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## NIZAMI'S IMAGE IN MONUMENTAL SCULPTURE

**Abstract.** The formation and development of iconography of Nizami's image in monumental sculpture is considered in the article. There is stressed that the monument of 1949 in Baku became a classical specimen of the poet's iconography by Fuad Abdurrahmanov. Nizami's monuments are analysed in Baku (1993), Sumgait (2007), St. Petersburg (2002), Rome (2012), Kaluga region (2016), Derbent (2020). High artistic level of the monument in Rome by Salhab Mammadov is noted. Nizami's busts in Cheboksary (2004), Tashkent (2004), Kishinev (2011), Beijing (2012), Ljubljana (2016) became the object of the research. Nizami's bust in Tashkent created by Ilhom Jabbarov introduces new original features to the iconography of the image. Multiculturalism was inherent in Nizami's creation, his ideas common to mankind scale. Therefore it is not surprising that the personality and Nizami's creative heritage inspired not only Azerbaijanian, but also Russian, Uzbek, Chinese sculptors to the creation of his artistic image.

**Key words:** iconography, Nizami, monument, composition, sculpture.

**Introduction.** The year of 2021 is not only momentous of 30-year celebration of the independence of Azerbaijan. By the decree of the President of our country 2021 is declared to be Nizami's year. The first celebration of Nizami's jubilee was carried out in 1941 when 800-year of the poet's anniversary was marked. At that time the sculptor Fuad Abdurrahmanov's (1915–1971) project won as a result of the declared competition. But before proceeding to realize monumental project Fuad Abdurrahmanov for some time has worked at an easel portrait of Nizami perfecting all distinctions of artistic image.

The interpretation of the main material. In 1946 the monument to Nizami was settled in Ganja, the poet's native land, in 1949 – in Baku. Both monuments

have already been enough depicted and analysed in art literature, that's why, there is a sense to pay attention on their resemblance and differences, concentrate on the sources of the formation of Nizami's iconography in monumental sculpture. Both monuments present Nizami's image with correct, courageous features of his face, in a calm pose, his figure is draped with a cloak (aba). Both statues are established on the octahedral pedestal. But the monument in Ganja is more dynamic, "which is in accordance with an uneasy play of pleats of the cloak while in Baku monument the simplicity of turban's lines and wide aba harmonizes with general character of its solution" [2, p. 109]. Generalizing we can say that the specimen of Nizami's iconography became the monument of 1949 in Baku.

If the monument of 1949 is orientated towards town-planning scale and according to the author's thoughts, must be perceived in the call-over with statues of other figures of literature situated on the facade of the museum named after Nizami, the following work is an immediate component of organic synthesis of sculpture and architecture. This is Nizami's statue included in the composition of the facade of Republican Public library named after M.F.Akhundov built according to the project of the academician Mikail Useinov in 1960. It should be told that the researchers appraised the architecture of this structure with restraint. According to their words, "the plot allotted for the library, is impossible to call successful... As the plot was narrow, it was impossible to move the building aside" of the territory [1, p. 204]. This circumstance couldn't influence upon the conditions of the perception of the architecture of southern facade in whole and sculptures placed there. But their authors could sustain general rhythm for all figures, skillfully adding the statues to contours of the loggia of southern facade.

For the whole row of figures – there are nine of them on the southern facade – this general rhythm influences upon the sculpture of Nizami the author of which is Ahmad Tsalikov (born in 1929). The sculptor portrayed Nizami laying stress on the right leg, the left leg is bent slightly. The right arm of the poet is pressed to the breast, the left one holds a manuscript on the level of the hip. His head bent a little forward, his glance directed from above downwards. Thus descending diagonal creates a stable balance, but doesn't deprive the figure in a whole of certain dynamics. The poet's image in A.Tsalikov's interpretation, no doubt, introduced new features into Nizami's iconography.

In the years of sovereignty Nizami's monuments were erected in Baku (1993), Sumgait (2007), Petersburg (2002), Moscow (2011), Rome (2012) and

Derbent (2020). Besides that, the great poet's busts were settled in Kishinev (2011), Beijing (2012), Ljubljana (2016) and Cheboksary (2004). The author of the first monument to Nizami according to chronology erected in Baku is a sculptor Ibrahim Zeynalov (1934-2008). The poet is represented in a static pose, looking before himself directly, his right hand is drawing aside, the left one is pressed to his breast. I.Zeynalov's work has already been analysed by art-critics and came to the conclusion that as his other monumental relics, this work differs by "considered proportionality of the figure and a pedestal" [3, p. 36]. We don't agree with such an appraisal. As a matter of fact proportions of the figure itself are chosen quite unsuccessful. Nizami is perceived as a man of dense, almost thickset figure. As a result there appears disparity of iconography of the sculpture with the image of sublime poet and thinker.

The monument of Nizami in Rome created by the People's artist of Azerbaijan Salhab Mammadov (born in 1943) makes an opposite impression. The sculptor represents Nizami in a free sitting pose, spreading out his arms on the elbow-rest of the chair-bottom with a pen in a right hand. The pose can be called as handing the state of creative enthusiasm, so far as Nizami's look is directed through time and he looks as if a man distracting from writing of poetic lines. Nizami's image created by the author is full of harmony, calmness, poetic sublimity.

Among the monuments of the great poet established abroad the monument to Nizami in St. Petersburg attracts a special attention. In the ceremony of the opening of the monument on June, 2002 presidents of Azerbaijan and Russia Heydar Aliyev and Vladimir Putin were present. The author of the monument the sculptor Gerush Babayev (born in 1943) created the original composition appreciably differing his work from other monumental works devoted to the great poet and thinker. The sculptor as if condensed the atmosphere around the sitting figure of Nizami, filling the space with plastic metaphors of his poetry, creating visible, visual incarnation of the notion "Nizami's world", "Nizami's epoch". G.Babayev made use the analogous method in 2013, working on the monument for ethnographic park "Dede Korkut".

Russian sculptor Alexey Leonov created the monument to Nizami (2016) for ethnographic park-museum "Ethnoworld" situated not far from Moscow, in Kaluga region. The statue made of bronze is established on the low pedestal in one of yards of ethnographic park. The author incarnated the image of the great poet in bronze. "High, stately, turning his wise eyes to the sky, he is standing clasping his one hand to the heart, holding the book in the

other hand and as if passing incomprehensible meaning of objective reality reflected in philosophy of his works” [5]. The monument doesn't bring in some innovations in iconography of Nizami, but attracts the attention with very successful plastic solution of the theme.

One of the most interesting according to iconography and interpretation of artistic image is the monument to Nizami erected in Derbent in 2020. The author of the monument is our compatriot who lives and works in Russia, sculptor Mammadali Aliyev. It should be told at once that this work doesn't keep within the graphic tradition of the solution of Nizami's image known to us. But it deprives by no means his civic rights in modern monumental plastics. On the contrary, wandering from classical specimens of the poet's portrayal, M. Aliyev is striving to create alternative vision of the man of XII century becoming dominant influence not only of his contemporaries, but also following generations. All plastic and compositional means are submitted to this purpose. The sitting position of the monument in Derbent in spite of apparent likeness differs from the pose of the monument in Rome according to its emotional substance. In the image created by M. Aliyev there is no such calm harmony which issues from Salhab Mammadov's work. The monument in Derbent shows Nizami at most accurate, ready for decisive actions. Monumentality, safety of the image accentuate that the sculptor refused a detailed modeling of the dress pleats. Let's remember that in all statues of Nizami the drapery is one of great significance. There is nothing here. The surface of the dress is smooth, there is nothing unnecessary here. Such a solution adds the sculpture a special plastic monolithic character.

The monument to Nizami established in one of the central squares of Sumgait in 2007 corresponds to classical iconography of the poet made up in monumental plastics of Azerbaijan. The sculptor Isa Mammadkhanov represented the great poet standing in full height with his right hand on his breast and with his look directed towards himself. Proportional relations of the statue and pedestal are found very well owing to it the monument organically enters the town-planning scale of the square.

Busts of Nizami don't differ according to composition. All of them represent the poet looking directly before himself, in medieval head-dress, with pleats of cloth falling on the right shoulder. But according to iconography busts are not alike. The bust in Cheboksary, the work of the People's artist Omar Eldarov (born in 1927) is nearer to classical iconography of the poet's image made up in fine art of Azerbaijan still in the second half of 1940-es. But

the sculptor represents Nizami with broad and thick beard than the usual one. The national colour of the work is strengthened so that the bust is established on the background of the arched aperture characteristic for Azerbaijan architecture.

The author of the bust established in Ljubljana is our compatriot, People's artist of Ukraine Seyfaddin Gurbanov (born in 1962) who lives and works in Kyiv. It is clear according to this work that the sculptor is well acquainted with his colleagues' works created in different years. He decided to leave without change all main features of Nizami's iconography concentrating his attention for handing the expression of the poet's face. The author gave a special concentration underlining it by strained lines of the arched eyebrows.

The bust in Kishinev is notable for firmer expression of the face peculiar to not only the poet, but the thinker defending his persuasions. The bust in Beijing [4] absolutely doesn't keep within the frames of ideas about portrait features of Nizami formed in our visual culture. He reproduces the abstract appearance of the man of general eastern type, close to Asian anthropology. The narrow shape of eyes looking at the spectator with screwing in especially astonishing.

The bust of Nizami (2004) rising above one of central squares of Tashkent near the park of Babur advantageously differs. Though the Uzbek sculptor Ilkhom Jabbarov is the author of this work we consider it to be our duty to reckon this monument in figurative tradition established in monumental plastic art of Azerbaijan. From the point of view of iconography, the image created by Uzbek master absorbed in himself the best achievements of Azerbaijan sculptors appealing to Nizami's subject beginning since the middle of the XX century. But Ilkhom Jabbarov introduced new original features to Nizami's iconography. First of all it concerns some details in the portrayal of the poet's face. The author imprinted Nizami with highly raised left eyebrow which gives the expression of surprise and the interested attention to his appearance. The poet's head is turned to the right, it strengthens general impression of the interested reaction to the outer world. Besides Nizami's both hands are pressed to his bosom, the right one is placed at an angle emphasizing the direction of the look. With the help of these artistic methods the sculptor managed to electrify, to charge surrounding space and reflect on the portrait the world of ideas and images of Nizami. Therefore Nizami's portrait fulfilled by I.Jabbarov is possible to be called the most precise and psychologically reliable.

**Conclusion.** It is well-known that Nizami's creation is inherent in multiculturalism and to his ideas common to all mankind, or it is possible, a universal scale. That's why it is not astonishing that the personality and creative heritage of Nizami inspired not only Azerbaijani, but also Russian, Uzbek, Chinese sculptors for the creation of his artistic image. In the course of some decades there was made up certain iconography of Nizami's image and it should be told that the priority here belongs to masters of monumental sculpture. Two main lines of the solution of Nizami's theme have determined the direction of searches in this kind of art: the incarnation of portraits of the poet and the creation of monumental compositions, directly or indirectly reflecting the world of Nizami's poetic images. Translating them into the language of plastic arts, bringing Nizami's world of senses to spectators, masters of various countries as Nizami himself, made a valuable contribution to treasure-house of the world culture.

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#### *Ərtegin Salamzadə (Azərbaycan)*

#### **NİZAMİ OBRAZI MONUMENTAL HEYKƏLTƏRƏŞLIQDA**

Məqalədə Nizami obrazı ikonografiyasının monumental heykəltərəşliqda təşəkkülü və inkişafı nəzərdən keçirilir. Qeyd edilir ki, şairin ikonografiyasının klassik nümunəsi Fuad Əbdürrəhmanovun 1949-cu ildə yaratdığı Bakıdakı abidəsidir. Nizaminin Bakı (1993), Sumqayıt (2007), Sankt-Petrburq (2002), Roma (2012), Kaluqa vilayəti (2016), Dərbənd (2020) abidələri təhlil olunur. Səlhab Məmmədovun Roma abidəsinin yüksək bədii səviyyəsi qeyd olunur. Nizaminin Çeboksar (2004), Daşkənd (2004), Kişinyov (2011), Pekin (2012), Lyublyana (2016) büstləri də tədqiqat obyektinə olmuşdur. Nizaminin İlhom Cabbarov tərəfindən yaradılmış Daşkənddəki büstü obrazın ikonografiyasına



yeni orijinal cizgilər bəxş edir. Nizami yaradıcılığına multikulturalizm, onun ideyalarına ümumbəşəri miqyas xasdır. Ona görə də qəribə deyil ki, Nizaminin şəxsiyyəti və yaradıcılıq irsi yalnız azərbaycanlıların deyil, həm də rus, özbək, çin heykəltəraşlarını onun bədii obrazını yaratmağa ilhamlandırır.

*Açar sözlər:* ikonoqrafiya, Nizami, abidə, kompozisiya, heykəltəraşlıq.

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### **ОБРАЗ НИЗАМИ В МОНУМЕНТАЛЬНОЙ СКУЛЬПТУРЕ**

В статье рассматривается становление и развитие иконографии образа Низами в монументальной скульптуре. Подчеркивается, что классическим образцом иконографии поэта стал памятник 1949 года в Баку работы Фуада Абдуррахманова. Анализируются монументы Низами в Баку (1993), Сумгаите (2007), Санкт-Петербурге (2002), Риме (2012), Калужской области (2016), Дербенте (2020). Отмечается высокий художественный уровень памятника в Риме работы Салхаба Мамедова. Объектом исследования стали также бюсты Низами в Чебоксарах (2004), Ташкенте (2004), Кишиневе (2011), Пекине (2012), Любляне (2016). Бюст Низами в Ташкенте, созданный Ильхомом Джаббаровым, вносит новые оригинальные черты в иконографию образа. Творчеству Низами был присущ мультикультурализм, а его идеям общечеловеческий масштаб. Поэтому неудивительно, что личность и творческое наследие Низами вдохновили не только азербайджанских, но и российских, узбекских, китайских скульпторов на создание его художественного образа.

*Ключевые слова:* иконография, Низами, памятник, композиция, скульптура.

## FIGURES



**Fig. 1. Sculpture of Nizami on the facade of the library named after M.F.Akhundov. Baku. Sculptor Ahmed Tsalikov. 1960.**

**Fig. 2. Monument of Nizami in Rome. Sculptor Salhab Mammadov. 2012.**





**Fig. 3. The opening of the monument of Nizami in St. Petersburg. Sculptor Gerush Babayev. 2002.**



**Fig. 4. Bust of Nizami in Tashkent. Sculptor Ilkhom Gabbarov. 2004.**

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## NIZAMI AND HIS HEROES IN BOOK GRAPHICS

**Abstract.** The article deals with the embodiment of the image of Nizami and his heroes in book graphics. The author notes that the topic of Nizami has been paid attention since the beginning of the 30s interested, which was associated with the preparation for the celebration of his 800<sup>th</sup> birthday. Well-known artists of Azerbaijan – Azim Azimzadeh, Gazanfar Khaligov, Ismail Akhundov and others created paintings on the theme of Nizami’s poem and illustrated his book. The 60s were a new stage in the history of creating illustrations for the work of the outstanding poet-thinker. Ogtay Sadigzadeh, Mikail Abdullayev, Kazim Kazimzadeh and other artists were engaged in illustrating the book on Nizami in those years. It is noted in the article that this theme is also popular today, especially among young artists in the fine arts of Azerbaijan.

