Birinci hissədə rəssamın gəncliyindən, təhsil illərindən və plakatçı kimi ilk yaradıcılıq dövründən bəhs edilir. Sonra rəssamın fərdi üslubunun formalaşması və təşəkkülü, yaradıcılıq mərhələləri, fərqli janrlarda bədii idiolektin axtarışları təhlil edilir. Məqalənin sonuncu hissəsində rəssamın şah əsəri olan “Azərbaycan qədim mədəniyyət ölkəsidir” silsiləsi təhlil olunur. Düşüncələr Elmira xanımı plakatın, mənzərənin, portretin ölçüsünə görə deyil mənasına görə müasir Azərbaycan miniatürünün yeni sintetik janrını başqacür mənalandırmağa vadar edir. Bu zaman rəssam dekorativ, emosional, milli formadan əmələ gələn öz fərdi təsviri dilini tapır. Bu silsilə Azərbaycan mədəniyyətinin və tarixinin vizual ensiklopediyası, dünya mədəniyyətinə töhfələr vermiş xalqımızın ən böyük nümayəndələrinin ensiklopediyası oldu.

Açar sözlər: Elmira Şahtaxtinskaya, Azərbaycan miniatürü, rəngkarlığı və qrafikasi, plakat

Гюльрена Мирза (Азербайджан)**Эльмира Шахтагинская – 90**

Статья посвящена 90-летию народного художника Азербайджана Эльмиры Шахтагинской, внесшей огромный вклад в художественную культуру Азербайджана XX века. Первая часть статьи посвящена молодым годам художницы, образованию и начальному периоду её творчества как плакатиستا. В средней части статьи анализируется формирование и становление собственного творческого языка художницы, рассматривается несколько этапов творчества, описываются жанры, в которых проходили поиски её идиолекта. В концовке статьи рассматривается магнум опус творчества Шахтагинской – серия работ «Азербайджан – страна древнейшей культуры». Плакат, пейзаж, портрет здесь переосмысляются в новый, синтетический жанр современной азербайджанской миниатюры – не по размеру, а по сути. Художница находит своей собственный изобразительный язык, декоративный, эмоциональный, исходящий из национальной формы. Эта серия стала визуальной энциклопедией культуры и истории азербайджанского народа, энциклопедией её лучших представителей, внесших вклад в мировую культуру.

Ключевые слова: Эльмира Шахтагинская, азербайджанская миниатюра, живопись, графика, плакат

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CULTUROLOGY AND HUMAN

abstract. The article gives a summary of etymology, the concept of culture and culturologists, the relationship between culture and man. Cultural studies reveal information and interpretations, so it is used in colloquial speech. The leading role in the study of culturology belongs to the department “Culturology” of the Institute of Architecture and Art of ANAS. Culturology has a decisive role in the formation of human culture.

Key words: culturology, cultural human, wisdom, culture, morality, values

Introduction. “*Mədəniyyət*” (culture) is an Arabic word. “*Mədinə*” (tun) means “city” in Arabic. So, *mədəniyyət* (culture) means being peculiar to city (In this meaning, culture is close to the conception of civilization). The life of bedouim Arabs in a city was considered crude, rough, which were close to initial nature. But those who belonged to city were considered refined and tidy. And from here the word “*mədinə*” (city) was used to name *mədəniyyət* (culture). However, the idea that the Arabs brought us urban culture is not so convincing. So, we have had cities like Barda, Ganja, Shamakhi before Madina. “... we keep ourselves in the Arabic-Persian (Islamic) bloc by naming our culture as *mədəniyyət* (culture) without even knowing it. Because *mədəniyyət* (culture) means to be *mədinəli* (civilized), *mədəni* (cultured) – to be *mədinəli* (civilized). Is it true that a cultured Azerbaijani is civilized in terms of conscious? (2; 149). This concept was used as “Drahma” in India, as “Yuan” in China, as “Techne” in ancient Greece. “*Kultura*” is used to mean culture in European languages and in Turkey (“*kültür*” in Turkis) (4, 165). But Nasreddin Tusi used this term as “community” in the Middle Ages in

Azerbaijan. Investigating the reasons of emergence of society, Tusi wrote: “As the order of the world and the order of life have been created by labor, as human cannot live without labor, labor cannot be without help and help cannot be without society. So, human needs society by its nature.” When Tusi used the word *mədəniyyət* (culture), which means “city” in Arabic, instead of the word “community”, he suggested that “Madina” should not be understood just as a geographical concept “place”, but as the review of human in social relations [5, p. 126]. As you see, the pronunciation of this term, which is pronounced differently in various languages, is questionable. Especially, the narrow presentation of culture worries researchers of this field. Culturologist F.Mammadov wrote about this issue: “The scientific approach to the meaning of culture requires the improvement of the categorical-concept machinery of culturology used in higher education and scientific institutions of Azerbaijan. The one-sided presentation of spiritual culture in Azerbaijani language ignored the intellectual culture for a long historical period which is of strategic importance for national culture in the practical life of society and the cultural policy of the state. This was a reason for the identification of “culture” with “art”. The social and cultural code of Azerbaijani people was directed to the development of art, folklore, ethics, cultural traditions and cultural heritage. Based on the requirements of the time and the experience of developed countries, today it is important to change radically this tradition by making intellectual culture the number one priority of state cultural policy” [7, p. 399-400].

The interpretation of the main material. Generally, it is clear from comprehensive investigations that the concept of “culture” doesn’t fully cover the theme. Although the conception “culture” is used as a term in both our spoken language and official structures. It is clear from more detailed research that it is appropriate to use “culturology” as an international term.

For the first time, culturology was used etymologically as an agro term in “De Agre culture” by Mark Porce Cato before Christ. Later, Mark Tulli Cicero concern cultivation to human in his “Tuskulan Conversations” in 45 BC. So, cultivation was understood not only as cultivation of soil, but also cultivation, fertilizing of human brain, thought, thinking and perceiving and realization of the best. Mark Tulli Cicero said: “A free man differs from a slave in that He is able to think”. So, the thesis “culture of thinking is philosophy” was formed. The first, culture emerged (homo-sapiens 40,000 years ago), then the

process of evolution developed from homo-sapiens to wise men and finally, philosophy, which is the science of wisdom, emerged 2500–3000 years ago, then other sciences. F.Nietzsche said: “Philosophy is the thinking brain of culture”.

Culturology regulates its activities mainly around the cultural human formula. This work is also carried out by other sciences. But the main subject of culturology is human, nature and society. Socialization of society, tolerance, humanism, etc. can be mastered with cultural knowledge. Ancient Chinese philosopher Lao-tsi noted: “Art is like water, wherever it sinks, water flows and fills it” [4, p. 197]. Art reacts firstly to shortcomings of society. If the sense of patriotism is weakened in society, if indifference, arrogance, immorality prevail, all kinds of art are used against them and plays the role of social therapy in society. German philosopher I.Kant demanded people not to pursue “desire”, but to be directed to “debt” (homeland, morality, human duty). His predecessor Hegel argues that this requirement could only be achieved with art. “Art is a direct expression of absolute human idea. According to Hegel, only talented and genius people can see and express absolute idea, so they are the creator of art” [10, p. 118]. Theatre, cinema, works of art purify and educate people with the language of art. Well-singing music, poem performed by the actor, producer’s imagination can do anything that even the strongest army cannot do. Sigmund Freud saw the suppression of primitive desires in the subconscious and elimination of law and prohibitions (taking account that culture begins with laws, prohibitions) that cause neurosis in people by the power of culture, art, sublimation (to replace). Cultural institutions: cinemas, gyms, theatre halls, libraries, museums, parks, entertainment centers are sublimation places. People won’t die if they don’t benefit from cultural institutions for a month or a year, but they will become rude, aggressive, order will be disturbed, management becomes hard. Weapons with the power to destroy humanity can be pushed. Various theoretical and practical events: conferences, exhibitions, literary and art evenings, cultural events, debates, holiday festivities, etc. meet people’s spiritual needs. Employers of large holdings, companies, plants and factories restore the energy lost during the production of material goods through various cultural events organized by culturologists and create healthy spirit, healthy thinking and stimulating effect. Professor S.Khalilov writes: “Today there is a greater need for real art that solves the problems emotionally and educates people than intellectual poetry, rationalist prose, riddle paintings [3, p. 275].

The purpose of culturology is to make people happy. Culturology leads people to wisdom. However, there were attacks, indifferences to cultural thought and philosophy from time to time. Emperor Nero forbade philosophy and executed his teacher BC. As a result, the empire collapsed during 13 years. The purpose of culturology and philosophy is human and his happiness. Culturology gives a model of happiness to people. That is why it is called “science of life” [1, p. 271]. When man is in a difficult situation, he addressed to two things. The first is religion, God (Heaven) and the second is wise men, philosophers. “For heaven’s sake, would you be kind!” – this expression is a sentence that each of us uses involuntarily in difficult moments. It is impossible not to imagine how unbearable it can be to be in an uncivilized place or with any uncivilized person for a moment. Culturology plays the role of guard in society. If a guard falls asleep, the crime increases in the society and the order is disturbed. The society is enveloped in crisis and cataclysms. Indifference against culturology, cultural thought creates sedition as lifelessness and immorality. Famous parapsychologist Lazarev said: “The existence of atomic weapon is not dangerous for mankind. Lifelessness of the society is the degradation of morality. Cataclysm and crisis occur where there is no culturology. Problems as suicide attempt, aggression, restraint, loneliness, neglect, loss of national identity, meaninglessness of life, etc. occur during the crisis of cultural thinking. Especially in recent years, there has been an increase in domestic homicides and suicide attempts in whirl of economic difficulties. Society lives on the basis of standards and paradigms of culturology. Wisdom is superior to erudition. Science doesn’t mean everything. “Science and art are pair of wings” (Khudu Mammadov). It is wisdom, morality, thinking – cultivation that lead science to kind aims.