**Key words:** Nizami, fine arts, graphic art, illustration, water color.

**Introduction.** Books reflecting Nizami’s poetry began to be published intensively in Azerbaijan from the 1930s. Nizami’s poems and his selected works were reflected in these books. “Farhad and Shirin”, “Alexander and the Shepherd”, “Fitna”, “Old Bricklayer” and other plots were published many times both at that time and later as a separate book. Some of the publications were intended for children and teenagers.

Nizami’s work has been repeatedly illustrated by artists. Azim Azimzade, Gazanfar Khaligov, Ismail Akhundov, Amir Hajiyev, Sadig Sharifzadeh and others appealed to Nizami’s work repeatedly, creating both the heroes of the poet and his own image. Nizami’s works were fully embodied through a solution of laconic composition, expressive images and rich colors in these illustrations.

**The interpretation of the main material.** A. Azimzadeh (1880–1943) has a special position among the artists who appealed to Nizami’s works

early. In general, A. Azimzadeh appealed to the literary heritage of the classics of Azerbaijani literature repeatedly and created portraits of them. The artist painted a perfect portrait of Mahammad Fuzuli with water colors and created the composition "With Abul-Ula's students" (1937), which is one of the first thematic images of poets in the fine arts of Azerbaijan. The poet reciting his poems for wise men was also depicted in his work "Composition of Four Figures".

Interest in the theme of Nizami manifested itself in Azimzadeh's work in the early 1930s. Already at that time, the poet's separate admonishing works were published in the form of thin booklets with didactic literary plots (mainly stories included in the "Treasure of Secrets") and rich artistic design. A. Azimzadeh was engaged in book graphics, as well as worked productively in other fields of art, theater and decoration in those years.

The illustrations to the poem "Khosrov and Shirin" drawn by A. Azimzadeh are considered to be the earliest examples of book graphics created on this subject. Realism, simple but expressive embodiment of characters, rich elements of everyday life, colorful colors and most importantly, the national character are the main peculiarities of these illustrations.

The illustration "Farhad's Death" is interesting for its dramatic effect and expressive mood. Besides reflecting Azimzadeh's realism fully, the composition of the painting is also based on the peculiarities of romanticism, or more precisely, idyll. This idyll, in fact, is actually derived from Nizami's work and the fact that Farhad sees Shirin as an idol, almost like an angel who descended to earth. The artist depicted Farhad's character in the foreground. He has just been shocked to learn of Shirin's death. Farhad threw his hack to the sky, fell on his knees and held out his hands. The heavy and sharp hack that he throws up is rapidly falling. Azimzadeh described an emotional, tragic scene shortly before the hack hit Farhad's head and killed him. The artist managed to depict Farhad's sacrifice for his love in a very full, convincing and realistic way, where the scene was described with the spirit of intense drama. There is a stone-cutting image of Shirin on the massive rock in front of Farhad, which resembles fairies in tales; Farhad fell on his knees in front of it and held out his hands to it. The surrounding hard, sheer rocks reinforce the dramatic mood in the composition [Fig. 1].

Warm color shades are preferred in the color solution of the work. The artist depicted Farhad in a long red robe and the surrounding rocks were mostly described in yellow-brown color. The work reflects Nizami's works,

his humanistic views and the high and noble feelings peculiar to his poetry on the level of realism.

Gazanfar Khaligov (1898-1981) was one of the artists who worked on interesting illustrations on Nizami's works. He is the author of numerous color illustrations on the theme.

In general, it should be noted that like other artists, G. Khaligov began to be interested in the great poet's works comprehensively during the extensive preparations for his 800th anniversary. Artists created the poet's image and drew illustrations for his works. It should be noted that G.Khaligov took part in the competition on creating a portrait of Nizami and won. The famous portrait of Nizami Ganjavi, which was created by the artist in 1940, defined the iconography of the poet decisively and this image became public in this view.

Like his great predecessor and teacher A.Azimzadeh, G.Khaligov created images of famous pen owners and drew thematic paintings dedicated to them. "Firdovsi's funeral" (1934), a portrait of Afzaladdin Khagani, as well as illustrations (during 1950s) created for his book are examples of this.

G.Khaligov occupies also a worthy place among the artistic designers of Nizami's books published during 1940s. His water color illustrations for poems such as "Leyli and Majnun", "Khosrov and Shirin", "Iskendername" attract attention with their smooth contours, expressiveness of characters, colorful color solution and dynamism of the compositions. "The artist appealed to Nizami's works twice - for the first time (the anniversary edition of these illustrations was published after the war, in 1947) and in 1953, when he created artistic design of the work "Iskendername". Both series are created in a classical-realistic style, with complex figured angles, accurate work of ornaments, interior and exterior elements and sometimes very complex compositions" [1, p. 25].

The illustrations based on the poem "Khosrov and Shirin" have a more emotional and interesting effect. The artist chose the most interesting and dramatic moments of the poem and described them skillfully. The feelings of nobility and humanism, as well as humanistic qualities such as heroism, courage and pure love, which are glorified in the poem "Khosrov and Shirin", are consistently revived in these illustrations.

Farhad is depicted in front of Khosrov in one of the illustrations. Although the fact that Farhad's character has been drawn from behind, it is clear that he is morally and spiritually stronger than Khosrov, who sits on the throne haughtily. The young hero stood in front of the ruler insistently, put his hands

on his chest and put his right foot forward. The hack he placed on the ground next to his feet is seen. Farhad's clear, courageous eyes are fixed on Khosrov. As if his free, courageous bearing disappoints the ruler. Khosrov leans forward a little, places the fist of his left hand on his leg in a commanding manner and holds his sword in his right hand. A lion's skin was placed under the ruler's feet. He stares at Farhad with arrogant, sharp eyes. The confrontation of these two contradictory characters - Farhad and Khosrov, silent and unarmed, as if fighting with their eyes and dialogues are reflected by the artist in a tense psychological context.

The illustration, which describes the scene where Farhad takes Shirin, who came to see him, on horseback, is retained in our memories by its dramatic and lyrical qualities. Farhad with the lion's wrist raises the horse on which Shirin is sitting with his strong arms above his chest. This point reflects the peculiarities of the work, such as heroism and dramatic effect vividly. At the same time, Shirin's amazed looking at her admirer gives the painting a delicate, lyrical feeling. The ideological and artistic content of the illustration is based on the unity of these two aspects – dramatic effect and lyricism. Rock around the characters, sky and clouds in the background are seen in the foreground. The composition is remembered for its realistic structural peculiarities and expressive facial features.

The illustration of Farhad's mountain split attracts attention with its expressive composition and optimistic mood. G.Khaligov described thickest Farhad while splitting rocks. Farhad's pure love for Shirin gave him double strength. Farhad leans his left knee on a large piece of stone and splits the rock in front of him resolvedly. The rocks could not withstand Farhad and fell into pieces and rolled into the valley. The artist reflected Nizami's attitude to the character accurately here, reveals the power of man, the ability to overcome all the difficulties encountered to achieve his goal with patience and endurance through a simple but meaningful and dynamic composition.

Another illustration shows Farhad committing suicide. But, this illustration differs from A.Azimzadeh's illustration on the same subject in terms of composition. If Farhad knelt down and turned his face to the back in the work created by A.Azimzadeh, but his face was depicted towards the spectator in the illustration drawn by G.Khaligov. Farhad is very sad, he is shaken by the false news brought by a traitor. His hack fell also from his hands. The whole image of the character reflects his sad, deep psychological crisis. The artist described Farhad as if he had stumbled. As if another moment will pass and

resentful Farhad will fall into a bottomless abyss in the lower right corner of the composition [Fig. 2].

Another illustration in the series is based on the poem “Iskendername”. The work is called “Nushaba in Alexander’s camp”. The composition depicts Nushaba, who came to Alexander’s camp on horseback. The spectator does not see Nushaba’s face because she is looking at the opposite side - the camp located in the depths of the composition and the tents lined up side by side. But, the beautiful figure of the woman ruler, the delicate gestures of her hands, the delicate, curly hair that fell on her shoulders under the iron helmet reflect both her feminine beauty and the power of the ruler quite clearly and fluently.

It is interesting that G.Khaligov often directs the faces of the women characters he depicted not to the spectators, but to the other side. Only the profile of women is seen in abovementioned painting, as well as in some other illustrations drawn to “Khosrov and Shirin”. The artist depicted the character of a woman (Shirin) not from a profile, but from full face only in one case.

People’s Artist Ismayil Akhundov (1940-1994) was one of the artists who revived Nizami’s heritage in the genre of book graphics. He appealed to Nizami’s heritage since his youth. The illustrations created by the artist during the 50s of the last century are full and impressive in terms of art [4]. I.Akhundov created a series of paintings for Nizami’s “Khamasa”. Nizami’s works were considered in these paintings, in which he worked with gouache on paper, and reflected through harmonious compositions.

The image of Nushaba created by I.Akhundov is deep and meaningful. The artist described her as a brave, courageous and determined woman. If G.Khaligov highlighted the beauty of a woman, her love and sincerity in the image of Shirin, I.Akhundov reflected the courage and bravery of the ruling woman as the main features of the character in the image of Nushaba. But, besides all this, the artist succeeded also to emphasize her beauty as a woman. Sincerity, chastity, charm and elegance, which are characteristic of a real Azerbaijani woman and cannot be veiled by courageous appearance and military uniform, are observed in Nushaba’s brave, fighting face. The guard women with spears behind Nushaba’s back look also brave and fighting. At the same time, their feminine elegance and charm are also reflected in their faces. This painting, which was finished on a dark background, is distinguished by a compact compositional solution [Fig. 3].

The 60s were a new period of Nizami’s theme in fine arts. If Nizami’s heroes were described in a more realistic way within the existing ideological



requirements in the 30s and 40s and partly in the 50s, but, the situation in this area changed significantly in the 60s. The works on Nizami began to include national color, modernity, philosophical content and means of romantic expression. The theme of Nizami was mostly reflected in the works of Mikayil Abdullayev, Ogtay Sadigzadeh, Elmira Shakhtakhtinskaya, Maral Rahmanzadeh, Altay Hajiyev and others in those years. The illustrations created by these and other artists were the beginning of a new stage in the development of book graphics.

A series of colorful illustrations on the theme of Nizami's works created by People's Artist Ogtay Sadigzadeh (1921-2014) was the beginning of new traditions in this field [2, p. 24]. O.Sadigzadeh's national-romantic style illustrations brought an innovation to Nizami's theme. The use of miniature elements, the local grouping of characters in the composition, the gestures and movements that have a symbolic meaning, the colorful palette reflect the peculiarities of these illustrations. The compositions "Fitna" belonging to the poem "Seven beauties" have a fuller artistic content [Fig. 4]. One of the innovative achievements of the book publishing was the placement of local illustrational compositions in different parts of the page (at the bottom and top, the right and left, diagonally, etc.), in different combinations by adapting to the text in the 60s. The talented artist, People's Artist Kazim Kazimzadeh's works opened a new page in the artistic embodiment of Nizami and his gallery of characters. The artist appealed the theme of Nizami repeatedly in years of youth and adulthood. Many of his colorful paintings on the plots of "Khamsa" can be considered not only as illustrations, but also as independent works [5]. K.Kazimzadeh created a series of illustrations based on local plots of Nizami's poems in the 50s. "Illustrations drawn to the fairy tales "Magic Ring", "Fitna", "Alexander and the Cock" and others, which were created during these years and based on children's translations of Azerbaijani classical literature, are characterized by their completeness and clarity" [3, p. 66].

K.Kazimzadeh appealed to the theme of Nizami once again in the 80s, created colorful plots with a rich palette based on the alternation of warm and cold colors. The plot of "Sultan Sanjar and the old woman", which the artist drew for the poem "Treasure of Secrets", is interesting. This plot has been developed many times in Azerbaijani graphic art. K.Kazimzadeh built the composition mainly on a straight line and depicted the ruler on the horseback and the old woman in the foreground, but the others a little behind [Fig. 5]. Cold-toned landscapes in the background - green meadows and blue mountain

peaks rising up to the sky create an interesting color contrast with the ruby dress of the ruler.

Similar color peculiarities can be said about the illustration “Farhad’s meeting with Shirin” in the poem “Khosrov and Shirin”. This painting, which is based on blue and red, has a balanced coloring effect. Farhad, who climbed the rock, put his left hand on his chest as a sign of respect and bowed his head. Shirin, who approached Farhad on horseback, stared at him. A maid accompanying Shirin is seen in the background. The work has a laconic compositional solution [Fig. 6].

**Conclusion.** The theme of Nizami and his heroes in book graphics is one of the most widespread themes in the fine arts of Azerbaijan. This theme began to develop in the 20s and 30s of the last century and reached its peak in the 60s and 70s. This was related to the general development of both fine arts and book publishing.

There is still interest in the images of Nizami and his heroes in Azerbaijani fine arts. There is great interest in this theme, especially among young people. The announcement of 2021 as the Year of Nizami in Azerbaijan determines the urgency of this theme.

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#### NİZAMİ VƏ QƏHRƏMANLARI KİTAB QRAFİKASINDA

Məqalədə Nizaminin və onun qəhrəmanlarının obrazlarının kitab qrafikasında təəssüm etdirilməsindən bəhs olunur. Müəllif qeyd edir ki, 30-cu illərin sonlarından etibarən Nizami mövzusunə maraq xeyli artmışdı ki, bu da onun 800 illiyinin keçirilməsinə hazırlıq ilə bağlı idi. Azərbaycanın tanınmış

rəssamları – Əzim Əzimzadə, Qəzənfər Xəlirqov, İsmayıl Axundov və başqaları Nizami poemaları mövzularında rəsmlər yaradır, kitablarına illüstrasiyalar çəkirdilər. 60-cı illər böyük mütəfəkkir-şairin yaradıcılığına illüstrasiyaların çəkilməsi sahəsində yeni bir mərhələ təşkil edir. Həmin illərdə Nizaminin kitablarının illüstrasiyalaşdırılması ilə Oqtay Sadıqzadə, Mikayıl Abdullayev, Kazım Kazımzadə və başqa rəssamlar məşğul olurdular. Məqalədə qeyd olunur ki, bu mövzu Azərbaycan təsviri sənətində, xüsusilə gənc rəssamlar arasında bu gün də populyardır.

*Açar sözlər:* Nizami, təsviri sənət, qrafika sənəti, illüstrasiya, sulu boya.

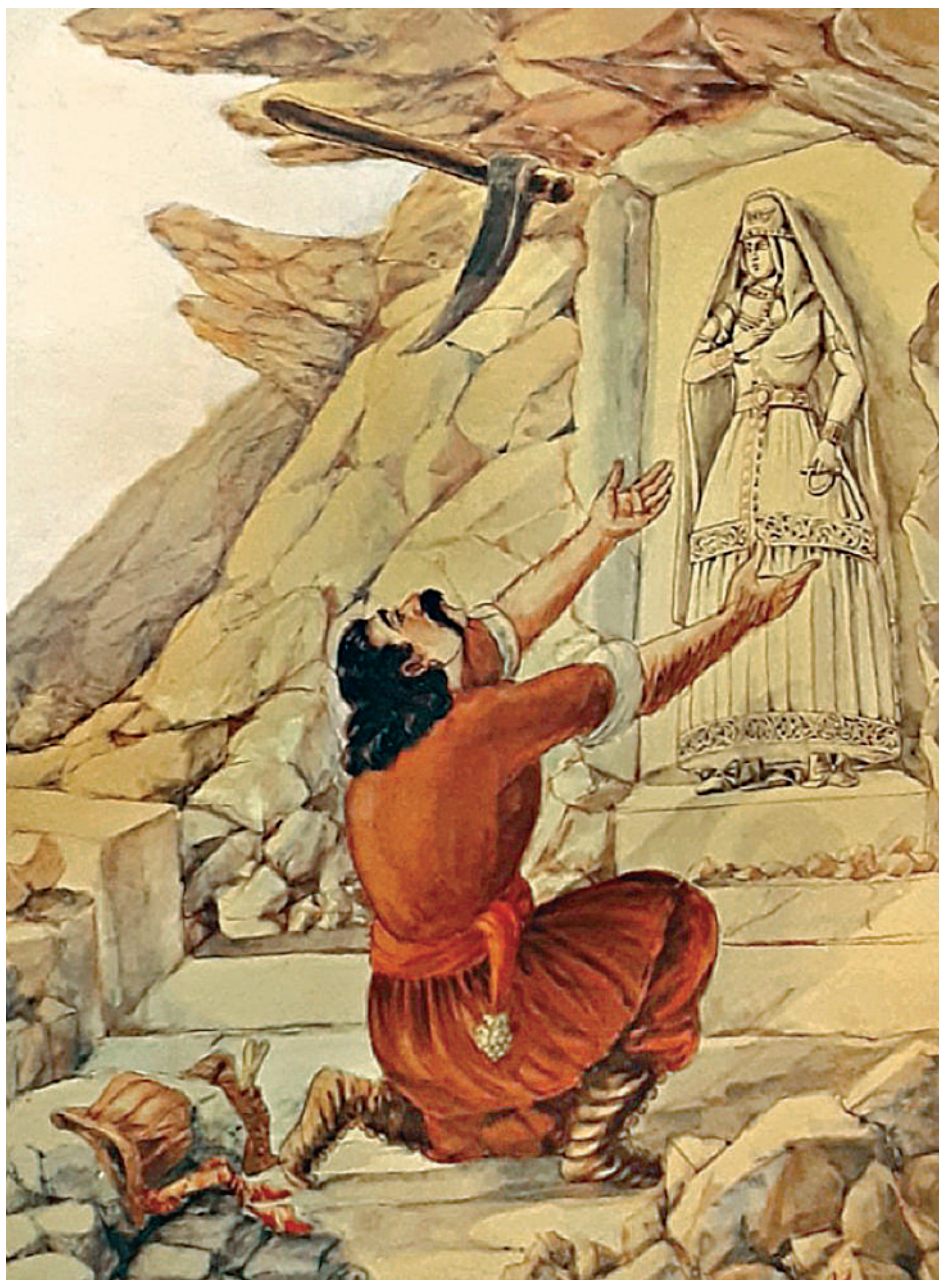
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### НИЗАМИ И ЕГО ГЕРОИ В КНИЖНОЙ ГРАФИКЕ

В статье говорится о воплощении образа Низами и его героев в книжной графике. Автор отмечает, что начиная с конца 30-х годов заметно повысился интерес к теме Низами, что было связано с подготовкой к проведению его 800-летия. Известные художники Азербайджана – Азим Азимзаде, Газанфар Халыков, Исмаил Ахундов и другие создавали картины на тему поэм Низами, иллюстрировали его книги. 60-е годы – новая веха в истории создания иллюстраций к творчеству выдающегося поэта-мыслителя. В те годы иллюстрированием книг Низами занимались Огтай Садыгзаде, Микаил Абдуллаев, Кязим Кязимзаде и другие художники. В статье отмечается, что в изобразительном искусстве Азербайджана эта тема популярна и сегодня, особенно среди молодых художников.

*Ключевые слова:* Низами, изобразительное искусство, графическое искусство, иллюстрация, акварель.

## FIGURES



1. Azim Azimzadeh. "Death of Farhad". Illustration to "Khosrov and Shirin" poem by Nizami Ganjevi. Paper, watercolour, 1933



2. Qazanfar Khaligov. "Death of Farhad". Illustration tu "Khosrov and Shirin" poem by Nizami Ganjevi. Paper, watercolour, 1940.



3. Ismail Akhundov. "Nushaba - ruler of Barda". Illustration to Nizami Ganjevi "Iskendername" poem. Paper, gouache, 1950s.



4. Ogtay Sadigzadeh. "Fitna". Illustration tu "Seven beauties" poem by Nizami Ganjevi. Paper, watercolour, 1960s.



5. Kazim Kazimzadeh. "Sultan Sancar and old women". Illustration to poem "Treasure of mysteries" by Nizami Ganjevi. Paper, watercolour, gouache. 1986.





6. Kazim Kazimzadeh. "Farhad's meeting with Shirin". Illustration to Nizami Ganjevi "Khosrov and Shirin" Poem. Paper, watercolour, gouache. 1986

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## GHAZALS OF NIZAMI GANJAVI IN THE WORKS OF UZEYIR HAJIBEYLI

**Abstract.** The President of Azerbaijan, Ilham Aliyev, has declared 2021, the year of the great poet Nizami Ganjavi.

Two popular musical ghazals, “Sensiz” and “Sevgili Canan, by the genius composer Uzeyir Hajibayli are being analysed in the article. The aforementioned musical ghazals were written in 1941 and 1943, respectively, and were dedicated to the 800<sup>th</sup> anniversary of Nizami Ganjavi.

The article analyzes some features of the literary genre ghazaland their innovative development in Hajibeyli’s music, melodic, rhythmic, style, form and other innovative features in the new musical genre created by the composer.

**Key words:** Nizami, ghazal, Hajibeyli, “Sensiz”, “Sevgilijanan”.

**Introduction.** This year marks the eightieth anniversary of the reunion of two geniuses – Nizami Ganjavi and Uzeyirbey Hajibeyli in the famous musical ghazal “Sensiz” (“Sensiz”). I want to remind you that Uzeyirbey wrote the musical ghazal “Sensiz” in 1941.

Our genius composer Uzeyir Hajibeyli on the occasion of the 800<sup>th</sup> anniversary of the great Nizami Ganjavi composed music for the ghazal of the poet SevgiliJanan” (“Sweetheart”) in 1943 along with “Sensiz”. These romances-ghazals, which have been included in the golden fund of our vocal music in the year of celebration of the Year of Nizami Ganjavi announced by the decree of President Ilham Aliyev, sound with particular freshness today. We can cite the performance of classical performers of these musical ghazals Bulbul, M.Magomayev, and other great vocalists.

**The interpretation of the main material.** During this period, the popularity and fame of the music written by Uzeyir Hajibeyli for lyrical poems of Nizami, and ghazals not only has not diminished but has grown

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several times. It should be noted that Uzeyir-bey intended to write up to ten musical ghazals based on the words of the poet, unfortunately, he managed to finish only two.

Over these years created based on the works and themes of the great Nizami, the operas “Nizami” of Afrasiyab Badalbeyli and “Khosrov and Shirin” of Niyazi, the symphonic poem “Leyli and Majnun” and the ballet “Seven beauties” of Gara Garayev, the symphony “Nizami” and the ballet “A Thousand and One Nights” of Fikret Amirov written during the last years of his life, can be given as an example.

It should be noted that ghazal is a small, non-large-scale poetic form of the love theme, which is widespread in the poetry of the peoples of the Middle East, especially Azerbaijan, Iran, Arabia, Turkey, Uzbeks, Tajiks, and others. For many centuries, the ghazal genre has been one of the most popular genres in Azerbaijani literature, as well as music. One of the reasons for Ghazal’s popularity is that it was too easy to spread this genre of literature. While literary ghazals reach us in writing, our knowledge of musical ghazals is limited.

Uzeyir Hajibeyli creatively used the tradition of unity of literary and musical forms, the organic connection of ghazal with music.

The composer re-connecting this genre of literature with music, including the ghazal into the music, laid the foundation of a new genre and form in Azerbaijani vocal music - musical ghazal.

In one of the articles, the composer himself wrote about musical ghazal:

“Ghazal was in the forms of Eastern poetry and should have lyrical content. Ghazals are extremely widespread in Azerbaijani poetry. The text of ghazals is used frequently for vocal improvisation in Azerbaijani frets. On the eve of the preparations for the 800th anniversary of the great Azerbaijani poet Nizami Ganjavi, Azerbaijani composers wrote music for his famous ghazals. Thus, for the first time in Azerbaijan, a new form of musical ghazals has appeared, not in the form of improvisation, but the form of a developed melody, written in appropriate moods and approaching the genre of European romances ” [2, p. 348].

The composer wrote this article in 1944. However, in 1926, in the article “A look at the music of Azerbaijan” U. Hajibeyli has written about such a complex issue as the dimension, the rhythm of ghazals: “The ghazals of dastgah (mugham) must be written with the eruz rhythm, the poems and ghazals written with the finger count are not suitable for the dastgahs, and

the rhythm of the ghazal written with the eruz is more appropriate for the rhythmic mood for the music of the dastgah. The songster, who sings the dastgah pronounces the short syllable of the poem as brief as possible, and in the long syllable, makes various “mordent” and “coloraturas” with the melody and prolongs the sound as much as he wants. For example, even if a word in the rhythm of “mafai” has three syllables, such as “ma-fa-il”, in the dastgah, the syllable “ma” never extended, the syllable “ma” is too briefly ties to the syllable “fa” and becomes “mafa”. At his place, means in “fa”, the singer can lengthen the sound as he wishes and can sound the necessary quavers: the original “mafai” would be sung in two syllables.” (At this place of the article, Uzeyir-bey notes that the Ottoman Turks differently read and divide the syllables in verses” [2, p. 217].

In both works, Hajibeyli kept the plotline and ideas of the ghazals of Nizami, created a unity of poetry and music, skillfully transferred the rhythm of the ghazal to music, and generated works in accordance with the spirit of the creativity of the poet.

“Sensiz” and “SevgiliJanan” ghazals have a lot common features. Both ghazals begin with an instrumental introduction. Both introductions defining the main background of ghazals determine the initial features of their character.

This instrumental accompaniment is maintained throughout the entire work. There was a special significance in the introductory part of the ghazals. The rhythm given in the introduction and retained throughout the entire work is the same in both ghazals.

One can assume that when there were no notes, the reading of ghazal was accompanied by music of the same rhythm. When we analyze the rhythm and the poetic meter of the ghazal “Sensiz”, we see that it has been composed based on the same poetic dimension as the “Ramal”.

When referring to the ghazal of the composer SevgiliJanan”, it becomes clear that its rhythm has been written in the “hazaj” poetic meter. In ghazals, the melody meter is three quarters (3/4), and the instrumental accompaniment is composed in 6/8, which is typical of Azerbaijani folk music. We can find this in many examples of our music. In the introductory parts of “Sensiz” and “SevgiliJanan”, the peculiarities of the musical instruments that once accompanied the ghazal performers, one can clearly feel.

U. Hajibeyli was able to preserve many aspects of the ancient musical ghazal - its melodic line based on mughamat and accompanying features. The keeping of one voice in the accompaniment of both ghazals is reminiscent of

Azerbaijani folk instruments played with breath and percussion – balaban, gaval (tambourine), tutek (flute).

The sounds of the fourth and fifth are close to the style of saz music that accompanies the ashugs. The short melodic passages are given in the introduction acquaint the listener with the general features of the works. In the introduction, creating an imitation of small melodic fragments of the vocal part testifies that the composer uses polyphonic techniques in both works.

Uzeyir Hajibeyli's innovation is that the music he wrote, going beyond the framework of an ordinary romance, created more wide and loose form. In his ghazals, he linked three-part form, which is used widely in the romance genre, with mugham.

The development of music in “Sensiz” and “SevgiliJanan” corresponds to the improvisational nature of mugham. Therefore, the melody reaches its final point not step by step, but with great strides, in the form of unequal steps getting the high-pitched tone. After that, the melody, as in mughamat, begins to descend.

Musical ghazals “Sensiz” and “SevgiliJanan” are both passionate and sad at the same time. Prominent orientalist Y.E. Bertels rightly writes that every word of the ghazal is music, but this is not the roar of a symphony orchestra, but a slight vibration of tar, what a sad groan on a moonlit night. The great composer managed to express this spirit of the ghazal genre beautifully in “Sensiz” and SevgiliJanan”.

If we pay attention to the line of movement of the melody in the ghazal “Sensiz”, we see a form of recitation. The recitation style of the phrase gets by repeating it on one tune, and subsequently a minor jump returning to the same sound.

Using such a melodic line, UzeyirHajibeyli was able to translate the grief and sadness expressed in the ghazal of Nizami into the language of music. The line “Sensiz” in the ghazal painted in different colours sounds with different intonations. Sometimes these are intonations of sadness, sometimes despair, sometimes questions, and sometimes joy. The usage of “Segah” in the ghazal “Sensiz” creates a wonderful harmony of the music of U. Hajibeyli with the poetry of the ghazal of Nizami, and the philosophical sorrow and grief of this ghazal.

The first part begins with the “Shikastayi-fars” section. The second part is written in the extended “Erag” section of the sound row of the Segah mood. It trends to a different fret of “Bayati-Shiraz” in this part with the transition to another tune.

Har ge-cam ol - du ka-dar, qə - sı, fə - li - ka - tən - siz,  
xətilər

Har ge-cam ol - du ka-dar, qə - sı, fə - li - ka - tən - siz, har na - tən

çək - dirm, ha - dər get - di sı - na - ot sən - siz.

Giving the same fret and tune in the middle of the ghazal creates a specific contrast in the piece and paints it in a new colour.

Unlike “Sensiz”, the content of “SevgiliJanan” ghazalis given in a slightly different way. There is no line, which plays a significant role in the “Sensiz” ghazal. However, the intonation specific to the “Shustar” mode of the “Tarkib” section replaces and repeats throughout the entire ghazal.

This intonation evokes feelings of grief and sadness. Ghazal tends to “Bayati-Shiraz” in the middle part, starting from “Tarkib”, the second section of “Shushtar” mugham. Returning to the “Tarkib” the melody becomes the basis for the beginning of the third part. The middle part of the ghazal – the “Khuzzal” part of “Bayati-Shiraz” – is full of confidence. Ghazal also ends with this faith – a sense of deep faith in joy and happiness.