Greek scientist Pythagoras said: “The greatest strength that regulates society is morality and religion”. Morality and religion are our moral values. Teaching, propagating and investigating our moral values are one of the main issues studied by culturologists. If society could be governed by moral laws, mankind would have made a great leap. This is the aim of culturology. We can achieve this leap with the development of culturology.

Greek philosopher Socrates valued the science of sapience (dignity, morality) more than the natural sciences. We may not know the reason of the origin of the material world in physics, but first of all we must know who we are (Understand yourself!). We need to be virtuous,

because we are created virtuously. Sapience is hidden in our structure. This knowledge is the only knowledge we can acquire. Where there is no discussion (thinking, cultivation), there is no philosophy, no new idea. Education doesn't give wealth to a person at first, but it awakens, develops the secret seeds in human mind [8, p. 22]. Our spiritual perfection and ideas are the basis of our economic, material progress. Science that teaches us morality, values, sapience is culturology. So, the role of social therapy of culturology in society should be taken into account and developed, basic educated specialists should be used in this work. Unfortunately, people without basic education don't understand culturology from conceptual point of view. This is natural. Modern culturologist is synthesizer of scientific knowledge about human, society and state [7, p. 367]. Although cultural knowledge makes philosophy, history and literature accessible to culturologists, the inner modesty and altruism of culturologists speak for themselves. It is injustice to exclude basic educated culturologists, to persecute them instead of using them. Because the passport of a culturologist is qualities such as humanism, modesty, altruism, tolerance. Exactly these qualities form Azerbaijani multiculturalism. The traditions of tolerance and multiculturalism that we can proudly speak are based on cultural knowledge and the scientific and educational institutions working in this field. Therefore, the activities of organizations working in this field should be expanded, and special attention should be paid to the training and use of cultural scientists. Every member of the scientific, pedagogical institutions working in this field must first have basic knowledge of culturology, in particular, clarify which of the concepts of culturology and culture are used in terms of terminology, know its definition, subject, functions, etymology, and then they can have a say and participate in disputes for our common good. Unfortunately, there are some people who have no theoretical knowledge of culturology at the level mentioned above and they have a certain positions and a say in scientific councils. In this case, of course, it becomes a ruthless obstacle for real specialists who love the conjuncture and dilettantism. The complexity of living conditions also makes such realities loyal. As a result, our science loses and we must agree with Greek philosopher Epictet's advice: – "Never call yourself a philosopher in front of ignorant people – If ignorant people talk about philosophical issues, choose to remain silent. Do not discuss the rules

of wisdom with the ignorant, but if you understand these rules perfectly, show them with your actions” [9, p. 58].

Conclusion. It should be noted that although the department of “Culturology and Theory of Art” is newly established by Director of the ANAS Institute of Architecture and Art, corresponding member of ANAS, professor A.Salamzadeh’s initiative, systematic researches on the mentioned issues are carried out. The employees of the department work to emphasize the important role of culturology in modern life as social therapy in human life and society as a whole. This also contributes to challenges posed by the leader of our country. Theses such as “Turning oil capital into human capital” by our honorable President Ilham Aliyev, “The state faces three tasks on the path of modernization: Creation of modern society, modern infrastructure, modern human” by academician R.Mehdiyev can be considered a scientific direction for culturologists. In fact, culturologists agree with it. Because man, his creative activities and spiritual world are directly the subject of culturology, its study and becoming the object of research leads to harmony of spiritual evolution, social justice and rules of coexistence.

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Namig Abbasov (Azərbaycan)

Kulturologiya və insan

Məqalədə mədəniyyət və kulturologiya anlayışlarının etimologiyası araşdırılır. Kulturologiyanın mədəniyyət haqqında elmlərin kompleksi kimi qəbul edilməsi bu anlayışın konseptual dərkinə və praktik tətbiqini

zəruri edir. Bu sahədə aparılan araşdırmaların müqayisəli təhlili əsasında kulturologiya anlayışının beynəlxalq termin kimi işlədilməsi məqbul sayılır. Eləcə də kulturologiyanın insanın yaradıcı həyat fəaliyyəti haqqında, onun mahiyyəti, xüsusiyyətləri, tarixi nailiyyətləri, inkişaf qanunları və dəyişdirici imkanlarını öyrənən bir elm kimi müvafiq fəaliyyəti dəyərləndirilir. Kulturologiyanın insanın və cəmiyyətin sosial terapiyasındakı rolu vurğulanır. Bu sahədə aparıcı rola malik olan AMEA Memarlıq və İncəsənət institutunun müvafiq şöbəsi tərəfindən aparılan tədqiqatların müstəsna əhəmiyyəti işıqlandırılır.

Açar sözlər: kulturologiya, mədəni insan, müdriklik, əxlaq, dəyərlər

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Культурология и человек

В статье рассматривается этимология понятий культуры и культурологии. Принятие культурологии как комплекса культурологических наук требует концептуального понимания и практического применения этой концепции. Основываясь на сравнительном анализе исследований в этой области, приемлемо использовать концепцию культурологии в качестве международного термина. Оценивается также актуальная деятельность культурологии как науки, которая изучает творческую деятельность человека, его сущность, особенности, исторические достижения, закономерности развития и изменяющиеся возможности. Подчеркивается роль культурологии в социальной терапии человека и общества. Также подчеркивается исключительная важность исследований, проводимых соответствующим отделом Института архитектуры и искусств НАНА, который играет ведущую роль в этой области.

Ключевые слова: культурология, культурный человек, мудрость, честь, ценности

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НАРОДНЫЕ ХУДОЖЕСТВЕННЫЕ ПРОМЫСЛЫ ДАГЕСТАНА КАК РЕСУРС ЭТНОКУЛЬТУРНОГО БРЕНДИРОВАНИЯ ТЕРРИТОРИЙ: КОНЦЕПТУАЛЬНЫЕ ОСНОВЫ И ПЕРСПЕКТИВЫ ПРОДВИЖЕНИЯ

Аннотация. В статье рассмотрены некоторые направления и принципы эффективного развития и реализации потенциала этнокультурных брендов Республики Дагестан. Кроме традиционных направлений – нормативно-правового регулирования деятельности предприятий народных художественных промыслов, популяризации традиционной народной культуры различными средствами, выявлена необходимость дальнейшей законодательной разработки основных понятий. Концептуально обоснованы основные формы поддержки деятельности в сфере народных художественных промыслов как ресурса этнокультурного брендинга, к которым относится повышение конкурентоспособности предприятий на внутреннем и внешнем рынках, продвижение продукции на межрегиональные и международные рынки, популяризация продукции народных художественных промыслов. Актуальным, по мнению авторов, является взаимодействие органов государственной власти Дагестана и Азербайджана по консолидации усилий в продвижении

брендов в рамках совместных мероприятий по развитию железнодорожного и круизного туризма.

Ключевые слова: этнокультурный бренд, народные художественные промыслы, Дагестан, Азербайджан, межкультурное взаимодействие.

Введение. Современный уровень развития социально-гуманитарных наук в аспекте прикладного знания связан с формированием междисциплинарных направлений, изучающих теорию и практику регионального брендинга. Одним из них является исследование процесса этнокультурного брендинга территорий, объединяющего исторические, культурологические, этнологические, социологические и маркетинговые аспекты. В научной литературе высказывается вполне обоснованное, с нашей точки зрения, мнение, что наличие у территории собственного культурного бренда признается одним из основных факторов эффективного развития и реализации потенциала региона [1]. Для поликультурных и многоконфессиональных сообществ одним из важнейших ресурсов развития территории становится этнокультурное региональное брендинговое, т.е. *формирование и продвижение этнокультурных образов, символов, продуктов и событий, обладающих критерием узнавания и отражающих социальную и культурную жизнь конкретной территории* (см. подроб.: [2]).

Изложение основного материала. Ближайший сосед Азербайджана, Республика Дагестан – один из самых «пестрых» в этическом и культурном отношении субъектов Российской Федерации, известен как регион уникальной традиционной культуры, составной частью которой является народное декоративно-прикладное искусство. За республикой издавна закрепилось понятие «страна мастеров».

Действительно, непреходящей ценностью дагестанцев являются народные художественные промыслы, развитие которых связывают с природно-климатическими и историческими условиями, хозяйственно-экономическим укладом и этнокультурной спецификой [3]. В настоящее время в Дагестане функционируют более 30 организаций, производящих высокохудожественные изделия. Наиболее крупные из них, являющиеся, так сказать, держателями региональных брендов – Кубачинский художественный комбинат, Межегюльская, Хивская и Ляхнинская ковровые фабрики, Ботлихская фабрика народных промыслов, Гочатлинский художественный комбинат, Унцукульская художественная фабрика,

производственное предприятие «Кизляр» и др. Объем произведенных в республике изделий составляет пятую часть от общего объема народных промыслов Российской Федерации, что обеспечивает лидирующее положение по этому показателю среди других субъектов страны. Кроме того, значительная часть изделий производится индивидуальными предпринимателями [4].

Учитывая роль, которую играют этнокультурные бренды в создании позитивного имиджа регионов, это направление научных исследований становится одним из перспективных. Проблемы формирования региональных брендов как тренда в развитии территории активно изучаются экономистами, историками, этнологами, культурологами, представителями других наук. Интерес к этим вопросам не просто дань моде, но вполне конкретные попытки решения проблем развития регионов в тесной связи с другими социально-экономическими задачами, стоящими перед территориями (например, развитием туристско-рекреационного комплекса, занятости населения и т.п.).

По мнению ряда исследователей «культурный бренд» существует совместно с такими феноменами как «имидж территории», «бренд территории». Имеет место такая трактовка понятия «культурный бренд» – это «бренд, в основе которого заложены историко-культурные ресурсы базисного субъекта: традиции, обычаи, научные достижения, произведения художественного творчества». Отдельные исследователи считают, что любой бренд культурен имея в виду то, что все созданное человеком это и есть культура [5]. В научной литературе понятие «культурный региональный бренд» в основном формируется в рамках эмпирического подхода, путем перечисления набора понятий, которые, по мнению авторов, составляют само понятие, например: «региональный культурный бренд – это ресурс продвижения региона, который основан на каком-либо историко-культурном событии или памятнике культуры, а также может быть основан на конкретной исторической личности» [6]. Совершенно очевидно, что к такому понятию можно добавлять и другие характеризующие культуру черты, например, художественные промыслы.

Исходя из такого понимания проблемы, эффективное формирование этнокультурного бренда Дагестана возможно в рамках богатейшей традиционной культуры народов, проживающих в республике, а также в тесном взаимодействии с социокультурным опытом народов из сопредельных государств. В обыденном сознании тра-

диционная культура воспринимается как исконно существующая и передающаяся путем вербальной и невербальной коммуникации от поколения к поколению. История народно-художественных промыслов Дагестана уходит в далекое прошлое. На протяжении тысячелетий они органично связаны с жизнью народа, с его жизненным укладом, восприятием прекрасного. Значительное воздействие на становление традиционной культуры, в частности декоративно-прикладного искусства, наблюдается также со стороны культур соседних народов, что представляет собой мощный историко-культурный ресурс. В этом смысле, взаимодействие культур народов Дагестана и Азербайджана было и остается весьма плодотворным, несмотря на разделяющие их государственные границы. Объясняется это рядом обстоятельств.

Во-первых, в течение длительных исторических периодов территории Дагестана и Азербайджана не перекрывались границами. Так, в период существования древнего государства Кавказская Албания, сердцевина которого располагалась на территории современного Азербайджана, границы соседних народов были весьма подвижны. Многие историки до сих пор задаются вопросом, «...каковы были пределы этого (Кавказская Албания – *авт.*)<...> древнего государства, нет единого мнения среди историков. Некоторые считают, что весь Дагестан входил в Албанию» (см., напр.: [7]).

Во-вторых, азербайджанцы и сегодня являются одной из основных национальностей Дагестана. Они расселены на юге республики – в Дербентском, Табасаранском, Магарамкентском, Рутульском районах, проживают во всех городах и поселках. Это создает уникальную площадку для взаимодействия культур. Здесь традиционная культура южно-дагестанских народов – лезгин, табасаранцев, агулов, рутульцев, а также, аварцев, проживающих на территории Азербайджана в Закатальском районе, испытывает явное влияние мусульманского искусства Азербайджана. Это проявляется в одежде, украшениях, преобладании полихромной поливной керамики. Главный центр этих производств сосредоточен в Дербенте и близко расположенных к нему селениях Испик и Кала. Эта территория производства известного бренда – «Дагестанские ковры». Здесь занимаются преимущественно ворсовым ковроткачеством, а также ткачеством безворсовых односторонних ковров – сумахов [8]. По мнению искусствоведов «на юге (Да-

гестана. – *авт.*) изготавливали ковры в стиле, распространенном в Азербайджане» [7]. Для происходящих здесь этнокультурных процессов характерны непрерывность, глубинная связь с древнейшими пластами духовной жизни народа, а также «способность впитывать, казалось бы, инородные элементы пришлых культур, не нанося при этом ущерба тому субстрату, что определяет суть именно дагестанской культуры, ее феномен» [8].

В-третьих, даже воспринимаемые на обыденном уровне произведения кубачинских мастеров как аутентичные, имеют в своей основе заимствованные черты. Так, по мнению признанного специалиста-искусствоведа А.Ф. Гольдштейна «кубачинские ремесленники издавна работают на широкий, обезличенный рынок и поэтому их искусство в основном опирается не на коренные дагестанские традиции. <...> Рыночное производство всегда перестает быть национальным, за исключением тех случаев, когда специально консервируется в таком виде. В силу этих причин, – считает исследователь, – кубачинцы издавна проявляли интерес к декоративному искусству разных стран <...> и набирались опыта в художественно-ремесленных центрах Закавказья» [7].

Таким образом, обращаясь к традиционной культуре Дагестана, мы сталкиваемся, с одной стороны, с фактами существования очень замкнутой и специфической культурной традиции и в то же время находим свидетельства широкого влияния различных культур [9]. Это обстоятельство важно учитывать не только в плане музеефикации культурного бренда, но и вполне утилитарных целях, связанных с реализацией продукции народных художественных промыслов, их позиционирования на разных уровнях. Исторически сложившиеся художественные формы декоративно-прикладного искусства Дагестана, не смотря на переживаемые сегодня не простые времена, должны оставаться привлекательными и позиционировать регион не только как экономически развивающийся центр, но и самобытное культурное пространство.

Стратегия формирования этнокультурного бренда в современных условиях применительно к конкретному региону должна представить его как единое целое. При этом единство складывается из определенных уникальных факторов позиционирования. К ним нужно отнести историко-культурное наследие республики, неотъемлемой частью которого являются народные художественные промыслы, представленные такими узнаваемыми брендами, как «Кубачинские изделия»,

«Балкарская керамика», «Унцукульский орнамент», «Табасаранские ковры» и др. Эти бренды давно и надежно завоевали потребительскую славу. Историко-культурное значение художественных промыслов республики следует рассматривать в контексте духовно-ценностных оснований горской цивилизации, что способствует эффективному позиционированию Дагестана как уникального пространства сложившегося на протяжении столетий в процессе взаимодействия культур разных народов.

В условиях глобализации возникает опасность потери национальных особенностей. В разделе «Культура» Стратегии национальной безопасности Российской Федерации до 2020 года отмечается, что «главными угрозами национальной безопасности в сфере культуры являются засилье продукции массовой культуры, ориентированной на духовные потребности маргинальных слоев» [10]. Поэтому для сохранения этнической самобытности особенно нужна государственная поддержка традиционной культуры. Наиболее эффективно это может быть осуществлено по двум направлениям:

- во-первых, по линии нормативно-правового регулирования;
- во-вторых, популяризации традиционной культуры различными средствами.

Качественные изменения в общественной жизни оказали существенное влияние на возрождение этнической культуры, что потребовало с учетом сложившейся ситуации отразить в федеральных и региональных нормативных актах. Актуализует необходимость совершенствования в нормативно-правового регулирования этой сферы и обстоятельства, отмеченные экс-заместителем министра по туризму и народным художественным промыслам Республики Дагестан Г. Г. Ахмедовым: «Рыночные отношения и свободная конкуренция, не регламентированная «мудрыми законами», нанесли жестокий удар по дагестанским народным промыслам, по нашей культуре в целом». Кроме того, в изобилии появились кустари-подделыватели незаконно пользующиеся технологиями, сырьем, полуфабрикатами, не платящие налоги, использующие кустарное оборудование. В конечном счете, это приводит к дискредитации брендовых изделий, наносит ущерб их художественной ценности. Во-вторых, появились предприятия, работающие по схожей технологии, копирующие технологию разработанную мастерами традиционных художественных промыслов, их стиль [11].

Поэтому эффективная поддержка традиционных художественных промыслов, и особенно брендовых изделий, стала возможна при детальной проработке нормативно-правовой базы функционирования предприятий отрасли.

Так, конкретным выражением государственной культурной политики в этом вопросе стал Федеральный закон от 6 января 1999 г. №7-ФЗ «О народных художественных промыслах», в котором перед органами государственной власти и местного самоуправления поставлены задачи по обеспечению экономических, социальных и иных организационных условий по возрождению, сохранению и развитию народных художественных промыслов. Важно чтобы эта деятельность осуществлялась в традиции развития народного искусства в определенной местности в процессе творческого ручного труда и/или механизированного труда мастеров [12].

Общая ситуация в области сохранения и развития традиционной культуры представлена в ведомственной программе Министерства промышленности и торговли Российской Федерации «Об утверждении Стратегии развития народных художественных промыслов на 2015-2016 гг. и на период до 2020 года». Ключевым моментом документа является понимание места и роли народных художественных промыслов как важнейшей традиционной формы культуры народов России, способствующей сохранению национальной идентичности. Стратегией определены основные направления поддержки промыслов: правовое регулирование их деятельности, популяризация творчества народных мастеров, учет мест бытования различных промыслов, а также ведущих мастеров, художественных организаций занятых в этой сфере и т.п.; установлены меры государственного контроля продукции, критерии оценки художественной ценности изделий; намечены мероприятия по популяризации, учету и контролю их сохранности в музейных экспозициях. [13].

В российских регионах, в частности в Дагестане, широко применяется практика, обеспечивающая государственную поддержку традиционной культуры народов населяющих республику. В 2014 г. была принята Государственная программа «Развитие культуры в Республике Дагестан на 2015–2020 годы», одним из направлений реализации которой является сохранение и развитие многонационального культурного наследия, поддержка развития уникальной культуры народов Дагестана. Вопросы

сохранения и развития народного творчества и традиционной культуры выделены в отдельную подпрограмму [14]. В ряду законодательных актов, реализация которых способствует развитию традиционных ремесел, особо место занимает закон «О народных художественных промыслах Республики Дагестан» от 15 декабря 2000 г. № 28 [15]. На основе этих и других документов были разработаны нормативно-правовые акты, учитывающие местные условия и особенности региона, возросла роль органов муниципального уровня в поддержке предприятий народных художественных промыслов.