The image displays a musical score for a ghazal. It consists of two systems of music. Each system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The lyrics are written in Azerbaijani script below the vocal line. The first system of lyrics is: "Hiss - nida gül a - yak - la - nı, ey se - v - b - ca - m". The second system of lyrics is: "öl - müz bə - nida a - lım - da se - v - m - m - m - m". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with dynamic markings such as 'p' (piano) and 'p sfz' (piano sforzando). There is also a small, faded inset image of a musical score fragment below the main score.

Of course, it is no coincidence that both ghazals have generic features. Apparently, this is how Uzeyirbey imagined this literary genre in the music.

**Conclusion.** Other composers also wrote beautiful ghazals and romances in this genre, created by the great artist of our music. Examples of this are “Gulum” of F.Amirov, “Bakhtaver oldum” of T.Guliyev, “Nazenin” of J.Jahangirov, and many other musical ghazals.

Musical ghazals of Uzeyir Hajibeyli “Sensiz” and “SevgiliJanan” live and will live as the first and classic examples of our vocal lyrics.

The genius of Nizami and Hajibeyli reunited in these two musical ghazals and immortalized the names of both artists.

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***Zemfira Səfərova (Azərbaycan )*****NİZAMİ GƏNCƏVİNİN QƏZƏLLƏRİ ÜZEYİR HACIBƏYLİNİN YARADICILIĞINDA**

Azərbaycanın Prezidenti İlham Əliyev 2021-ci ili dahi şair Nizami Gəncəvi ili elan etmişdir. Məqalədə Nizami Gəncəvinin 800 illik yubileyinə Üzeyir Hacıbəylinin şairin şeirlərinə 1941 və 1943-cü illərdə yazılmış məşhur “Sənsiz” və “Sevgili canan” musiqili qəzəlləri araşdırılır. Məqalədə ədəbi janr qəzəlin bəzi xüsusiyyətləri və Hacıbəyli musiqisində onların novator əksi göstərilir. Həm də bəstəkar tərəfindən yeni yaranmış musiqili qəzəl janrında melodik, ritmik, üslub və digər innovasiyaları təhlil olunur.

**Açar sözlər:** Nizami, qəzəl, Hacıbəyli, Sənsiz, Sevgili canan.

***Земфира Сафарова (Азербайджан)*****ГАЗЕЛИ НИЗАМИ ГЯНДЖЕВИ В ТВОРЧЕСТВЕ  
УЗЕИРА ГАДЖИБЕЙЛИ**

2021 год объявлен Президентом Азербайджана Ильхамом Алиевым годом великого поэта Низами Гянджеви. В статье рассматриваются известные музыкальные газели-романсы Узеира Гаджибейли «Без тебя» (Сенсиз) и «Возлюбленная» (Севгилиджанан) написанные в 1941-ом и 1943-ем годах на стихи Низами Гянджеви, к его 800 летнему юбилею. В статье приводятся некоторые особенности литературного жанра газели и новаторское отображение их в музыке Гаджибейли, анализируются мелодические, ритмические, стилистические и другие инновации в новом жанре – музыкальная газель.

**Ключевые слова:** Низами, газель, Гаджибейли, Сенсиз, Севгилиджанан.



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## NIZAMI AND MUSIC

**Abstract.** A prominent poet of XII century, Nizami Ganjavi (1141–1209) was a thinker who mastered all scientific disciplines of his time and through poetic language of his works delivered accurate and complete information on natural sciences, mathematics, geometry, philosophy, and other sciences. The works of Nizami, his perpetual “Khamisa” are a valuable source of information on culture, music, musical instruments, genres of music, performers, traditions and science of his time. The poet’s reflections on music are presented in detail in his poem “Khosrov and Shirin”.

Nizami’s work remained a focus of attention for Azerbaijani composers for many years. His themes and images, his poetry and philosophical thought gave impetus to creation of a number of Azerbaijani operas and ballets, symphonic and chamber works, and became a source of inspiration for Azerbaijani composers. Operas “Nizami” (1947) by A.Badalbeyli and “Khosrov and Shirin” (1942) by Niyazi, ballets “Seven Beauties” (1949–1952) by G.Garayev, “Nizami” (1984) by F.Amirov, “Good and Evil” (1990) by T.Bakikhanov are the musical embodiment of this rich literary heritage. Genius composer U.Hajibeyli, who clearly and vividly demonstrated the unity of music and poetry throughout his work, laid foundations of a new genre in Azerbaijani music, the “ghazal-romance”, “musical ghazal” with his works composed to texts by Nizami.

Nizami Ganjavi’s works have been a point of reference for numerous academic studies. Music pieces reflecting Nizami’s humanistic ideas and aesthetic views, the romantic undertones of his characters have always been an appealing object of research for Azerbaijani musicologists.

**Key words:** NizamiGanjavi, music and poetry, Azerbaijani composers, ghazal-romance.

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**Introduction.** Throughout the history of culture, music and literature mutually influenced each other, exchanging themes, ideas, plots, and creative principles. Of course, on this basis, more poets and writers influenced musicians, enriched them with new content and, characters “...poetry has always been a source of rich ideas and artistic motives, images and moods, intonations of speech for music. These sources of life are so artistically developed in poetry that music would not be able to reflect it without them” [1, p. 15].

From this point of view, poetry, in a definite sense, has played a leading role in the process of interaction between poetry and music. Nevertheless, the music itself also made significant services to poetry and played a great role in the propaganda of many works of art and their wider propagation among people. The history of Azerbaijani art is rich in conclusions and facts that demonstrate the connection and unity of literature, poetry, and music. The reflections on music and its connection with poetry, of Nizami, Fuzuli, Govsi, Vazeh, and other masters of words confirm what we said.

The great thinker and poet of the 12<sup>th</sup> century Nizami Ganjavi (1141–1209) was a person with encyclopedic knowledge and awareness of world sciences. In the person of Nizami, literary thought in Azerbaijan enters a new stage. The poet had many famous contemporaries, and they contributed to the formation of the Nizami period as a stage in literature. However, none of the great writers such as Qatran Tabrizi, Khagani, Mahsati, Felaki, Abul-Ula Ganjavi, Gavam Mutarrizi, Izzeddin Shirvani, and Mujaraddin Beylagani could rise to the level of Nizami.

“A characteristic feature of the literary thought of the Nizami period is the expression of literary-critical thought only through poetic works. At this stage, we do not come across works devoted directly to literary analysis or poetic problems. Possibly such scientific and theoretical works have not reached us. The absence of such works forces us to treat poetic pieces as the only source of literary and theoretical thought. Expressing artistic views through the works of art was widespread in the world of literary practice, including in the East, and great masters of the word often used this method” [2, p. 24].

The interpretation of the main material. Nizami was a thinker who mastered all scientific disciplines of his time and through poetic language of his works delivered accurate and complete information on natural sciences, mathematics, geometry, philosophy, and other sciences. The

works of Nizami, his timeless “Khamsa” characterize the poet as a skillful connoisseur of the world of music, mugam, musical instruments, and musical genres of his time. His reflections on music are expressed in “Khosrov and Shirin” in more detail. This poem includes extensive information about musical instruments, history and theory of music, musical feeling, and musical performance. Only a person who played a musical instrument could describe it and the process of performance with such precision. In this work of Nizami, it is possible to get information about the famous musician of his time Barbad and the musical instruments and pieces he performed.

Tune your saz to a noble mood,  
Make loud the sweet voice on this note  
Barbad played the ten-stringed saz (rud)  
A resting place in Shahrud – a pleasant rest.  
Barbad’s sitar sounded,  
He attuned the sound of the saz.

In his poem “Khosrov and Shirin” Nizami lists the titles of 30 consonances (lahn, melody). It is important to note that Nizami not only listed those consonances but also gave a brief description of each of them. For example, he says:

Of the hundreds of consonances (lahns) that he performed  
He chose thirty melodic consonances.  
He then presented and described the consonances (lahns) one by one:  
When Nagusi came at the throne,  
The (Shah’s) throne sounded like a bell.

These verses are about Nagusi (Bell) being the sixth consonance (lahn). Nagus means a church bell, and the ovrang means a throne (Crown), but it is also the name of a musical fret.

Nakisa as the beauty wanted,  
Sang the ghazal in the consonance of Rast.

Here the poet speaks about another famous singer of that time, Nakisa and mentions the Rast fret.

After Nakisa played this ghazal on the chang,  
The sitar of Barbad started to sound.  
As an erag singer, his voice crossed the heavens,  
In the erag melody he sang this step of the mode.

The oeuvre of Nizami has been in the spotlight of Azerbaijani composers for many years. Themes and images of the works of Nizami gave impetus to creation of a number of Azerbaijani operas and ballets, symphonic and chamber works, and became a source of inspiration for Azerbaijani composers. Operas “Nizami” (1947) by A.Badalbeyli and “Khosrov and Shirin” (1942) by Niyazi, ballets “Seven Beauties” (1949–1952) by G.Garayev, “Nizami” (1984) by F.Amirov, “Good and Evil” (1990) by T.Bakikhanov are the musical embodiment of this rich literary heritage. Among the works written based on the poetry of Nizami and the philosophical thought of Nizami, as examples, one can cite “Nizami” by F. Amirov and “Drops from Khamsa” by M. Guliyev. Beginning with U. Hajibeyli, many choral works, vocal miniatures - romances, and songs were written on the verses of Nizami. Genius composer U.Hajibeyli, who clearly and vividly demonstrated the unity of music and poetry in his work, laid the foundation of a new genre in Azerbaijani music, the “ghazal-romance” genre, “musical ghazal” with his works composed to texts by Nizami. The unique skills of the author are demonstrated in the fact that, in his musical ghazals “Sensiz” and “Sevgili janan” he worked with high professionalism on speech and declamation, translated them into musical language, and created a synthesis of cantilena-type melodies with declamation. Continuing the traditions of this genre founded by U. Hajibeyli, other notable works such as F.Amirov’s “Gulum”, J.Jahangirov’s “Gul jamalin”, “Ey gul”, T.Guliyev’s “Gozum aydin gozuma ..”, H. Khanmammadov’s “Surati janan gorunur “, J. Hajiyev’s “Hey gul “, and others were created.

One of the great composers of the 20<sup>th</sup> century, Gara Garayev created a unique symphonic poem “Leyli and Majnun” in the 1940s, referring to the heritage of Nizami. In this work, Garayev praised the theme of invincible eternal love, one of the main themes of Nizami’s poetry, generalized within perfect symphonic composition.

In the 1950s, the composer again turned to the genius thinker and created the famous ballet “Seven Beauties”. In this work, Garayev tries

to understand the aesthetic and ethical ideals of the poet, immersed in the world of philosophical thoughts of Nizami. Interestingly, the composer repeatedly worked on new editions of the ballet for many years. It was due to the fact that the original version of the libretto did not satisfy him. When speaking about his work on the piece, the composer said that over time, the renewal of aesthetic principles of musical theater and up-to-date requirements conditioned the review of dramaturgy of the piece, increasing the dynamics of the motion and bringing music closer to the literary source. Each new edition of the ballet was associated with a different reading of the work of Nizami, a new interpretation of its content. While the evolution of musical thinking of the composer, his attitude to the literary source changed, so did his interpretation of ideological scale of the work of Nizami.

In the late 1970s, the composer created yet another edition of the ballet based on new libretto, where he managed to exaggerate and generalize the main idea of the poetry of the great thinker and the rich world of his images. Thus, the perpetual topic of Nizami, the struggle of Good and Evil, lies at the heart of the concept of the ballet.

The topic “Nizami – Fikret Amirov” is also one of those that require special attention. The image of the thinker Nizami permeates the work of F. Amirov. The composer repeatedly refers to his rich heritage, personality of the great poet. The composer was attracted not only to the depth of ideas but also to superior humanism of Nizami’s works, the diversity of lyrical feelings, and the scale of his characters. While still a student, the young composer wrote the romance “Gulum” to the lyrics of Nizami. He exposes with great sensitivity the deep world of characters in Nizami’s poems, revealing through his music the melodiousness of the text. The romantic composer in his symphony “Nizami”, written for the 800th anniversary of Nizami, managed to reflect the rich inner world of the poet, his high human qualities. Although written in the early period of his work, this symphony is one of the most beautiful pieces of Amirov, as well as a worthwhile example of national instrumental music. In the last years of his life, F. Amirov worked on the ballet “Nizami”, dedicated to the 850<sup>th</sup> anniversary of the genius master. But he was not able to complete it. The prominent composer M. Mirzayev performed the orchestration of the work.

Conclusion. Nizami’s works have been a point of reference in various academic studies. Numerous scholars explored his life, works, philosophy

from different angles of analysis. Music pieces reflecting Nizami's humanistic ideas and aesthetic views, the romantic undertones of his characters have always been an appealing object of research for Azerbaijani musicologists. At the same time, the works of Nizami, especially "Khamasa", which has gained eternal fame in the world, are valuable sources of rich information about culture, music, musical instruments, genres, performers, traditions, and music science of his time. Since 1940s, Nizami and Azerbaijani music, the musical outlook of Nizami, the musical expression of his characters, and other such topics have become the basis of musicology researches. In their studies, A.Badalbeyli, G.Gasimov, A.Mammadov, B.Gurbanov, S.Abdullayeva, S.Gurbanaliyeva, A.Ahmadov analyze views of Nizami Ganjavi on the music culture of Azerbaijan, performing arts, mugam, musical instruments, explore poetic creation of Nizami Ganjavi, musical works that enliven the world of characters.

The work of Nizami Ganjavi, which carried universal importance and magical poetic force enriched Oriental artistic thought with scientific and philosophical ideas, raised poetry to unprecedented heights, and appeared as a source of inspiration for dozens of works created in music and other fields of art. The immortal works of the master of words opened a new bright page in the annals of artistic thought of humanity, making valuable contribution to the development of various fields of science, including the history of music and instrumental science. Even today they have had a powerful impact on the spiritual and moral development of people.

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### **NİZAMİ VƏ MUSIQI**

XII əsrin dahi şairi Nizami Gəncəvi (1141-1209) dövrünün bütün elmlərinə yiyələnən, əsərlərində poetik dillə təbiətşünaslıq, riyaziyyat, həndəsə, fəlsəfə və digər elmlərə dair dürüst və kamil məlumat verən bir mütəfəkkirdir. Niza-

minin yaradıcılığı, onun ölməz “Xəmsə”si şairin yaşadığı dövrün mədəniyyəti, musiqisi, musiqi alətləri, janrları, ifaçıları, adət-ənənələri, musiqi elmi ilə bağlı zəngin məlumatlar verən çox dəyərli mənbədir. Onun musiqiylə bağlı fikirləri “Xosrov və Şirin” əsərində daha ətraflı ifadə edilib.