В Дагестане художественные промыслы всегда воспринимались, с одной стороны, как отрасль промышленности, а, с другой, как сфера народного творчества. Такое сочетание утилитарного и креативного, традиции и новаторства, позволили сохранить и особенности стиля, и художественную индивидуальность. Это делало и делает изделия популярными и широко известными не только в стране, но и за ее пределами, где они, по сути, выступают как этнокультурные бренды.

Особую ценность народные художественные промыслы имеют в наше время. В век автоматизации и конвейеризации производства такие изделия, выполненные в основном вручную, вызывают неподдельный интерес. Это обстоятельство делает их наиболее привлекательными и конкурентными.

В целях активизации поддержки народных художественных промыслов можно сформулировать в общих чертах несколько направлений деятельности в этой сфере:

Первое, повышение конкурентоспособности предприятий на внутреннем и внешнем рынках. В этих целях необходимо представлять субсидии в основном связанные с возмещением части затрат на приобретение оборудования, электроэнергии, сырья. Перспективным в этом плане видится решение Правительства Республики Дагестан освободить производство изделий народных художественных промыслов от налогов на имущество и на землю, что, безусловно, скажется на повышение конкурентной привлекательности изделий и экономической устойчивости предприятий (см. подроб.: [16]).

Второе, продвижение продукции художественных промыслов на межрегиональные и международные рынки. В рамках этой деятельности осуществляется частичное финансирование за счет местного и реги-

онального бюджетов, участие предприятий в межрегиональных, всероссийских и международных выставках, ярмарках.

В этом направлении перспективным видится тесное сотрудничество Дагестана и Азербайджана в привлечении потенциала народных художественных промыслов в развитии туриндустрии. Здесь в активной фазе находится разработка новых возможностей в рамках традиционных туристских направлений (гастрономического, познавательного, экологического, морского и др.). Обстоятельный разговор об этом с участием Президента Азербайджанской Республики господина Ильхама Алиева состоялся в апреле 2018 г. в Баку в рамках XVII Азербайджанской международной выставки туризма и путешествий, на которой была представлена и экспозиция народных художественных промыслов Дагестана. Российский регион проявляет активную заинтересованность в развитии, совместно с Азербайджаном, железнодорожного туризма с включением в маршрут крупнейших центров народных художественных промыслов Южного Дагестана, а также круизных туров по Каспийскому морю.

В самом Дагестане создаются туристские маршруты с посещением центров народных художественных промыслов. Так, базовый туристический маршрут «Дагестан на перекрестке Великого шелкового пути» дополнен рядом направлений, включающих посещение центров традиционных ремесел: «Дербент-2000», «Кубачи – аул златокузнецов», «Путешествие по Древнему Кайтагу» и другие. Популярностью у туристов пользуются экскурсионные маршруты в центры народных художественных промыслов – Кубачи, Балхар, Гоцатль, Хучни. Здесь создается инфраструктура: строятся гостиницы, гостевые домики, предприятия общественного питания и т. п. Практически все туристские направления имеют выход на центры сосредоточения народных художественных промыслов. Министерство по туризму и народным художественным промыслам Республики Дагестан заинтересовано в активном развитии сотрудничества с районами, где культивируются народные художественные промыслы (см. подроб.: [16]).

Третье, популяризация продукции народных художественных промыслов через постоянно действующие экспозиции в выставочно-ярмарочных комплексах, организации экскурсий на предприятия, мастер-классы для молодежи. Активному продвижению продукции способствует открытие магазинов-салонов, их художественное оформ-

ление, проведение рекламных компаний. Важным стимулом в поддержке народных художественных промыслов является предоставление грантов, премий творческим коллективам и отдельным мастерам, установление региональных наград в виде знаков отличия, почетных грамот, званий за выдающийся вклад в сохранение и развитие народного творчества.

В практике работы органов государственной власти и местного самоуправления Дагестана по формированию этнокультурных брендов республики традиционной стала организация и проведение международных и межрегиональных форумов, фестивалей, конкурсов, обмен опытом работы, углубление культурно-экономических связей между регионами. Активно используются средства массовой информации, издаются каталоги изделий народных художественных промыслов, проводятся выставки мастеров, руководители предприятий обучаются вопросам повышения эффективности ведения бизнеса.

Работа по продвижению этнокультурных брендов республики является не только объектом управления и регулирования со стороны государственных органов. В регионе создана система научного сопровождения этой сферы, в том числе и исследования традиционных художественных промыслов. Составными ее элементами стали Республиканский дом народного творчества Министерства культуры Республики Дагестан, научные центры гуманитарных вузов, институты Дагестанского научного центра РАН, центры национальных культур, дома народного творчества и другие структуры. В значительной степени их деятельность связана и с популяризацией традиционной культуры.

Таким образом, одним из важнейших условий эффективной поддержки этнокультурных брендов Дагестана является забота о сохранении накопленного веками плодотворного сотрудничества народов в выработке аутентичных форм и стилей декоративно-прикладного искусства, что позволит сохранить его базисную основу, несмотря на меняющиеся ценности потребительского общества.

В значительной степени причины кризисного состояния народных художественных промыслов коренятся не только в объективно сложившихся условиях и ослаблении внимания государства к их развитию, но и в недостаточной проработке на законодательном и научном уровнях понятия «региональный культурный бренд». Это приводит к недооценке регионами своих достижений в области культуры, не

только как ресурса укрепления межнационального согласия, но и создания позитивного имиджа территорий. Президент Российской Федерации В.В. Путин в ходе заседания Совета при Президенте Российской Федерации по межнациональным отношениям 20 июля 2017 г. в Йошкар-Оле, посвященного реализации Стратегии государственной национальной политики России на период до 2025 года, в качестве одной из мер эффективной реализации государственной национальной политики указал на необходимость регионами и муниципалитетами развивать и популяризировать свои этнокультурные бренды. «Доступ к их изучению, – отметил Президент, – часто ограничивает не только недостаточная инфраструктура, но и тривиальная безынициативность на местах» [17].

На экспертном уровне отмечается недостаточное внимание использованию российскими регионами своих достижений в области культуры. Формирование культурных брендов в Дагестане, например, свидетельствует о значительном позитивном опыте разработки различных программ культурного развития региона, однако, как и во многих других территориях, здесь отсутствует единый методологический подход и методика для их разработки, что приводит к несбалансированности в развитии отдельных направлений культурной политики как фактора регионального развития [18]. Так, центры производства дагестанских брендов – Кубачи, Балхар, территории Южного Дагестана и другие, бывшие ранее вполне благополучными с точки зрения экономического развития, в результате кризисного состояния народных художественных промыслов стали депрессивными [19]. Это свидетельствует и о другой проблеме, – слабой научной проработке вопросов, связанных с развитием территорий, что «характеризуется как процесс бессистемный, не имеющий исследований и четкого позиционирования» [20]. Не случайно, на парламентских слушаниях на тему «Народные художественные промыслы: проблемы сохранения и развития», проходивших в Москве 26 апреля 2011 г. отмечалось: «Нам нужно думать о том, каковы должны быть гибкие формы и методы государственного протекционизма, защиты интересов наших художественных производителей в таком объеме, в такой форме, чтобы приоритет нашего народного искусства был соответствующим образом защищен» [21].

Итак, формирование этнокультурных брендов требует комплексного подхода в решении этой не простой, но плодотворной задачи. Эф-

фективная репрезентация бренда дает возможность консолидировать этническую культуру разных народов. Азербайджан и Дагестан это территории с богатой традицией межнационального взаимодействия. Формирование известных брендов Дагестана проходило в тесном взаимодействии и под влиянием ремесленных центров соседней республики, что создает уникальную возможность и в наше время продолжать эту плодотворную тенденцию на взаимной основе. Одним из важных слагаемых эффективного брендинга является не только повышение статусных возможностей, но и решение вполне конкретных задач связанных с ускорением социокультурного потенциала территорий. С точки зрения экономики, развитие художественных ремесел, активное включение их во взаимодействие с другими направлениями (например, туризм) создает новые горизонты их функционирования и эффективного продвижения на этой основе региональных этнокультурных брендов.

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Dağıstanın bədii xalq sənətləri ərazilərin etnomədəni brendləşməsinin mənbəyi kimi: konseptual əsaslar və irəliləyiş perspektivləri

Məqalədə Dağıstan Respublikasının etnomədəni brendlər potensialının effektiv inkişafı və həyata keçirilməsinin bəzi istiqamət və prinsipləri nəzərdən keçirilir. Ənənəvi istiqamətlərdən – bədii xalq sənətləri müəssisələrinin normativ-hüquqi nizama salınması, ənənəvi xalq mədəniyyətinin müxtəlif vasitələrlə geniş yayılmasından əlavə, əsas anlayışların gələcək qanunverici təkmilləşdirilməsinə zərurət aşkara çıxarılmışdır. Xalq bədii sənətlərinin etnomədəni brendləşmə mənbəyi kimi fəaliyyətin əsas formaları müəssisələrin daxili və xarici bazarlarda rəqabətin artması, regionlararası və beynəlxalq bazalara hasilatın irəliləyişi, bədii xalq sənətləri məhsulunun populyarlaşdırılması konseptual cəhətdən əsaslandırılmışdır. Müəlliflərin rəyincə, Dağıstan və Azərbaycanın dövlət hakimiyyəti orqanlarının qarşılıqlı təsiri dəmiryolu və kruiz turizminin inkişafı üzrə birgə tədbirlər çərçivəsində brendlərin irəliləyişində səylərin birləşdirilməsi aktualdır.

Açar sözlər: etnomədəni brend, xalq bədii sənətləri, Dağıstan, Azərbaycan, mədəniyyətlərarası qarşılıqlı əlaqə

Irina Gorlova, Timofey Kovalenko, Vladimir Naumenko (Russia)
Folk arts and crafts of Dagestan as a resource of ethno-cultural branding of territories: conceptual foundations and prospects for promotion

The article discusses some areas and principles of effective development and realization of the potential of ethno-cultural brands of the Republic of Dagestan. In addition to the traditional areas – the legal regulation of the activities of enterprises of folk art crafts, the popularization of traditional folk culture by various means, the need for further legislative development of the basic concepts is revealed. The main forms of supporting activities in the field of folk arts and crafts as a resource of ethno-cultural branding are conceptually substantiated, which include in creasing the competitiveness of enterprises in the domestic and foreign markets, promoting products on interregional and international markets, popularizing the products of folk art crafts. According to the authors, the relevant is the interaction of state authorities of Dagestan and Azerbaijan to consolidate efforts in promoting brands as part of joint activities to develop rail and cruise tourism.

Key words: ethno-cultural brand, folk art crafts, Dagestan, Azerbaijan, intercultural interaction

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UZEYIR HAJIBAYLI'S MUGHAM OPERA "LEYLI AND MAJNUN" IN THE CONTEXT OF THE WORLD MUSICAL CULTURE

abstract. The beginning of the twentieth century was marked by a very important and significant event in the cultural life of Azerbaijan. In 1907, Uzeyir Hajibayli wrote the opera "Leyli and Majnun". It was the first opera in the East. A new genre, mugham opera, was born. It was the first opera based on national folklore.

Mugham is the principal musical material of the opera. It has been performed for more than a century, but still, the opera is popular and loved by the public.

Moreover, it won love and recognition all over the world and is successfully performed in different countries.

What is the secret of its popularity? I would like to emphasize three components, among many factors:

- 1) It is mugham itself – a genre that unites all Near and Middle East nations and is admired by them.
- 2) It is a brilliant self-titled poem written by Fuzuli that describes the tragic story of two lovers. This theme is one of the favorite themes of the East. Academician Ignatiy Yulianovich Krachkovsky wrote: "Majnun and Leyli in the East are better known than Romeo and Juliet in the West." There are over 40 poems dedicated to this theme in the written literature of the East, with the poems by Nizami, Nava'i, and Fuzuli being the most outstanding. Fuzuli's "Leyli and Majnun" stands out by the beauty of its lyrics. It is emphasized by the beautiful *ghazals* the author wrote to enrich his poem. The poetry of the East is distinguished by the beauty of its melodic lyrics. It was born from music, and Fuzuli's *ghazals* prove this. Every event described in the poem is accompanied by a relevant

ghazal. The *ghazals* add extraordinary melody to the poem, and it's not surprising that Uzeyir Hajibayli, an outstanding Azerbaijani composer, used particularly Fuzuli's poem for his opera. 3) Last but not least, it is great Uzeyir Hajibayli, who could combine all these factors and create a truly brilliant work with superb and unique music.

Uzeyir Hajibayli's deep knowledge of Fuzuli's poetry, shown in a very delicate and meticulous work with the poetic source, contributed to the creation of an integral dramatic work.

Key words: mugham, *ghazals*, dramatic development, intonation, melody.

Introduction. The beginning of the twentieth century was marked by a very important and significant event in the cultural life of Azerbaijan. In 1907, Uzeyir Hajibayli wrote the opera "Leyli and Majnun". It was the first opera in the East, giving birth to a new genre, a mugham opera.

The interpretation of the main material. What is the secret of its popularity? There are three components, among many factors, that have contributed to the fame of the opera:

- 1) It is mugham itself – a genre that unites all Near and Middle East nations and is admired by them.
- 2) It is a brilliant self-titled poem written by Fuzuli. The theme raised in this poem is one of the favorite themes of the East. Academician I.Yu. Krachkovsky wrote: "Majnun and Leyli in the East are better known than Romeo and Juliet in the West, and who knows, maybe the refrain "I, Leyli that is used in countless songs performed by people in the Arab East countries at the onset of the night, is the reference to not only night in a literal meaning of the word, but it also cherishes Leyli, Majnun's immortal beloved." [1-31] This beautiful and sad legend was born on Arab soil, and it inspired the poets to write many literary works. There are more than 40 poems in the written literature of the East that are dedicated to this theme. The poems by Nizami, Nava'i, and Fuzuli are the most outstanding among them. While Nizami's goal was to write a psychological poem, and the poem of Nava'i has strong drama motifs, Fuzuli's "Leyli and Majnun" is distinguished by the beauty of its lyrics." [2-72]. It is emphasized by the beautiful *ghazals* the author wrote to enrich his poem. Every event described in the poem is accompanied by a relevant *ghazal*. The *ghazals* are intertwined into the situations and moods of the characters to such an extent that they are perceived as an integral component of the narrative. The *ghazals* add extraordinary melody

to the poem, and it's not surprising that Uzeyir Hajibayli, an outstanding Azerbaijani composer, used particularly Fuzuli's poem for his opera. To depict the characters and convey their feelings, Hajibayli used *ghazals* that underpin the mugham episodes of the opera.

The first act of the opera begins with the following ghazal:

Yandı canım hicr ilə vəsli-ruhi yar istərəm. [1-400]

We're separated and my soul is weary, I yearn for my beloved's breath. [1-400]

Majnun performs this ghazal in the form of mugham with *Mahur-Hindi* meter. It puts listeners into the atmosphere of anguish and sadness. At first glance, there is a contradiction between the nature of poetic lines and music. This contradiction is shown as follows: the beginning of the opera tells us how the love between Leyli and Majnun was born. They met at school and passionately fell in love with each other. *Mahur-Hindi* meter, quite consistent with the general mood, creates an elevated atmosphere, while the *ghazal* performed by Majnun is the last one in the poem, and he dies after it. This *ghazal* is a climax that reflects Majnun's utter sufferings. He simply cannot live without his beloved.

*Fani olmaq istərəm, yəni bəlayi-dəhrdən,
Rahəti cismi-zəifü cani afkar istərəm.* [1-401]

I strive to shelter in oblivion from the woe of our sore days,
My soul and body yearn for freedom from a grievous pain.

How can we explain the fact that Hajibayli puts this most tragic *ghazal* of the poem at the beginning of the opera, and moreover at the first scene of the first act? It is assumed that Hajibayli wanted to show that the characters had been doomed to suffer, predicting their future fate and inability to be happy in a world where fiery and rapturous feelings, dreams, and desires were trumped by medieval customs and prejudices. Uzeyir Hajibayli was an expert in Fuzuli's poetry, therefore the way the musical material is constructed and the existence of the "rock theme" in the opera are justified, especially considering that the poem also reveals the theme of doom and an unhappy ending. At the beginning of the poem, Fuzuli tells about the birth of Majnun, the only long-awaited son. However, the boy bursts into sobs once he is born:

*Ol dəm ki, bu xakdanə düşdü,
Halını bilib fəqanə düşdü,
Axır günün əvvəl eyləyib yad,
Axıtdı sirişkü qıldı fəryad. [1-271]*

As soon as he came to this world,
He cried, having realized his fate.
He foresaw his ending day,
And shed a tear and began to wail.

Thus, the beginning of the opera is characterized by two layering pieces of art: major scale music that invites us to the scene where the two lovers experience the bloom of their affection, and a poetic word demonstrating their tragic end.

Two first couplets, or *bayts*, of the *ghazal* are heard in Majnun's solo part:

*Yandı canım hicr ilə vəsli-ruhi yar istərəm
Dərd-məndi firqətəm, dərmani-didar istərəm.
Bülbülü-zarəm, dəyil bihudə əfqan etdiyim,
Qalmışam nalan qəfəs qeydində, gülzar istərəm.*

We're separated and my soul is weary, I yearn for my beloved's breath
And balm of seeing the bright-faced maid when we are torn asunder.
A nightingale, I sing the songs of sorrow, I do not sigh in vain.
Being tired in the cage, I want to fly to gardens and burst out crying.

These *bayts* do not fully express the tragedy of the entire *ghazal*. We see a man who is deeply suffering from separation from his beloved. Music and poetry seem to merge together in this musical episode. The music follows all the nuances of the *ghazal*, where the latter can be attributed to the group of meditative – elegiac *ghazals*.

This *ghazal* has tetrametric, 15-syllable *Ramal* meter: fA`ilAtun fA`ilAtun fA`ilun. As known, obligatory rhythm is not characteristic of mugham. One of the principal features of mugham art is the free organization of the rhythmic-temporal factor and fixed organization of the tonal factor. The presence of a fairly fixed rhythmic pattern is dictated exclusively by the rhythm of *Ramal* meter.

Long syllables are mainly expressed in larger durations: eighths, quarters, and halves. Short syllables are expressed in the sixteenth duration. It should be noted that attributing syllables to relevant durations is not mandatory because mugham has no fixed metric organization. Depending on the individual manner of performance, a long sound, as seen in our example, can stretch and be enriched with intricate melodic phrases. However, such phrases do not change the basic structure of the rhythmic pattern.

Another type of *ghazal* performed in the form of an emphatic song is used only in the first act of the opera. Starting from *Shikestei-fars* mugham we hear love *ghazals* that describe the confessions and feelings between the lovers.

Gördüm ol xurşidi-hüsnün, ixtiyarım qalmadı.

When I saw your heavenly face, from my strength I was deprived. ()

Payibənd oldum səri-zülfü pərişanın görüb

When I saw your dusky hair, from my speech I was deprived

Könlüm açılır zülfü- pərişanın görcək.