Nizami yaradıcılığı uzun illər bəstəkarlarımızın diqqət mərkəzində olub. Nizami obrazı, Nizami şeiriyyəti, fəlsəfi fikri Azərbaycan bəstəkarlarının ilham mənbəyi olub, Azərbaycan opera və baletlərinin, simfonik və kamera əsərlərinin yaranmasına təkan verib. Ə.Bədəlbəylinin “Nizami” (1947), Niyazinin “Xosrov və Şirin” (1942) operaları, Q.Qarayevin “7 gözəl” (1949-1952), F.Əmirovun “Nizami” (1984), T.Bakıxanovun “Xeyir və Şər” (1990) baletləri bu zəngin ədəbi irsin musiqi təcəssümüdür. Musiqi ilə poeziyanın, sözün vəhdətini aydın və qabarıq şəkildə öz yaradıcılığında nümayiş etdirən dahi Ü.Hacıbəyli Nizaminin sözlərinə bəstələdiyi əsərləri ilə Azərbaycan musiqisində yeni janrın “qəzəl-romans” janrının, “musiqili qəzəl”in əsasını qoyub.

Müxtəlif elmi araşdırmalarda N.Gəncəvinin yaradıcılığına çox müraciət olunub. Nizaminin humanist ideya-estetik görüşlərini, obrazlarının romantik çalarlarını əks etdirən musiqi əsərləri Azərbaycan musiqişünasları üçün hər zaman maraqlı tədqiqat obyektinə olub.

*Açar sözlər:* Nizami Gəncəvi, musiqi və poeziya, “Xosrov və Şirin”, Azərbaycan bəstəkarları, qəzəl-romans.

### *Ульяр Талыбзаде (Азербайджан)*

#### **НИЗАМИ И МУЗЫКА**

Гениальный поэт XII века Низами Гянджеви (1141–1209) являлся мыслителем, который постиг все науки своего времени и поэтическим языком своих произведений довел до нас правдивую и всеобъемлющую информацию о естествознании, математике, геометрии, философии и других науках. Творчество Низами, его бессмертная «Хамса» являются ценным источником, дающим богатую информацию о культуре, музыке, музыкальных инструментах, жанрах, исполнителях, обычаях и традициях, а также о музыкальной науке того времени. Размышления поэта о музыке нашли более детальное отражение в поэме «Хосров и Ширин».

Творчество Низами на протяжении долгих лет находилось в центре внимания азербайджанских композиторов. Образы Низами, его

поэтика и философская мысль являлись источником вдохновения азербайджанских композиторов, дали толчок созданию опер, балетов, симфонических и камерных произведений. Оперы «Низами» (1947) А.Бадалбейли и «Хосров и Ширин» (1942) Ниязи, балеты «Семь красавиц» (1949–1952) К.Караева, «Низами» (1984) Ф.Амирова и «Добро и Зло» (1990) Т.Бакиханова являются музыкальным олицетворением этого богатого литературного наследия. Гениальный У.Гаджибейли, в своем творчестве ясно демонстрирующий единство музыки и слова, своими произведениями, написанными на слова Низами, заложил основу нового жанра в азербайджанской музыке – жанра «газель-романс».

К творчеству Низами обращались в своих научных исследованиях многочисленные ученые и исследователи. Музыкальные произведения, отражающие гуманистические идейно-эстетические взгляды поэта, а также романтические оттенки его образов всегда оставались интересным объектом для изучения азербайджанских музыковедов.

**Ключевые слова:** Низами Гянджеви, музыка и поэзия, «Хосров и Ширин», композиторы Азербайджана, газель-романс.



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## NIZAMI GANJAVI'S WORLD AND THE ART OF CARPET WEAVING OF AZERBAIJAN

**Abstract.** The greatness of Nizami's work, who left samples of love and philosophical lyrics to posterity and the founder of the Oriental Renaissance, is that it is relevant at all times. The most popular in Azerbaijani decorative arts were motives from his poems "Leyli and Majnun" and "Khosrov and Shirin" for centuries. His works remains the criterion of virtue, morality for the modern period. Nizami's literary heritage being an example of high artistry remains an object for its embodiment in various types of art, including art of carpet weaving. Professional carpet designers create carpet compositions using various artistic solutions continuing the tradition of reflecting the motives of oriental classical literature in narrative carpets, which was formed in the Middle Ages.

**Key words:** Nizami Ganjavi, narrative carpets, artist, miniature, composition.

**Introduction.** The basis of the literary heritage of the greatest poet and thinker Ganjavi is the reflection of humanistic, universal and spiritual-moral values. "It was the merit of Nizami Ganjavi of his poems that the widespread dissemination of the theme of love and universal human ideals in the literature of the Middle East became. Thanks to Nizami Ganjavi and his poems, the themes on love and universal human ideals have become widespread in the literature of the Near East. Describing love from a philosophical point of view for the first time, he created the concept of tender love by linking it with freedom of speech and conscience... [7] Nizami's poetry is a source of inexhaustible inspiration for many masters of art, including carpet designers, who very often refer to the literary heritage of the great poet in their narrative carpets.

It should be noted that besides magnificent ornamental carpets, narrative-thematic carpets were also created traditionally in Azerbaijan. A later stylistic manifestation is distinguished by the use of primitive-realistic figurative elements, which are closely related to the development of miniature painting by the stage of development. Based on the data of decorative and applied art, the classical period of the early Middle Ages is characterized by a more realistic manner of reflecting life phenomena, which is marked by the contingency of carpet art with miniature painting [2, p. 109]. Miniature, which had a strong influence on carpet art, especially on the interpretation of narrative motives, developed not only in South Azerbaijan and its cultural center Tabriz, but also in the northern regions of Azerbaijan, Shirvan, Baku since the 14<sup>th</sup> century [5, p. 81]. The magnificence of Azerbaijani carpets is mentioned in the classical oriental literature, including in Nizami Ganjavi's works. For example, a description of the narrative carpet is given in the chapter "Pir Iskender with Nushaba" of the poem Iskender-name [4, p. 233].

The introduction of the main material. The favorite motives of narrative carpets throughout the development of carpet art were the plots from the poems of the great Azerbaijani thinker and poet Nizami Ganjavi. Indeed, the Azerbaijani carpet is poetry that is expressed in the symbolism of ornaments and color combinations. Apparently this is why even medieval carpet masters often referred to the lyrics of oriental poets by reflecting literary episodes on carpet surfaces. It should be noted that the classical literature of the Orient is distinguished by such a stylistic principle in which two directions play an important role: complex symbolism and vivid metaphoricity, which resemble a decorative pattern, where the plot is revealed not only by the actions, speech, thoughts of the heroes, but also by the involvement of the surrounding nature [6, p. 27].

Carpets describing scenes from literary works originated in medieval carpet weaving. Narrative carpets were woven mainly in South Azerbaijan in the city of Tabriz in the past and reached their heyday in the 16<sup>th</sup> century. It should be noted that the significantly improved process of carpet weaving in the first half of the 16<sup>th</sup> century reached its high stage of development both from a technical and artistic point of view. Delicate carpets made of wool, silk and especially woven with non-ferrous metal threads, which were created at that time, are kept in world museums as original works of art [3, p. 34]. The widespread use of literary motifs of the classical Orient in

the Azerbaijani art of carpet weaving is explained by the fact that there was a genius mediator between literature and carpet weaving – Azerbaijani miniature painting, which “taught” carpet weaving makers to think with living images. The high technological level achieved by the Azerbaijani carpet-makers made it possible to create multi-figured compositions and to achieve extraordinary emphatic expressiveness within the strict framework of the canonized carpet art [6, p. 27]. As N. Abdullaeva notes: “Narrative images have various forms of expression in decorative art. Comparing the thematic scenes of the best French, Dutch and German tapestries of the 14th-16th centuries with carpets made according to sketches of Tabriz masters of the 16th century or Shirvan carpets with their conventional stylized figures with five carpets on the themes of Nizami’s poems, we will collide decorativeness everywhere, which is expressed by various forms, in a completely different manner of execution. Some of them are more conventional, but others are more realistic in their interpretation. But, the conventionality peculiar to the specifics of decorative art is preserved even in the most realistic ones” [1, p. 137].

It should be noted that a feature of the narrative carpets on literary themes was that couplets were given on carpets – beits or quatrains – rubai from the poetic works of Ferdowsi, Nizami, Khagani, Saadi, Navai, Khayyam, etc. according to tradition, and often these lines contained wise sayings and aphorisms. ...The entire narrative scene was also interpreted and ornamental decoration complemented it by helping to reveal the artistic image of the entire carpet in accordance with the meaning of the poetic dictum [1, p. 75].

One of the main plots of thematic carpets is motifs from Nizami’s poems “Leyli and Majnun” and “Khosrov and Shirin”. Some of the earliest examples of carpets with such plots include Kerman and Kashmir carpets, as well as a silk carpet of the 19<sup>th</sup> century kept in an art gallery in London, which describes a scene of Majnun’s father saying goodbye to his mad son and a Tabriz silk carpet, also of the 19<sup>th</sup> century, where Majnun is described among wild animals. A carpet, where the plot is the moment when Khosrov admires the bathing Shirin, is preserved in the Paris Museum of Decorative Arts. It should be noted that two classic carpets, which describe scenes from the poem “Farhad and Shirin” – Farhad’s death and the mourning of his beloved, are preserved in the Nizami Museum of Azerbaijani Literature.

The tradition of creating thematic carpets continued in the 20<sup>th</sup> century. A galaxy of professional carpet designers developed creatively during this period. The founder of the professional school of carpet weaving was Latif Kerimov. He was the author of a large number of thematic carpets, among which five carpets on the themes of the great poet of the Azerbaijani people Nizami Ganjavi's works occupy a certain place. The first carpet refers to the story "A Conversation of Two Owls" based on the poem "Treasury of Secrets". Another carpet shows Farhad splitting the mountain according to the poem "Khosrov and Shirin". The third describes Majnun among the animals based on the poem "Leyli and Majnun". Bahram-Gur and Fitne's story on the hunt from the poem "Seven Beauties" was a reason to create the next carpet composition. And the last carpet work from this series is "Alexander the Great and Nushabe" based on the poem "Iskender-name". All these works were made in 1939. Sketches for the narrative part of the composition of the carpets were made by prominent artists such as Kazim Kazim-zadeh, Gazanfar Khaligov, Amir Hajiyev, Mamedali Shirinov. The narrative part of the carpets is completed with full consideration of the method of realistic image, which is characteristic of easel painting. The general peculiarities of the composition are colorful, expressive, built on the harmonious combination of all parts of the composition. Carpets are not only beautiful works of decorative and applied art, but also wonderful illustrations for the great Azerbaijani poet's works.

The classical theme is revealed in an extraordinary way in the work by the carpet designer D. Mujiri entitled "Layli and Majnun". A multi-element composition in the disclosure of the plot is inherent in a narrative character. A multi-element composition in the revelation of the plot has a narrative character. An interesting figurative line is drawn, which connects all the pictorial components into a single whole in this composition.

The creative path of the artist Kamil Aliyev is enriched by a large number of portrait works, where the image of the portrayed is described against the background of richly ornamented decor. One of these works is a portrait carpet dedicated to Nizami. The portrait was executed in a realistic manner by the author. The artist strives for a clear and accurate rendering of the facial features of the person being portrayed and various details of accessories by following the rules of easel art.

The carpet composition dedicated to Nizami in another carpet designer E. Mikailzade's works occupies one of the main places. His work is

fundamentally different from other portrait works dedicated to Nizami created by L.Kerimov and K.Aliyev. E.Mikailov's carpet contains both a portrait and a multi-element composition associated with the portrait part.

The central field is distinguished by its uniqueness in terms of the structure of the construction. A small medallion with the image of a seated poet in the center of the field, which distinguishes from the general composition of the carpet by its unusual interpretation, attracts the viewer's eye. The image of the poet has symbolic character; the created image is filled with lyricism and inspiration.

The portrait is framed in a refined-delicate frame with figured ledges. The free part of the middle field is filled with images of various episodes from Nizami's works. This resembles a miniature painting on a carpet surface, where images of animals and people, which make up mini-scenes from various poems by Nizami, are interpreted in a planar and schematic form.

**Conclusion.** Today, the tradition of carpet art is continued by a galaxy of young generation of carpet designers. The source for their creative search was traditional artistic methods and plots embodied in classic carpets, which are works of art on a global scale. Nizami's literary heritage is still relevant today.

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## **NİZAMİ GƏNCƏVİ DÜNYASI VƏ AZƏRBAYCAN XALÇA SƏNƏTİ**

Məhəbbət və fəlsəfi lirikanı nəsillərə qoyub gedən Şərq İntibahının qurucusu Nizaminin yaradıcılığının böyüklüyü onun hər zaman aktual olması ilə bağlıdır. Əsrlər boyu Azərbaycan dekorativ sənətində “Leyli və Məcnun” və “Xosrov və Şirin” poemalarının motivləri daha çox populyar olmuşdur. Müasir dövr üçün onun yaradıcılığı mənəviyyatın, əxlaqın meyarı olaraq qalır. Yüksək sənətkarlıq nümunəsi olan Nizaminin ədəbi irsi müxtəlif sənət növlərində, o cümlədən xalça sənətində təcəssüm olunmaq üçün bir obyekt olaraq qalır. Orta əsrlərdə formalaşmış şərq klassik ədəbiyyatının motivlərini xalçalarında əks olunması ənənəsini davam etdirən peşəkar xalçaçı rəssamlar müxtəlif bədii üsullardan istifadə edərək xalça kompozisiyaları yaradırlar.

*Açar sözlər:* Nizami Gəncəvi, süjetli xalçalar, rəssam, miniatür, kompozisiya.

*Aida Садыгова (Азербайджан)*

## **МИР НИЗАМИ ГЯНДЖЕВИ И КОВРОВОЕ ИСКУССТВО АЗЕРБАЙДЖАНА**

Величие творчества Низами, оставившего потомству образцы любовной и философской лирики, основоположника Восточного Ренессанса заключается в том, что оно актуально во все времена. Наиболее популярными в декоративном искусстве Азербайджана на протяжении столетий были мотивы из его поэм «Лейли и Меджнун» и «Хосров и Ширин». Для современного периода его творчество остается критерием нравственности, морали. Являясь образцом высокой художественности литературное наследие Низами остается объектом для воплощения его в различных видах искусства, в том числе и в ковровом искусстве. Продолжая традицию отражения мотивов восточной классической литературы в сюжетных коврах, сформированную еще в средневековье, профессиональные художники по ковру посредством различных художественных решений создают ковровые композиции.

*Ключевые слова:* Низами Гянджеви, сюжетные ковры, художник, миниатюра, композиция.