When I see your flowing hair, my spirits rise.

Each performance makes the actions more dramatic, enhancing the feelings. The tension of melodic development increases, the tessitura reaches higher pitches, and the music is enriched by more phrases and becomes more ornate. Uzeyir Hajibayli took this group of *ghazals* from Fuzuli's *diwan* in Azerbaijani. This is because the *ghazals* in the poem "Leyli and Majnun" express the suffering of the characters after separation, and therefore, Hajibayli used them to convey the feelings of love, happiness, and delight. It is not surprising that we will not hear them further in the opera. The *ghazals* in the form of emphatic songs have become an integral part of the dramatic development of the opera, enriching it with beautiful poems and marking its bright culmination. The confession of the lovers reaches its climax in the episode performed in *Mubarrige* section of the *Segah* mugham. And this is understandable because, according to Uzeyir Hajibayli, *Segah's* aesthetic and psychological nature conveys a sense of love. Apart from this part of the first act, the *Segah* mugham does not sound anywhere else in the opera. Thus, this mugham in the opera becomes a symbol of bright love. The unity of feelings of lovers is also emphasized by the fact that in the climax episode

they perform together one and the same *ghazal* and not the different ones, as it was before. Love united them, made them a whole that is impossible to divide.

*Ey hər təkəllümüm xətti – səbzın hekayəti.
Virdim həmişə müşəfi rüxsarın ayəti.*

About only you are all my words and feelings.
Like vernal foliage my thoughts of you are trembling. [4-224]

This *ghazal* has the following tetrametric 14-syllable *Muzari* meter: maf`Ulu fA`ilAtu mafA`Ilu fA`ilun.

This meter has extraordinary flexibility, liveliness, and comprises four different modes, of which two have three syllables and two have four syllables. Such structure gives it a special flexibility, sudden accentuation, and a peculiar iridescence. “In Fuzuli’s poems, – as R. Azadeh rightly noted, – each meter helps to reveal the depicted character.” [3-84] The light, mobile and impetuous character of the metric pattern of the *Muzari* meter conveys accurately the joy of love that embraces the characters of the poem.

The opera “Leyli and Majnun” also has a didactical *ghazal*. It is sung by Majnun’s father who tries to convince his son to forget Leyli, to abandon love. Here, 1,4,5 bayts are used.

*Can vermə eşqə ki, eşq afəti candir
Eşq afəti can olduđu məşhuri cahandır.
Yaxşı görünür qüdrəti mahveçləri əmma,
Yaxşı nəzər etdikcə sərəncami yamandır.
Eşq icra əzab olduğun ondan bilirəm kim,
Hər kimsə ki, aşıqdır, işi ahu fəqandır. [1-320]*

Don’t give your soul to love – love is the enemy of the soul.
It’s known in the world that love is trouble for the soul.
Maids with the moonlike faces look beautiful, it is true,
But if you look at them unbiased, their features promise trouble.
I know love is full of suffering, it can be seen
When a miserable lover cries all day and night. [1-320]

The melody of this *ghazal* is not rich intonationally, there are no leaps or rises of melody, the movement is aligned, chromitized, and the intonation is close to spoken. We observe an insignificant rise of melody at the end of the second lines of *bayts*, and hear exclamation intonations that emphasize this rise. The tessitura is close to low, and the range is small.

The meter also closely corresponds to the character and emotional tone of the *ghazal*. *Hazaj-i makfUf-i maqsUr* meter is quite slow but it does not possess the evenness and steadiness of other types of *Hazaj-i* meter, for example *Butov Nagis* and *Ramal*. A greater number of short syllables than those in the mentioned meters conveys conversational, chromitized intonation.

There is no explicit climax in the *ghazal*; all *bayts* carry approximately the same semantic load. The cadence of the *ghazal* is apparent in the second line of the fifth *bayt* – where the father warns Majnun.

All listed features of the *ghazal* are embodied in the music. This mugham episode is performed in the *Mansuria* section of the *Chargah* mugham. The nature and emotional system of mugham fully correspond to the nature of poetic lines. The melody of the episode also sounds in the low register, and is characterized by chromitism, the absence of leaps at large intervals, with the biggest leap at the third interval. Unlike previous episodes, this one is not rich with melodic phrases, and it corresponds to the character and content of the *ghazal*. The intonation here is also close to the spoken one. This episode is completely dominated by narrative, didactic intonation with its calm, slow melody.

A number of conclusions can be drawn from the above analysis:

- 1) The *ghazals* used in the mugham episodes of the opera determine their content, dramatic development, melody, composition, and rhythm. The poetry defines the music of the episodes, while the music consistently reveals the content of the *ghazal*, and dramatic development with its climax and anticlimax.
- 2) A certain type of mugham is thoroughly selected in accordance with the meaning of the *ghazal* performed. The following three groups of *ghazals* have been considered: meditative-elegiac, emphatic songs, and didactic. The analysis shows how the content of a *ghazal* can be revealed using different types of mugham. For example, love and confessional *ghazals* are performed with the *Segah* mugham, while the didactic advice of Majnun's father is performed with the *Chargah* mugham.
- 3) Melody is one of the principal components that combines music and poetry in mugham episodes of the opera. The melody of a *ghazal* is reflected in the

music, defining the melody of the musical pieces. For example, mugham episodes based on meditative-elegiac *ghazals* have medium tessitura, flexible increasing and decreasing melody, and rich melismata. Episodes with emphatic songs have high tessitura, a smoother and more even melodic line, fewer leaps, and more melismas. These episodes have plenty of musical phrases. Didactic *ghazals* attach completely different meaning to the melody of the mugham episode. Here low tessitura dominates, the melodic line is chromatinized, the intonation is close to the spoken one, there are almost no leaps, and the number of melismas is small.

- 4) As for rhythm, it should be noted that many experts, including Uzeyir Hajibayli, Bertels, and others, expressed the idea that a poetry meter is the basis of musical rhythm in mugham. The analysis shows that the rhythm of mugham episodes is based on a rhythmic structure of a verse. *Aruz*, a meter of *ghazals*, makes them sound particularly musical, which, of course, is enhanced in the musical episodes of the opera. In their book "Geometric Concept in Islamic Art", Y. El-Said and A. Parman noted that when composing music based on poetry in the Muslim world, "the rhythmic pattern or meter of a song is a decisive factor in the musical composition ... while the melody is the subject of the fantasy of the performer or composer." [5-140]" One can agree with the authors of the book when they say that the meter of the poem – *ghazal* in our case – is a determining factor in the musical composition of mugham.
- 5) The form of the mugham episodes is also entirely determined by the poetic text, and here we observe a tendency to symmetry, and the equal importance of these two elements.

It can be concluded that poetry is the basis of the mughams under consideration. It determines the emotional and textual level of mugham, as well as its rhythm and form.

What features of the opera genre contributed to the relationship between music and poetry?

- 1) First, the dramatic development of the opera that requires certain *ghazals* relevant to the content of the opera. The opera revealed Uzeyir Hajibayli's talent and deep knowledge of great Fuzuli's poetry. Hajibayli did not use all *ghazals* of the poem, because this would be too much for one opera. He chose those *ghazals* that conveyed the meaning, mood, and character of the opera to their full and emotionally expressive extent. Only nine out of twenty-two *ghazals* of the poem are used in the opera. In the first

act, Uzeyir Hajibayli uses *ghazals* from Fuzuli's *diwan* in Azerbaijani, which was also dictated by the dramatic development of the opera and the general mood of certain episodes.

- 2) As known, mugham is an improvisational genre, where the performer –*hanende* – can also be a composer. *Hanende* chooses a *ghazal*, selects relevant mugham and performs a melody in this mugham, demonstrating his/her abilities and skills. This is not the case here. First, *ghazals* here are already selected, and secondly, specific mugham, even its section, is determined. Only the melody remains to be composed, which is a subject of the independent performance. Uzeyir Hajibayli's deep understanding of folk art, in particular, the art of mugham and its psychological impact on listeners allowed him to precisely understand how mugham can be related to an opera and a *ghazal*. And in this sense, the style of the composer and his skills are seen in all mugham episodes of the opera.

Because of the specifics of the opera genre itself, where there is a clash of different characters, actions, etc., each character has its own poetic and musical niche. Thus, the culmination of love feelings is conveyed by the *Mubarrige* section of the *Segah* mugham; Majnun's suffering and tragedy is conveyed by *Bayati kurd* mugham; and his father's advice is conveyed by the *Mansuria* section of the *Chargah* mugham, etc.

- 3) The genre of opera itself requires the concise interpretation of the mugham episodes because their excessive length would slow down the action, scatter the listener's attention, and destroy the dramatic integrity of the work. Therefore, the composer uses two or three *bayts* that are the most dramatic and express the mood, meaning, and melody of the whole *ghazal* to a fuller extent.

“Leyli and Majnun” is a mugham opera, and this alone shows that it is written to a large degree in the mugham genre. The whole love drama develops in the mugham episodes of the opera, from the birth of love feelings to the death of the two principal characters. These episodes are the key driving force behind the opera. Only the mugham genre allows such an organic combination of music with poetry. Fuzuli's immortal *ghazals*, thanks to mugham, are filled with beautiful lyrics and musical expressiveness.

The opera “Leyli and Majnun” continues to inspire musicians, directors, and choreographers from different countries to create new interpretations and stage productions.

The famous choreographer Mark Morris presented a very interesting version of the opera with the ensemble “Silk Road” and his illustrious Mark Morris Dance Group under the guidance of renowned cellist musician Yo-Yo Ma. It was performed at the Lincoln Center in New York, one of the most prestigious world stages, for four consecutive evenings from October 24 to 29, 2016. This premiere was held within the frames of the White Light Festival. The parts of Leyli and Majnun were performed by the outstanding *hanende* singers Alim Gasimov and Fergana Gasimova. Choreographer Mark Morris considered this work international for that time.