## FIGURES



1. Carpet "Majnun among the animals". Latif Kerimov



2. Carpet “Farhad cuts the mountain.” Latif Kerimov





3. Carpet "Nizami". Eldar Mikailzadeh



4. Carpet "Conversation of two owls". Latif Kerimov.

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## HUMAN AND SOCIETY IN NIZAMI HUMANISM

**Abstract.** The history of Azerbaijani culturology consists of three stages of historical evolution:

1. Culturological thought in Azerbaijan during ancient times and the Middle Ages
2. Culturological thought in the 13<sup>th</sup>–18<sup>th</sup> centuries
3. History of culturological thought called Azerbaijan enlightenment

The great Azerbaijani poet Nizami Ganjavi's creative activity falls into the first stage of this evolution – “history of culturological thought during ancient times and the Middle Ages”, which consists of three parts:

1. Religious mythological trends (Avesta, Zarvanism, Manichaeism, Mazdakism)
2. Azerbaijani Eastern Peripateticism (Bahmanyar, Najmaddin Nakhchivani, S. Urmavi)
3. Azerbaijan renaissance (Kh. Shirvani, N. Ganjavi, N. Tusi) [1, p. 134]

A systematic approach to the history of culturological thought attracts attention with the grand and magnificent examples of the great poet's creative activity. The universal themes that he touched on illuminate the history of thought with the ideological and aesthetic shades. Especially the works of human challenges, which are known as the humanist trend of the Renaissance, are the product of the poet's broad and comprehensive worldview. Nizami Ganjavi can be considered the first creator of the world renaissance not only in Azerbaijan, but also in the world as a whole, as well as the trend of humanism of the Renaissance can be associated with the name of Nizami and thus, Nizami Ganjavi can be considered the creator of humanist ideas. Therefore, all the works of the poet are universal.

**Key words:** man and society, humanism, universal ideas, perfect man, harmony.

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**Introduction.** Human and society are the main themes in Nizami's humanism. Traces of the factors that determine the cultural human formula in modern culturology can be clearly seen in the poet's works. Factors such as knowledge, ability, organization, morality and creative activity are evidence of establishment of the cultural human formula in the works of the great thinker.

The poet, who mentioned science and knowledge as the main condition for the perfect formation of human, considered ignorance to be the main enemy of social evolution. Nizami highlighted the character of ignorance clearly, which exalts wealth and position above all else, and put them face to face with the character of a civilized human. The poet tried to solve the problem of socio-moral good and evil in society with this method. Nizami wanted people to be demanding of themselves and to fight with their own passion. Because, according to Nizami, the real problem was in the people who make up society.

The poet accepts the possession of a certain art with mastery and perfection in that art. "Not only reading, but also every page should be understood thoroughly and completely" he said, emphasizing the importance of skills as well as knowledge in human.

Nizami paid also special attention to moral issues. M.Rasulzadeh writes in the book "Azerbaijani poet Nizami": "Idealist Nizami's love of life is not an epicuristic love born of selfishness. This is closely associated with the principle of altruistic morality, which emphasizes in all his works. Nizami saw the greatest joy of the beauty of life in the fact that one man should be useful to another. Self-exaltation, "purification of his passion" and "seeing his own faults, not others" are the moral principles that the poet insists on" [3, p. 199].

The interpretation of the main material. Nizami wrote in his works that the first place of time is the earth and the last generation of the world is human being. When this human being knows himself, he also knows God. Man is a human being in the spiritual and psychological sense of the word - a light that represents two worlds in him. Everyone can be perfect if they want to. Nizami also showed us the ways of this perfection. The method he used in his advice to his son Muhammad can be summarized as following. Human being must have certain knowledge and skills (art). Nobility is useful only in childhood. It is not enough to be a virtuous son when he grows up, because a man should only be a child of his own virtue.

If a man wants, he can become an angel. It is enough for him to know himself. A man who knows himself is like one who drinks the water of life.

The water of life does not mean “living water” in the true sense of the word, but “intelligent soul and living mind”. The soul is a lamp, the oil of which is the mind. According to Nizami, the mind is the first creature created by God. This creature has been endowed with the grace and power to understand how all creatures were created, except for the first secret created. The mind-soul and knowledge are his body. The intelligent soul is a gift from God and the living mind is eternal life itself [3, p. 201].

Nizami Ganjavi saw human and society as a unique part of the general existence. The poet assessed the events happened in nature and society in terms of human interests. Human has been characterized as the most perfect creature on earth in Oriental religious and philosophical thought. The Ayah of the Quran “We have indeed created humankind in the best molds” shows that he is superior to other creatures. In this sense, the poet says: “I am a son of Adam, superior to angels”. One Ayah shows that all beings, except the devil, bow before man. Human was deified in many religious sects, including Shiah sects and pantheistic mystic. He was elevated to the rank of God. But Eastern peripatetics and Ishraqi preferred human to other living creatures in terms of intelligence and cognitive ability. Nizami wrote that “a beautiful picture of you was painted with the tip of that sharpen pencil” in his poem “Treasure of Secrets”: “O man, who is coy on earth like a sky, both sky and the heaven cherish you”. Human, who knows all the mysteries of the universe and stands above both worlds, is an image reflected on the destiny board: if you want to search for the letters of the universe, everything is in you, you are that board. Human rises to the highest level in the appearance of Muhammad. The poet raised not only the Prophet, but also human in general above the material world by saying “Your time is beyond the circle, your dignity is more than two worlds”. Majnun says to his father: “O heaven of majesty, you are higher than the sky”.

According to Nizami, because human being was created with honor from nature, he should be a traveler with rich spirituality and great deeds. To the poet’s mind, human is the master of the earth with his skills and abilities. Everything in the world is at his service. Human, whether a shah or an ordinary citizen, is distinguished by a number of individual qualities in life, such as intelligent, knowledgeable, fearless, hard-working and so on. Nizami considered accordance of personal interest with social interest in life necessary.

The humanist poet was generous enough to take on the people’s trouble: “Work hard for your friends’ comfort”. He propagated hard work for the

people and wrote: “You have to burn yourself for the sake of other”. “Strive to serve the people and to adorn the world with your good deeds, It is good to be kind like a flower so that you can smell good”.

Humanistic aspects and tendencies are manifested directly in relation to others in human nature. This was taken by Nizami in unity with the highest qualities such as patriotism, friendship, generosity, honesty, justice and was highlighted in the ethical and socio-political plan.

Nizami’s worldview complains a lot about imperfections, dishonesty, lies, bribery and betrayal. In other words, he says that the society in which he lives is very different from the society he considers ideal. And he describes a society that he considers happy, it is a society of well-wisher and good people who speak the truth, do good deeds and do no harm to anyone. It feels closeness to Socrates’s community of good people and Plato’s State.

This is due to both – his dissatisfaction with the society in which he lives and his belief that a person can be happy only in a happy society.

Conclusion. The shah and the people – political culture play a key role in Nizami Ganjavi’s thoughts on human and society. The thinker showed that the material and spiritual development of the country, its socio-political progress depends on the deeds of the Shah who rules it. All the poems of the poet, who opposed conscience, justice with injustice, tyranny, were based on this theme and it was given a lot of space in the “Treasure of Mysteries”. The shah, who regulates the affairs of the country, must respect the rights of the people, so that everyone may obey his decrees and love him heartily. Justice is the main condition of power. The world’s cruelty is enough for us. The country can only be powerful with justice. He who works with justice and fairness will succeed. The Turks’s state was raised because justice prevailed in the country [2, p.177].

The inhabitants of the just city described by Nizami in his poem “Iskendername” are similar to the ahis who propagated the idea of futuvva due to their hospitable and humanistic character: “We help our comrades when they are weak, we save them when they are in trouble and we do not grudge anything from each other”.

Alexander comes to a conclusion: the world is based on the good. Undoubtedly, according to the learner of the world, the world decides in its place for these good people. The columns of the world were also these people. A society built on stable and sound columns is long-lived and invincible. The holy Avesta’s thesis on world order – social order and the development of the

individual has become an important factor in the human-social relations that form the basis of Nizami's works.

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## NİZAMİ HUMANİZMİNDƏ İNSAN VƏ CƏMİYYƏT

Azərbaycan kulturologiya tarixi əsasən üç tarixi təkamül mərhələlərindən ibarətdir.

1. Qədim dövr və orta əsrlərdə Azərbaycanda kulturoloji fikir
2. XIII–XVIII əsr kulturoloji fikir
3. Azərbaycan maarifçiliyi deyilən kulturoloji fikir tarixi

Böyük Azərbaycan şairi Nizami Gəncəvinin həyat yaradıcılığı bu təkamülün birinci mərhələsi olan “qədim dövr və orta əsrlərdə kulturoloji fikir tarixi” mərhələsinə düşür ki, bu da özü-özlüyündə üç hissədən ibarətdir:

1. dini mifoloji cərəyanlar (avesta, zarvanilik, manilik, məzdəkilik)
2. Azərbaycan şərq peripatetizmi (Bəhmənyar, Nəcməddin Naxçıvani, S.Urməvi)
3. Azərbaycan intibahı (X.Şirvani, N.Gəncəvi, N.Tusi)

Kulturoloji fikir tarixinə sistemli yanaşma Nizami Gəncəvi kimi dahi şairin əzəmətli və möhtəşəm yaradıcılıq nümunələri ilə diqqəti cəlb edir. Onun toxunduğu ümumbəşəri mövzular ideya-estetik çalarları ilə düşüncə tarixinə işıq saçır. Xüsusilə intibah dövrünün humanizm cərəyanı kimi tanınan bəşəri çağırışların yer aldığı əsərləri şairin geniş və əhatəli dünyagörüşünün məhsuludur. Nizami Gəncəvi təkcə Azərbaycan deyil bütövlükdə dünya intibahının ilk yaradıcısı sayıla bilər, eləcə də intibah dövrünün humanizm cərəyanını da Nizaminin adı ilə bağlamaq olar və beləliklə, Nizami Gəncəvinin humanist ideyaların yaradıcısı sayıla bilər. Ona görə də şairin bütün yaradıcılığı ümumbəşəri xarakter daşıyır.

**Açar sözlər:** insan və cəmiyyət, humanizm, ümumbəşəri ideyalar, kamil insan, harmoniya.

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## ЧЕЛОВЕК И ОБЩЕСТВО В ГУМАНИЗМЕ НИЗАМИ

История Азербайджанской культурологии состоит из трех этапов исторической эволюции:

1. Культурологическая мысль в Азербайджане в древние времена и в средние века.
2. Культурологическая мысль 13–18 веков.
3. История культурологической мысли под названием Азербайджанское просвещение.

Творчество великого азербайджанского поэта Низами Гянджеви относится к первому этапу этой эволюции - «истории культурологической мысли древности и средневековья», которая состоит из трех частей:

1. Религиозные мифологические течения (Авеста, Зарванизм, Манихейство, Маздакизм).
2. Азербайджанский восточный перипатетизм (Бахманьяр, Наджмаддин Нахчывани, С. Урмави)
3. Возрождение Азербайджана (Х. Ширвани, Н. Гянджеви, Н. Туси)

Системный подход к истории культурологической мысли привлекает внимание грандиозными и великолепными примерами творческой деятельности великого поэта. Затронутые им универсальные темы освещают историю мысли идеологическими и эстетическими оттенками. В частности, произведения о человеческих вызовах, известные как гуманистическое направление Возрождения, являются продуктом широкого и всеобъемлющего мировоззрения поэта. Низами Гянджеви можно считать первым творцом мирового возрождения не только в Азербайджане, но и в мире в целом, а также направление гуманизма. Возрождения можно связать с именем Низами и, таким образом, Низами Гянджеви может считаться создателем гуманистических идей. Поэтому все произведения поэта универсальны.

**Ключевые слова:** человек и общество, гуманизм, универсальные идеи, совершенный человек, гармония.



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## THE EMBODIMENT OF IMAGE OF NIZAMI GANJAVI AND HIS CREATIVITY IN AZERBAIJANI BALLET PERFORMANCES

**Abstract.** In the article the staging of Azerbaijani ballets dedicated to image of great Azerbaijani poet and thinker Nizami Ganjavi and ballets, based on the themes of poems “Khamisa” by Nizami is studied. The ballets “Seven Beaties” and “Leyli and Majnun” by Gara Garayev, “Nizami” by F.Amirov, “The Kind and Evil” by T. Bakikhanov, staged many times and in different countries by different ballet producers, “Leyli and Mejnun” by U.HAJibeyli, staged by USA vocal-dance group are analysed, the position and role of these stagings in Azerbaijani and world ballet art are defined also.

**Keywords:** Nizami Ganjavi, “Khamisa”, ballet of Azerbaijan, choreography, stage art.

**Introduction.** The epoch of the Oriental Renaissance (IX–XII centuries) gave birth to the greatest minds of mankind - scientists and poets, such as Firdausi, Rudaki, Saadi, Hafiz, Khagani, Jami, Navoi, Dehlevi and others. Among them the brilliant Azerbaijani poet and thinker Nizami Ganjavi occupies a special place.

After Azerbaijan withdrew the Arab Caliphate, Ganja was ruled by the Turkic dynasties of Sajids and Sallarids. Later from the middle of the XII century to the middle of the XIII century Ganja was the residency of the Atabek state or the Turkic dynasty of Ildeguizides. In the XII century, the city of Ganja, where the great poet was born and spent his life almost without leaving, was the intersection of the most important trade routes (the Silk Road, etc.) and became important economical and cultural center of the Middle East. The outstanding scientists – academicians E.E. Bertels, I.Y. Krachkovsky, A.E. Krimsky ( the author of article about

Nizami in “Brockhaus and Efron Encyclopedic Dictionary”), Azerbaijani scientists H. Arasli, J. Heyat, R. Aliyev and others, always emphasized the Turkic, namely Azerbaijani roots of Nizami Ganjavi creativity. So, Y.N. Marr (orientalist, son of academician N.Y. Marr) wrote: «the unvarying character of Turkic woman as poetic symbol of feminine beauty <...>, numerous aphoristical expressions, linguistic forms, peculiar for Turkic, Azerbaijani folklore, folk language (this feature is also often pointed out by specialists), many direct notices and inklings of poet himself—all these facts confirm that Nizami was namely Azerbaijani Poet and that his creativity has deep national roots. It’s no coincidence, that representatives of Persian intellectuals admit, that «Nizami wasn’t Persian poet. He lived and worked in Azerbaijani surrounding, so his poems are not understandable for Persians [2, p. 266]. Well-known Iranian scientist, Nizami scholar Vahid Dasgirdi wrote: «According traditions of Turks Nizami’s body was buried in turbe» [2, p. 26].

The interpretation of the main material. Nizam ad-Din Abu Muhammad Ilyas ibn-Yusuf ibn-Zaki ibn-Muayad (the poet’s full name, 1141–1209) lost his parents at an early age and was raised by his uncle, his mother’s brother, and got a brilliant education for those times. The poems and lyrics by Nizami convincingly confirm his encyclopedic education, the thorough knowledge of Persian, Arabic, Turkish literature, medicine, astronomy, astrology, mathematics, Euclidian geometry, botany, theology, Christianity, Islamic law, Judaism, Persian and Indian mythology, philosophy, esoterics, ethics, architecture, music, dance, fine arts and other spheres. Nizami began writing poetry at a young age. His lovely wife, the proud, wise, beautiful Afag was former slave. She was presented Nizami by Derbent ruler Dara Muzaffar ad-Din in 1170 as a punishment for her shrew, disobedient character. But Nizami liberated Afag and married her, so she became his timeless Muse. From that marriage one child – son Muhammad came into the world. (born about 1174). Afag died in 1179 when Nizami was finishing his second poem “Khosrov and Shirin”. All the beautiful female characters in his poems were inspired namely by her image. And after Nizami wrote the third poem of “Khamsa” – “Layla and Majnun”, he became famous as a talented poet throughout all Oriental countries.

The creative heritage of the highest literary great of Oriental Renaissance, Azerbaijani poet Nizami Ganjavi, is a powerful creative treasury, source of inspiration for many generations of artists. Creativity

by Nizami covers a wide range of art and science spheres. It had deep influence both on further development of Oriental and Western literature and philosophy (e.g. after Nizami numerous imitations – “nazire” of “Khamasa” were created by Dehlevi, Jami, A.Navoi and others.) In West-European literature I.V. Goethe, H.Heine, W.Shakespeare also turned to Nizami’s creativity. E.g. the plot of the poem “Seven Beauties” (“Haft Peikar”) by Nizami became the basis for opera “Turandot” by Giacomo Puccini. Creativity by Nizami Ganjavi had influence not only on world literature, but also on related spheres of culture and art, such as theater, cinema, fine arts, sculpture, etc. As for the ballet art both in Azerbaijan and all over the world, the image of Nizami Ganjavi himself and characters from his works took one of the important places here. E.g. ballets based on Nizami’s works, such as “Seven Beauties” and “Layla and Majnun” by Gara Garayev, the American dancy-vocal stage-play “Layla and Majnun” by Uz.Hajibeyli, ballet “Nizami” by F. Amirov, ballet “Sher ve Kheir” (“The Good and Evil”) by T. Bakikhanov are repeatedly staged both in Baku and world ballet stages. As a matter of fact, all these performances were the attempts to achieve the highest ethical and aesthetic philosophical ideas, expressed by Nizami Ganjavi in his poetic works.

The ballet “Seven Beauties” by Gara Garayev was staged in Azerbaijan State Academic Opera and Ballet Theater in name of M.F Akhundov in 1952 in connection with 800th anniversary of the great Azerbaijani poet and thinker Nizami Ganjavi, the creator of the monumental philosophical and poetic cycle “Khamasa” (“Quintet”). That ballet was based on the plot of poem “Seven Beauties” by Nizami. The idea of of “Seven Beauties” staging was suggested Gara Garayev by I. Idayatzadeh (libretto by I. Idayatzadeh, Y. Slonimsky, S. Rahman; choreographer P. Gusev, consultant and director of individual dances G. Almaszadeh, painters F. Gusak, E. Almaszadeh). The role of Aisha was played by L. Vekilova, role of Bahram Shah – by Y. Kuznetsov, Menzer – by K. Batashev, Vizier – A. Urvantsev. In 1953 the ballet “Seven Beauties” was staged in Leningrad (St. Petersburg ) Maly (Small) Ballet Theater (choreographer - P. Gusev, the painter- S.Virsaladze.) Later the same ballet was staged in Lvov, Tashkent, Kuibyshev (Samara), Saratov, Kiev, Novosibirsk, Prague, Dessau, Rostock, Tehran, Moscow, Washington, Stockholm and many other cities.) Despite the fact that for staging of performance a large and long-term work of scriptwriters, composer, choreographer, artist was

carried out, it was the dramaturgy of the ballet that became the weak point in that work. “Seven Beauties” is a symphonic ballet created at the turn of centuries. It was period, when effective ballet, “overloaded” with details began to give place to ballets with a philosophically generalized plot and dramaturgy. In 1959, the second author’s edition of the ballet was carried out by P. Gusev (the ballet was reduced to 3 acts with a prologue, artist V. Dorrer, conductor Niyazi). That ballet performance was shown at the Decade of Azerbaijani Art and Literature in 1959 in Moscow. The third edition of the ballet was also carried out by P. Gusev in 1969 (libretto by M. Plakhov, clothes designer N. Kirilov). The leading roles in this edition were played by: T. Shiraliyeva, Ch.Babayeva (Aisha), V. Pletnyov (Bahram), M. Mammadov (Menzer). All mentioned actors were representatives of new young, talented generation of Azerbaijani ballet performers. In 1978, the famous Azerbaijani ballet masters Rafiga Akhundova and Magsud Mammadov, with the blessing of Gara Garayev, resumed the ballet “Seven Beauties” by G. Garayev in their own, quite new, creative edition. In the new edition, the mimic scenes staged by P. Gusev (the trend of the 50s), as well as the entire ballet, were solved in a principled approach based on the symphonization of the choreographic development of the action, on a new dynamic choreographic concept (requirements of the 70s). The last edition of the ballet, which took place in 2008 (ill. 1), is an absolutely original performance (libretto by Yana Temiz, choreographer Vasily Medvedev, scenography designer Dmitry Cherbadzhi, clothes designer Tair Tairov, conductor Elshad Bagirov.) The role of The Most Beautiful was played by K. Huseynova, the role of Bahram Shah was played by I. Islamov). So, the last edition was created like a fairy play, and was reduced to a 2-act ballet with 13 scenes. Famous clothes designer Pierre Cardin, having watched the last Baku edition of the performance, said: “Paris must see this ballet!” [1]. The ballet “Seven Beauties” by G. Garayev charmed Paris at an international festival in 1970. Moreover the success of the ballet, it’s clear, that Nizami’s philosophical concept about the improvement of the world and society, about noble maturity and the school of life of Bahram Shah and the knowledge of laws of the world embodied in “Seven Beauties” and in Oriental Sufi philosophy cannot be perceived explicitly, head-on. As a matter of fact Seven Beauties, are the personification of seven planets, situations, characters, colors, notes (mughams), gates of Cognition, directions, etc. but all these were not

presented, “read” in the scenario plan. In the dynamics of this ballet, everything, of course, should be concentrated around the evolution of the development of seven images, characters, colors, meanings, etc. The ballet “Seven Beauties” by Gara Garayev has an inexhaustible creative potential for staging solutions, since the endless philosophy of Nizami’s poems contains deepest secrets of ways of cognition of the life meaning. As for the music of Gara Garayev, as we see in ideal case, it is still waiting for its psychologically – in-depth choreographic solution, both on Baku stage, and on the best ballet stages in the world.

An outstanding ballerina, choreographer and educator Khumar Zulfugarova, as being the choreographer of the “Dzhanghi” ensemble (Theatre of Rashid Behbudov), staged the “Seven Beauties” divertissement basing on the plot of Nizami Ganjavi and the music of Gara Garayev and melody of “Sevgili Janan” romance by U. Hajibeyli (soloists –Jamile Bayramova and Khanlar Bashirov). In 1996 that performance had a brilliant success on tour of the ensemble in USA (Chicago, New York) and Canada (Toronto, Montreal). American choreographer Laurel Victoria Gray - director and choreographer of the “Silk Road Dance Company” dance group- also staged the “Seven Beauties” divertissement on the music of Gara Garayev, and this performance has great success in USA, Canada, and Europe.

In general, the specificity of ballet music requires of the composer special musical and expressive techniques that create a wide sphere of activity for the choreographer. But the history of the world ballet theater knows a number of successful ballets, the music of which, was not written specifically for the ballet performance, but in spite of this fact created a brilliant “canvas” for ballet performance (e.g. ballets “Chopiniana” by F. Chopin, “Mugham” by N. Aliverdibekov, “Rast” by Niyazi and etc.). Thus, the symphonic poem “Layla and Majnun” by Gara Garayev was created particularly as ballet and was first performed by the Symphonic Orchestra of the Azerbaijan State Philharmonia in name of M. Magomayev under the direction of Niyazi in Baku in September 29, 1947, at a gala night dedicated to the 800 anniversary of Nizami Ganjavi. So, the symphonic poem “Layla and Majnun” by Gara Garayev was created particularly as ballet and was first performed by the Symphonic Orchestra of the Azerbaijan State Philharmonia in name of M. Magomayev under the direction of Niyazi in Baku in September 29, 1947, at a gala night dedicated to the 800 anniversary of birth of Nizami Ganjavi. In 1969, the

young choreographer Nailya Nazirova staged the one-act ballet “Layla and Majnun” based on mentioned work by Gara Garayev and on motifs of the third poem of “Khamsa” by Nizami Ganjavi. The roles were brilliantly performed by the outstanding Azerbaijani dancers Tamilla Mammadova and Vladimir Pletnyov. The premiere of the ballet “Layla and Majnun” by Gara Garayev took place in May 25, 1969 at Azerbaijan State Academic Opera and Ballet Theater in name of M.F. Akhundov (libretto and choreographer of the first production – N.Nazirova, artist-E.Almaszadeh, conductor – R. Abdullayev.). As we have already noted, although choreographic and musical dramaturgy has its own specific laws, properties and requirements, in mentioned case this experiment produced brilliant results. It was on Azerbaijani stage for a long time, was demonstrated by Azerbaijani ballet troupe on tour in France, Morocco and Nepal in 1971–1973 years and had a colossal success. It should be noted that the choreographic dramaturgy of this ballet, following the symphonic music, was of a generalized symbolic character and contained generalized imagery in its dance plasticity. The ballet is solved through the prism of perception and emotional intensity of Majnun’s feelings, when Layla appeared to him like an unachievable dream. Young lovers appeared in front of ballet goers as exalted symbols of pure love. The corps-de-ballet, playing the role both of mountains, counteracting lovers and clouds, drowning in high emphasized the spiritual collisions of the heroes. N. Nazirova’s staging formed the basis of the film-ballet “In the World of Legends”, filmed by the creative association “Ekran” (“Screen”) in 1975. The main roles were played by their first performers Tamilla Mamedova and Vladimir Pletnyov.

In 2001 (February 17), a new production of the one-act ballet “Layla and Majnun” was staged in the Azerbaijan State Academic Opera and Ballet Theater. It was based on poem “Layla and Majnun” by great Azerbaijani poet Mohammad Fizuli and was staged by guest choreographer Georgy Aleksidze. The ballet had premiered on 17 of February (soloists R. Iskenderova and G. Mirzoyev). On 4 of December of the same year the performance was shown on the stage of the Bolshoi Theater on the days of memory of Gara Garayev held in Moscow.

What did these performances differ with from each other? First of all in the staging by G. Aleksidze almost all the characters of Fizuli’s poem-Ibn-Salam, Layla’s father and Keys’ (Majnun’s) father, Bedouins and even

Fizuli himself took part. The dance plastics used by ballet-master was solved by means of the concrete characters of the heroes and emotional scenes. As for the choreographic solution, made by Nailya Nazirova, it was more generalized and abstract. So, the choreographers “read” this great work of Nizami-Fuzuli and Gara Garayev – i.e. t symphonic poem “Layla and Majnun” in different ways.

An interesting project at the Meany Center (California), which took place on October 6-8, 2016 became quite unexpected synthesis of Oriental mugham music, vocal and Oriental dance plastics, stylized in Western interpretation. That project had a successful continuation, there were 19 performances in major cities of USA and in London). This was a staging of “Leyla and Majnun” by Uzeyir Hajibeyli (mugam-dance composition for 65 minutes) performed by Mark Morris dance group with the “Silk Way” ensemble (directed by the famous violoncellist Yo-Yo Ma) and with vocal performance by Alim Gasimov and Ferghana Gasimova. It must be pointed out, that mentioned project formed wide creative horizons for the synthesis of Oriental and Western arts. (ill. 2).

The ballet “Nizami” by Fikret Amirov was written in 1984 just before the death of the composer. That’s why the orchestrating of this work was performed by the outstanding Azerbaijani composer Musa Mirzoyev. That ballet was first staged in 1989 by Nailya Nazirova, but, unfortunately, after going through the entire production process, up to the general presentation, due to unforeseen circumstances, it was not shown the audience. N. Nazirova, as a choreographer, was distinguished by the creation of her own deep, scrupulous working out not only of choreographic dramaturgy, but also of all plot. Thus, the scene of the birth of Nizami in her interpretation in this ballet can be an obvious example of such approach. It’s known, that two years before the poet’s birth, the city of Ganja was destroyed by a strong earthquake. So, Nailya Nazirova by means of her creative imagination decided to unite in scenary node these two events – the birth of Poet and the earthquake. The displacement of rocks, which gave rise to Lake Goygol transformed on the stage into the scene of water stream. That stream was presented in unusual way – as an endless string of girls in blue flowing dresses, going below directly onto the audience to the forestage from top to bottom. From this stream of elements, the Poet, born of this element, appears! It’s wonderful, very expressive stage metaphor, a powerful accord in the composition of this

ballet performance. In performance by Nailya Nazirova, the image of Nizami acquired bright human features of a person, who fought for his freedom and happiness.

In 1991, in honor of the 850th anniversary of the birth of Nizami Ganjavi, the ballet “Nizami” by F. Amirov was re-staged by the ballet master V. Budarin invited from St. Petersburg. The scenography of that performance was worked by T. Narimanbekov, costumer was T. Tairov. The role of Nizami was performed by B. Poladkhanov (Nizami elderly - by Ramazan Arifulin), the role of Afag was played by L. Poladkhanova.

By the Decree of President of Azerbaijan Republic Ilham Aliyev, this year – 2021 is declared the “Year of Nizami Ganjavi”. Today, in honor of the 880<sup>th</sup> anniversary of the birth of the great poet and thinker, the Azerbaijani State Academic Opera and Ballet Theater is preparing a new production of the two-act ballet “Nizami” by F. Amirov. The musical director of the project is the chief conductor of Azerbaijan State Academic Opera and Ballet Theater, Honored Artist of Azerbaijan Eyyub Guliyev. The author of the ballet libretto is the playwright Azhdar Ulduz. The ballet master of the performance is People’s Artist of Azerbaijan, Honorary Professor of the International Academy of Choreography Kamilla Huseynova. The production designer is the Honored Worker of Culture of Azerbaijan Tehran Babayev. According the plot of the ballet, the events of the Poet’s personal life are connected with his literary heroes and the dramatic collisions of his poems “Khamsa”. The initiator and leader of the project is theatre manager of the Azerbaijan State Academic Opera and Ballet Theatre, Honored Art Worker Akif Melikov. Wishing this ballet a great success, we hope to see a breathtaking performance filled with medieval Oriental wisdom and contemporary applicability.