Conclusion. Keeping its national identity, the opera “Leyli and Majnun” was integrated into the world cultural process. According to Mark Morris, it was one of the first examples of multiculturalism. The opera was written in Baku, the capital of Azerbaijan, and very quickly became a classic opera that is being currently performed in many countries. According to Mark Morris’ version, two *hanende* sat on a stage in the center, surrounded by musicians. They did not move, they only sang, but their voices were the heart of the whole performance. And the whole story was told by four couples. They represented Leyli and Majnun, and at the same time all lovers and love itself. The 100th anniversary of the opera was solemnly celebrated at UNESCO in June 2008. In 2012, it was shown with great success at the World Music Festival in San Francisco. The remarkable fact is that the orchestra comprised musicians from different countries: South Korea, India, China, and the USA. Thus, the production has acquired an international character, becoming an integral part of the world’s cultural heritage.

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Lalə Kazımova (Azərbaycan)**Üzeyir Hacıbəylinin “Leyli və Məcnun” muğam operası dünya musiqi mədəniyyəti kontekstində**

XX əsrin əvvəlləri Azərbaycanın mədəni həyatında çox önəmli hadisə ilə tarixə düşüb. 1907-ci ildə Üzeyir Hacıbəyli “Leyli və Məcnun” operasını yazır. Bu Şərq tarixində ilk opera idi. Beləliklə, yeni janr yaranır – muğam operası. Yüz illərdir ki, bu opera səhnələrdən düşmür. Öz aktuallığını bu gün də qorumaqda, bütün dünyada sevilməkdədir. Çox uğurlu şəkildə müxtəlif ölkələrdə nümayiş olunur. Belə ki, bu quruluş artıq beynəlxalq xarakter alıb.

Əsərin bu qədər populyar olmasının sirri nədədir. Çoxsaylı faktların içərisində 3 nü qeyd etmək istərdim.

- 1) Bu muğamın özüdür, janr çox sevilir və Yaxın və Orta Şərq xalqlarını birləşdirir.
- 2) Bu əsrarəngiz Füzulinin eyniadlı poeması iki seven gəncin acı taleyindən bəhs edir. Bu mövzu Şərqdə ən sevilən mövzulardandır. Akademik İ.Y. Kraçkovskiy yazır- “Leyli və Məcnun Şərqdə, Romeo və Culyettanın qərbdə məhşurluğundan da öndədir”.

Şərq yazılı ədəbiyyatında bu mövzuda 40 dan çox əsərlər yazılıb ki, bunlardan ən görkəmliləri – Nizami, Nəvai və Füzulinin poemaları olmuşdur. Füzulinin Leyli və Məcnunu digərlərindən özünün lirikası ilə fərqlənir. Burada şairin istifadə etdiyi qəzəllər böyük rol oynayır. Şərq poeziyasını digərlərindən fərqləndirən onun musiqililiyidir. Buna bariz nümunə Füzulinin qəzəlləridir. Poemada hər hadisəyə uyğun qəzəl yer alır. Bu qəzəllər poemaya qeyri adi musiqililik gətirir, əbəs yerə Üzeyir Hacıbəyli operasının əsasını Füzuli poemasından götürməyib.

- 3) Ən əsası, dahi Üzeyir Hacıbəyli bütün bu faktları birləşdirərək bu möhtəşəm əsəri ərsəyə gətirmişdir. Hacıbəylinin Füzuli poeziyasını dərinədən biliməyi nəticəsində, ərsəyə çox incə və gözəl iş gəlmişdir.

Açar sözlər: muğam, qəzəl, intonasiya, dramaturgiya, melodika

Лала Кязимова (Азербайджан)**Мугамная опера Узеира Гаджибеяли «Лейли и Меджнун» в контексте мировой музыкальной культуры**

Начало XX века ознаменовалось очень важным и знаковым событием в культурной жизни Азербайджана. В 1907 году Узеиром Гаджибеяли была написана опера Лейли и Меджнун. Она явилась первой оперой на

Востоке. Родился новый жанр – мугамная опера. Это была первая опера, основанная на национальном фольклорном материале. Основной музыкальный материал – это мугам. И уже более столетия она не сходит со сцены оперного театра. Она актуальна и на сегодняшний день и любима публикой. Более того она завоевала любовь и признание во всем мире и с успехом демонстрируется в разных странах.

В чем же секрет такой популярности этого произведения? Среди множества факторов хочу выделить три основные составляющие:

- 1) Это сам мугам, жанр так любимый и объединяющий все народы Ближнего и Среднего Востока.
- 2) Это гениальная одноименная поэма Физули, которая повествует о трагической судьбе двух влюбленных. Эта тема является одной из излюбленных тем на Востоке. Академик Игнатий Юлианович Крачковский писал: «Меджнун и Лейли на Востоке известны лучше, чем Ромео и Джульетта на Западе. Письменная литература Востока знает более сорока поэм на эту тему, среди которых самые выдающиеся – поэмы Низами, Навои и Физули. «Лейли и Меджнун» Физули особенно выделяется своей лиричностью. В этом большую роль играют прекрасные газели, которыми поэт украсил свою поэму. Восточную поэзию отличает особая музыкальность, она родилась из духа музыки, и газели Физули яркое тому свидетельство. Каждому событию, происходящему в поэме, соответствует своя газель. Газели придают необыкновенную мелодичность произведению, и не случайно выдающийся азербайджанский композитор Узеир Гаджибейли в основу своей оперы положил именно поэму Физули.
- 3) И, конечно личность великого Узеира Гаджибейли, сумевшего объединить все эти факторы и создать подлинно гениальное произведение, насытив его великолепным оригинальным музыкальным материалом.

Глубокое знание Узеиром Гаджибейли поэзии Физули, которое проявилось в очень тонкой и скрупулезной работе с поэтическим первоисточником способствовало созданию цельного драматургического произведения.

Ключевые слова: мугам, газели, драматургия, интонация, мелодика

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THE rOLE OF Na TIONaL CIRCUS ar T IN THE INTEGRATION OF AZERBAIJANI CULTURE

abstract. The article highlights the theoretical and organizational issues in the background of the professional history of Azerbaijani national circus art and deals with the tasks of modern circus during period of globalization, preservation of our national-spiritual values and the works that can be done to promote them in the world. Basing on the historical experience of Azerbaijani circus, it is noted that the circus art has great opportunities than the other types of art in bringing our national values to the world according to its specific peculiarities. Therefore, there is a need to mobilize our talented circus artists acted around the world, also the creative forces in our republic and to direct them to development of this field.

Key words: globalization, national-spiritual values, circus art, festivals, tours

Introduction. Azerbaijan, the first democratic republic of the East, has been going through an honorable development since the restoration of state independence again. Radical changes in the sociopolitical, socioeconomic spheres, expansion of the mass media and communication means contribute to the rapid integration of our country to the global space. Besides the successes of our republic in the production, trade, the use of new technologies, the globalization of the world influences our culture and our national values are under the threat to be lost. Taking into account these factors, a number of important projects have been implemented to protect the cultural heritage in our country and promote them in the world since the first years of our independence.

“Our country has been a member of UNESCO since June 1992. UNESCO and Azerbaijan signed a memorandum of cooperation in 1996. Our relations with this influential organization are developing according to science, education and culture of UNO since then. A Member of Parliament, President of Heydar Aliyev Foundation Mehriban Aliyeva was honored with the name of UNESCO Goodwill Ambassador for her tireless effort in the preservation and development of Azerbaijani folklore and music on August 13, 2004. The relation between this organization and Azerbaijan has begun to develop exactly since then. UNESCO has been working successively on preserving human values and bringing them to the future generations. Azerbaijan’s intangible cultural samples have also attracted the attention of this organization and mugham art, Novruz holiday, ashug and carpet art, which are our national-spiritual values, are included in Representative List of the Intangible Cultural Heritage of this organization” [2, p. 4]. A number of new achievements have also been made in this area in recent years, Chovgan horse game performed with Garabagh horse, Nakhchivan’s traditional group dances – yalli, kochari, tanzara, Azerbaijani tar performance art and its making mastery and other samples are included in the UNESCO’s Intangible Cultural Heritage List. “State Register of Intangible Cultural Heritage of Azerbaijan” portal was created by the Ministry of Culture last year.

The interpretation of the main material. It should be noted that national circus art also has great potential in the integration of our culture into the world space. The opportunities of circus art were widely used to promote our national culture during Soviet period. The history of Azerbaijani circus, its modern condition and some theoretical issues should be highlighted to value this potential. The circus as a type of synthetic art has its own specific means of expression besides embracing many types of art. There is no language barrier, no age limit in the circus show and shows can influence equally on all nations, children and adult. Because of ancient folk shows, arena shows, ceremonies that carry our traditions play an important role in the genesis of our national circus art, the appeal of our artists to our national folklore, ethnographic plot, use of ancient show elements in the modern arena are associated with the audience.

These peculiarities were seen especially in the shows of the first Azerbaijani National Circus collective that created by the initiative of USSR People’s Artist, great composer, prominent public figure Uzeyirbey Hajibeyli and it confirms that the circus art with its historical and cultural roots reflects the

peculiar characteristics of the people it represents as other types of art. This colorful, rich circus show that called “Azerbaijani wedding” was premiered in Baku circus on June 12, 1946, then it was successfully performed in Moscow circus and various cities of USSR [4, p. 75]. The show consisted of three parts. “Wedding” ethnographic show was performed in the first part. There was a large carpet decorated with national ornaments on the arena. Bride and groom entered the arena under the sounds of the national music. As if the colorful clothes on guests around them completed the patterns of the carpets on the arena. The funny “Kos-kosa” show was performed after the bride’s friend performed the “Samani” dance, then snake-charmer show was performed by Sofu Jafarov, wizard show by Ismayil Mirzayev, plastic etude show “Kauchuk” by Shuriya Samadova.

As if the second part of the show was a continuation of the wedding. First, the “Star sisters” (Anna Aghayeva, Galina Nazirova and Shafiga Bakhshaliyeva) were dancing on the rope in the arena. They continued the beautiful dance on the rope that they performed below. As if Rza Alikhan’s rope-dance show “Lezginka” formed unity with the girls’ dance on the rope at the end of the second part.

The third part was devoted to the “Zorkhana” show, which was performed by the strongest athletes of Azerbaijan. The wrestlers performed various actions with “needle”, “zanjirkaman” and other instruments at the beginning. Then wrestler SaliSuleyman performed solo show. The athletes wrestled in the end. The collective who inspired by their first successes continued their tours in the capitals and big cities of allied republics.

As can be seen, the show of Azerbaijani national circus collective had a strong ethnographic content, national spirit and emotional influence. One point should be emphasized – because of the circus show is a combination of dangerous and comic situations, the emotional state of the audience causes them to understand better the meaning of the show plot and idea, to remember what they see for a long time. It is no coincidence that Azerbaijani national circus collective was greeted with great enthusiasm in every part of the Soviet Union and performed successfully. Since that time, circus shows with great staff were created several times (1954, 1959, 1966 and 1987) by the participation of Azerbaijani circus artists. The common peculiarity that characterizes the performance of this collective, also the importance assumed for our Republic were their presentation in the national spirit. According to a prominent scientist and stateswoman, professor Rabiyyat Aslanova,

“nationalism is a phenomenon that combines not only political, social shades, but also moral-cultural, spiritual shades as one of the fundamental principles of state system. The basis of nationalism is national spirit and national consciousness” [1, p. 179].

Today Azerbaijani circus still has a great potential. Our artists work in different countries of the world and performance great skill. One of the most notable representatives of modern Azerbaijani circus is a trainer Tofiq Akhundov. Tofiq Akhundov, who has performed with tamed hippopotamuses and monkey for many years, was honored with the title of People’s Artist of Azerbaijan and Russia, his name was written in the history of the world circus art. Tofiq Akhundov has performed successfully in many countries of the world and the animals that he trained have been acted in films.

One of the artists who represent our circus art in the international arena is Erik Israfilov. His circus show with national color and rich juggles, which he performed with tamed camels in Azerbaijani National Circus Collective created in 1987, is still considered one of the best shows in this genre. Erik’s son Aydin Israfilov (01.01.1980) shows also a very complex circus show since teenage years. He enters the arena on a monowheel, at the same time he juggles and performs with tamed monkey. He has gone on a tour to many countries around the world with this show and performed successfully at various great festivals and competitions. Erik’s nephew Allahverdi Israfilov also continues the traditions of this circus family. His air gymnastic show with his partner Galina Golovachova distinguishes by the complexity of juggles and the romantic style. They performed successfully at the famous Monte Carlo circus festival in 2012 and were awarded with “Bronze Clown” [6].

Few people know about Novruzov brothers in Azerbaijan, who have won the sympathy of millions for their talent abroad. Oktay performs acrobatic force show with his younger brother Telman. Besides this, Oktay, who is loved for his humorous “conductor” character on the rope, has worked and performed in international circus festival in various countries of Europe for many years. His brother Uzeyir, who performs balancing show with a ladder, has achieved great successes in his genre. After graduating the School of Circus and Variety Arts in Moscow in 1998, the talented young man worked at the Big Moscow Circus, “Big Apple Circus” of United States of America. Then Uzeyir was invited to the famous “Corteo” show of the world’s number one circus “Cirque du Soleil”. He entered the Guinness Book of Records for staying 7 minutes 50 seconds on a 6 meter ladder in 2016. There is a great need

for popularizing the works of Novruzov brothers, also other talented circus artists in our Republic and to present them as a representative of Azerbaijani circus art and our national culture in the world.

Araz Hamzayev, who has been successful in many circuses of Europe since the age of nine, performs a very rare and difficult “Contortionist” genre (this genre is also known as “Boneless man”, “Snake Man”). He was invited to Las Vegas program of “Cirque du Soleil” for several years as one of the best performers of this show. The main feature that distinguishes Araz from other artists is that he has entered the arena with the flag of Azerbaijan in all international programs since childhood and represented as representative of Azerbaijan in all television show at his request. Another compatriot, acrobat Ayla Ahmadova, who has come to circus art from Azerbaijan sport, performed successfully first in “Varekai” program, then “O” program of “Cirque du Soleil” circus company.

Another artist Anar Jabrailov, who performs with hats in juggler genre, also attracts attention with his brilliant talent in recent years. He performed successfully and won at influential international circus festivals held in Israel in 2015, in Pyongyang, North Korea in 2018 [5].

As can be seen, today we have many world-class, talented compatriots in circus art. Because of lack of proper attention to the development of this art in Azerbaijan, the majority of them works in foreign companies and become a citizen of those countries. It should be noted that unfortunately our compatriots represent not Azerbaijan, but other countries on tours and in prestigious festivals in different cities of the world. However, as we have mentioned, the promotion of national values is easier in circus art than in other types of art. The basis and core of the circus art is juggles – extraordinary, fascinating performance of artists. But these actions don't carry any artistic load. The artist's movements, music, choreography, plastics, clothes, etc. become an art work by enriching them with attributes within the artistic character he wants to create.

Circus art is economically profitable. It is possible to create company consisting of scenario author, producer, composer, choreographers and other leading artists by inviting Azerbaijani circus artists from abroad and to make national show with their participation. Because of the new circus program with a national spirit has a great value in international arena, every country welcomes this program. Such a circus show would be a valuable means for famous of performers and our homeland to be famous. It is possible to realize

what we said on the scale of the circus program. A new, different approach is needed to prevent threats in circus field that globalization creates for our national culture. Our thoughts coincide with words of notable culturologist-scientist, professor Fuad Mammadov: “It is important to direct forces from observation to creativity, from valuation of cultural events to understand and change the world around us. It is important to solve this problem on the basis of a systematic approach, within the new state policy in the field of culture. The new national ideology that supports the integration of cultural innovations with traditional national values and cultural heritage in the field of science, education, high technologies, social and ecological culture should form the basis of new policy” [3, p. 270].

Conclusion. First, the circus art’s development concept should be prepared for the development and promotion of national circus art in the world. The proper potential should be seek in Baku State Circus, which operates as a stationary circus and invites three programs from abroad every year and is satisfied with performing these programs. Circus collective, who is free nine months of the year, can prepare young circus artists, demonstrate circus shows in all cities of the Republic, collect circus programs and organize tours to the neighboring countries under the flag of Azerbaijan, etc. Early, the circus had such international experience, Baku State Circus performed successfully in different cities in Iran and Turkey many times during 1992-2002.

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Rəcəb Məmmədov (Azərbaycan)

**Azərbaycan mədəniyyətinin dünyaya inteqrasiyasında
milli sirk sənətinin rolu**

Məqalədə Azərbaycan milli sirk sənətinin peşəkar tarixi fonunda nəzəri və təşkilati problemləri önə çəkilərək, qloballaşma dövründə müasir sirkin qarşısında duran vəzifələrdən, milli-mənəvi dəyərlərimizin qorunması və dünyada təbliği üçün görülə biləcək işlərdən bəhs olunur. Azərbaycan sirkinin tarixi təcrübəsinə istinad olunaraq qeyd edilir ki, sirk sənəti, öz spesifik xüsusiyyətlərinə görə, milli dəyərlərimizin dünyaya çıxarılması məsələsində, digər sənət növləri ilə müqayisədə, daha böyük imkanlara malikdir. Bu səbəbdən dünyanın müxtəlif yerlərində çıxış edən istedadlı sirk artistlərimizi, eləcə də respublikadakı yaradıcı qüvvələri səfərbər edərək, bu sahənin inkişafına yönəltməyə ehtiyac var.

Açar sözlər: qloballaşma, milli-mənəvi dəyərlər, sirk sənəti, festivallar, qastrollar

Раджаб Мамедов (Азербайджан)

**Роль национального циркового искусства в интеграции
азербайджанской культуры в мировое пространство**

В статье освещаются теоретические и организационные проблемы в контексте профессиональной истории азербайджанского национального циркового искусства, рассматриваются цели, стоящие перед современным цирком в эпоху глобализации, определяются задачи по защите и продвижению наших национально-духовных ценностей в мире. Ссылаясь на исторический опыт азербайджанского цирка, отмечается, что благодаря своим специфическим особенностям, цирковое искусство обладает большими возможностями, чем другие виды искусства, в распространении наших национальных ценностей в мире. Поэтому существует необходимость мобилизовать наших талантливых цирковых артистов выступающих по всему миру, а также творческие силы в стране, для развития этого направления.

Ключевые слова: глобализация, национально-духовные ценности, цирковое искусство, фестивали, гастроли

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Nəşrə dair tələblər:

1. Beynəlxalq “İncəsənət və mədəniyyəət problemləri” jurnalında çap üçün məqalələr Azərbaycan, ingilis və rus dillərində dərc olunur.
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- xülasədə yığcam şəkildə öz əksini tapmalıdır. Hər bir xülasədə məqalənin adı, müəllifin və ya müəlliflərin tam adı göstərməlidir.
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