On February 27, 2008 at Azerbaijan State Academic Opera and Ballet Theater, the premiere of the play “Kheir ve Sher”, (“The Good and Evil”) by outstanding Azerbaijani composer, People’s Artist of the Republic, professor Tofiq Bakikhanov took place. That ballet was based on the work “Hamse” by Nizami Ganjavi (namely, on short story from the poem “Seven Beauties”). The ballet was staged by People’s Artist of Azerbaijan, laureate of the State Prize of the USSR, holder of Shohrat (“Glory”) Order Tamilla Shiraliyeva. The musical director of the ballet and conductor was People’s Artist of Azerbaijan Javanshir Jafarov, production designer-Honored Artist of Azerbaijan Tair Tairov. The leading roles were played



by Honored artists of the Azerbaijan Republic Gulagasy Mirzoyev, Rimma Iskenderova, Elena Skomoroschenko and Samir Samedov. The work was written by Tofiq Bakikhanov in 1990 and had an experimental production performed by choreographer Rashid Akhmedov at the Chamber Ballet (on the stage of the Baku Music Academy and Young Spectators' Theater) in 1993.

In the staging of T. Shiraliyeva, the eternal struggle between Good and Evil is interpreted as generalized images of the Universe, where the ever-raging forces of Evil inevitably break off and are absorbed by the all- triumphant impulses of Life. The original choreographic findings of the choreographer – the diagonal “molding” of the mosaic of the choreographic pattern, the contrast between the grotesque angular plastics of Evil and the gentle, flowing plastics of Good, etc., create the image of a accomplished choreographic canvas of the ballet. It should be noted that the best Azerbaijani ballet traditions are skillfully developed here and successfully implemented by the choreographer into a smaller, “chamber” form, in accordance with the modern needs of contemporary audience.

So, the plots of the poems cycle “Khamsa” by the genius Azerbaijani poet and thinker Nizami Ganjavi have numerous and bright stage performances both on the Azerbaijani and world ballet stages. They enrich the world ballet art with interesting humanistic, philosophical performances and are great achievements of the creative searches of the world ballet art. Well-known fine art expert Fazilya Suleymanova in her album about miniatures, dedicated to “Khamsa” by Nizami said: “The real reason of popularity of “Khamsa” by Nizami lies in fact, that great poet managed to express in his work the dreams and people’s aspirations, propagandized high ideas of humanism, freedom, justice, equality, pure human love, aroused hatred of all violence and oppression, mercilessly castigated oppressors, narcissistic egoists. In differ from the official religious literature and epigonous works, praising the deeds of small and large rulers, that were widespread at that time, Nizami put forward the most urgent life problems of his time, created a gallery of brightest images. His creative genius, original style, high poetry – all these features attracted attention of art masters of different epochs” [3, p. 17-18].

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### *Afaq Hüseynova (Azərbaycan)*

#### **AZƏRBAYCAN BALET TAMAŞALARINDA NİZAMİ GƏNCƏVİNİN OBRAZI VƏ YARADICILIĞININ TƏCƏSSÜMÜ**

Məqalədə dahi Azərbaycan şairi və mütəfəkkiri Nizami Gəncəvinin surətinə həsr olunmuş və şairin “Xəmsə”sinin mövzuları əsasında yaranan Azərbaycan balet tamaşaları təhlil olunur. Müxtəlif dövrlərdə və ölkələrdə ayrı-ayrı baletmeysterlər tərəfindən səhnəyə qoyulmuş Qara Qarayevin “Yeddi gözəl” və “Leyli və Məcnun”, F.Əmirovun “Nizami”, T. Bakıxanovun “Xeyir və Şər”, ABŞ rəqs-vokal qrupunun səhnələşdirdiyi Ü. Hacıbəylinin “Leyli və Məcnun” kimi tamaşalar araşdırılır, həmin balet tamaşalarının Azərbaycan və dünya balet sənətində rolu və yeri müəyyən edilir.

**Açar sözlər:** Nizami Gəncəvi, “Xəmsə”, Azərbaycan baleti, xoreoqrafiya, səhnə sənəti.

### *Гусейнова Афаг (Азербайджан)*

#### **ВОПЛОЩЕНИЕ ОБРАЗА И ТВОРЧЕСТВА НИЗАМИ ГЯНДЖЕВИ В АЗЕРБАЙДЖАНСКИХ БАЛЕТНЫХ СПЕКТАКЛЯХ**

В статье рассматриваются азербайджанские балетные спектакли, посвященные образу великого азербайджанского поэта и мыслителя Низами Гянджеви и поставленные на сюжеты его поэм «Хамсе». На примерах таких балетов, как «Семь красавиц» и «Лейли и Меджнун» Кара Караева «Низами» Ф.Амирова, «Хейр ве Шер» Т.Бакиханова, американской танцевально-вокальной постановки «Лейли и Меджнун» Уз.Гаджибейли, дается анализ этих спектаклей, поставленных разными балетмейстерами в разное время и в разных странах. В статье также обозначается роль этих балетных постановок в азербайджанском и мировом балетном театре.

**Ключевые слова:** Низами Гянджеви, «Хамсе», балет Азербайджана, хореография, сценическое искусство.

## FIGURES



1. Scene from ballet “Seven Beauties” by Gara Garayev



2. Scene from ballet “Layla and Mejnun” by U.Hajibeyli

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## NIZAMI GANJAVI'S HERITAGE AND AZERBAIJANI THEATR

**Abstract.** In this article are discussed the embodiment of Nizami Ganjavi's heritage in Azerbaijani theatrical art. Considering the history of theatre in Azerbaijan the author tried to create a chronicle of the stage life of works dedicated to the personality of the great poet, as well as based on the motives of his poems. The historical facts cited in this article also are show that N.Ganjavi's creativity played an unexampled role in the development of our national culture as whole, as well as influenced the development of theatrical art in Azerbaijan. The researcher also drew attention to the performances based on Nizami's creativity outside the country.

**Key words:** Nizami Ganjavi, Azerbaijan, poems, theatre, play.

**Introduction.** Nizami Ganjavi is not only one of the greatest figures of Azerbaijan, but also a genius poet who introduced our people to the world, as well as the bearer of the codes of our national identity. Nizami Ganjavi is a person who is impossible to imagine our national culture without his name and artistic heritage. There is no other Azerbaijani thinker who has influenced not only the culture of Azerbaijan and the East, but also the world cultural thought as a whole. The poet's works have been playing an exceptional role in the national consciousness of our people for eight hundred years and have a direct influence on the formation of national consciousness. There is no science or art in the humanitarian sphere that Nizami Ganjavi's legacy doesn't contribute to.

**The interpretation of the main material.** One of the influential areas in the development of Nizami Ganjavi's creativity in Azerbaijani art is theatrical art. We see that the works of the great poet have been addressed on the Azerbaijani stage since the beginning of the 20<sup>th</sup> century. The first

work based on Nizami Ganjavi's poems in our national theatre is considered Mirza Jalal Yusifzadeh's opera "Farhad and Shirin". According to the newspaper "Zakavkaskoe obozreniye" dated October 23, 1910, "... Mirza Jalal Yusifzadeh, together with tar player Mirza Zeynal, wrote an opera called "Farhad and Shirin"... The authors appealed for the play to the "Nijat" society to put on the stage" [3, s. 200-201]. It is clear from the periodical press that the first performance of this opera took place on March 6, 1911 in the building of Nikitin's circus. Well-known artists such as Mirza Mukhtar and Jabbar Garyagdioglu performed the roles in the play. The opera, which was not very successful, later reworked and re-staged in 1914-1917.

In Jalal Mammadov's monograph "RzaTahmasib" we find such an interesting information that "February 20, 1917, Tbilisi "TahmasibGulubeyov presented his 5-act opera "Farhad and Shirin" to the artists RuhullaSidgi"[2, p. 46]. Unfortunately, there is no information about the future of this work.

In connection with the 800th anniversary of Nizami Ganjavi, celebrated at the state level in 1930-40, the appeal to the work of Nizami Ganjavi reached its peak and during this period, many works were created in theater and drama. It should be noted that Abdulla Shaig was one of the dedicated writers to Nizami Ganjavi. The famous children's writer wrote the play "Magic Ring" based on Nizami's poems in 1937, the verse drama "Nushaba" in 1946, and "Fitna" in 1947.

Mirmehdi Seyidzadeh was one of the first writers to benefit from Nizami Ganjavi's work. In 1940, he wrote dramatic work called "Love" based on the motives of the great poet's poem "Khosrov and Shirin". However, as noted by the prominent philologist G.H.Begdeli, for some reason this 5-act play by M.Seyidzadeh was not staged and the same time was left out of the attention of philologists and Nizami researchers (as well as the theatre critics) [3, p. 211-212].

Samad Vurgun wrote a play "Farhad and Shirin" in 1940, and for the first time it was staged in 1941 at the Azerbaijan State Academic Theater. The play, which premiered on November 6, was directed by Adil Isgandarov, scenic designer Nusrat Fatullayev, costume designer Kazim Kazimzade, composer Afrasiyab Badalbeyli. The play performed by prominent artists as A.Garaybeyli, A.Sultanov (Khosrov), A.Alakbarov, R.Afganli (Farhad), M.Davudova, F.Gadri (Shirin), A.Sultanova, M.Novruzova (Fitna), A.Gurbanov (Azer baba), S.Ruhulla (Shapur), H.Gurbanova (Maryam) did not live the stage of the Azerbaijan State Academic National Drama Theater until 1949.

“Farhad and Shirin” returned to the stage of the theatre in a new structure after five three years. Although the cast of the play has not changed, but the cast of actors has been almost completely renewed. The first performance of the new structure took place on October 6, 1952. This play was included in the repertoire of the Decade of Azerbaijani Literature and Art held in Moscow in 1959 and was performed on the stage of the Vakhtangov Theater on May 23, 24 and 27 of the same year.

“On June 17, 1962, Samad Vurgun’s play “Farhad and Shirin” (*on the stage of the Academic Dram Theatre – V.Q.*) was performed for the 450th time. Main roles were played by Hasanaga Salayev (Farhad), Hokuma Gurbanova (Shirin), Ismail Osmanli (Azer baba), Mammadrza Sheykhzamanov (Khosrov), Mahluga Sadigov (Maryam), Agadadash Gurbanov (Shapur) Firangiz Sharifova (Mahmanebanu)” [1, p. 51-52].

Generally, S.Vurgun’s drama “Farhad and Shirin”, which was staged in most theaters of the country, had a successful stage life not only in the Azerbaijani language, but also Russian and other languages. At The Azerbaijan State Russian Drama Theatre in 1947-48 during the theatrical season the play was staged under the direction of Boris Velikanov, was later included in the repertoire twice, in the director’s interpretations of Eldar Aliyev (1974) and Alexander Sharovsky (2006) [4 p. 364, 373, 386]. “Farhad and Shirin” was also staged in 1946 at the Stanislavskiy Theatre in Moscow, a year later in Leningrad (now St. Petersburg) and in 1948 in Bulgaria.

It is interesting to note that according to the fact revealed by the researcher of Nizami Ganjavi’s creativity, the deceased Farman Rzayev, Tajik writers AbusalimDokhoti and MirzoTursunzade applied to Nizami’s poem “Khosrov and Shirin” and in 1936 they wrote the drama “Khosrov and Shirin”, before Azerbaijani writers [3, p. 216]. But unfortunately, we don’t know the stage life of this work.

Another appeal to Nizami’s legacy in Azerbaijani drama was made by the writer Mehdi Huseyn. Unlike his colleagues, the protagonist of the play, which the writer-dramatist called “Nizami”, is the genius poet himself. This play, the first performance of which was staged on August 16, 1942 at the Azerbaijan State Academic Dram Theatre, was shown to the audience under the direction of Adil Isgandarov. The scenic designer of the play was Nusrat Fatullayev, the costume designer Kazim Kazimzade, the composer Said Rustamov, the dancer Leyla Badirbeyli (Javanshirova) and the character of Nizami was played by Rza Afganli.

One of the interesting works inspired by Nizami Ganjavi's creativity is Abdulla Shaiq's verse drama "Nushaba". This play, was first staged at the Azerbaijan State Academic Theatre and premiered on July 25, 1946. The play, was directed by Alasgar Sharifov, the stage was designed by Nusrat Fatullayev and Asgar Abbasov, costume sketches were written by Kamil Khanlarov and music was written Said Rustamov.

The last work written by Abdulla Shaiq based on the motives of Nizami Ganjavi's poems was the play "Fitna". The play based on the relationship between the hero of the great poet's poem "Seven beauties" Bahram Shah and his slave Fitna was staged at the Azerbaijan State Theatre of Young Spectators. The play premiered on September 23, 1947, and director of the play was Karim Hasanov, scenic designer Sadig Sharifzade and composer Ashraf Abbasov. The main roles were played by Aghadadash Gurbanov (Bahram), Susanna Majidova, Firangiz Sharifova (Fitna), Suleyman Alasgarov (Vazir), Makhfurakhanum (Govhar).

The Academic National Dram Theatre also appealed to "Fitna". The play premiered on May 9, 1979. The director of the play was Mammadkamal Kazimov, the stage was designed by Solmaz Hagverdiyeva and composed by Ogtay Kazimov.

One of the most interesting examples of Nizami Ganjavi's legacy is the play of the same name based on M.S. Ordubadi's novel "Sword and pen" staged by Tofiq Kazimov at The Academic National Dram Theatre. The play which premiered on March 19, 1976, was directed by Fuad Gafarov and composed by Ogtay Kazimov. The roles were played by Fuad Poladov (Ilyas), Kamal Khudaverdiyev (Fakhraddin), Shukufa Yusupova (Rena), Burjali Asgarov (Atabay Mahammad), Ramiz Malikov (Qızıl Arslan), Majnun Hajibeyov (Togrul), Samandar Rzayev (Amir Inanj), Amina Babayeva (Gatiba), Hamlet Khanizade (Husameddin) and other famous actors.

"Although the historical specificity and biography were violated in the play, the peculiarities of the 12<sup>th</sup> century were duly highlighted with interesting findings. The performance of rich historical materials in the adventure genre, ... which gave a broad impression of that distant period, which full of sharp conflicts was very modern and relevant" [3, p.243].

The next appearance of Nizami's character on the stage took place with the performance of Nariman Hasanzade's play "Atabeklar". The first performance of this play was staged at The Academic Dram Theatre on December 24, 1983. The director of the play was Marahim Farzalibeyov, scenic designer

Fuad Gafarov, composer Arif Malikov. Kamal Khudaverdiyev (Qızıl Arslan), Hamlet Khanizade (Nizami), Safura Ibrahimova, Vafa Fatullayeva (Maleyka), Ramiz Malikov (Togrul) and others played the roles in the play.

One of the play based on the poems of the great poet is the performance “Good and Evil” of Azerbaijan State Theater of Young Spectators. The play, staged and directed by Nijat Kazimov based on the famous story of the same name from the poem “Seven beauties” and designed by Mustafa Mustafayev and was first shown to the audience on October 5, 2002, was met with interest.

In 2017, The Academic State National Drama Theatre re-applied to the novel “Sword and Pen”. This time the play staged under the name “Gatiba Inanc” by Chingiz Alasgarli. The first performance was staged on December 14, 2017 by Marahim Farzalibeyov [6]. Unlike the first staging of this novel, the main focus here is on the relationship between Gatiba Inanc who loved the poet unrequitedly and Nizami Ganjavi [5].

Love for Nizami’s creativity is also reflected in the repertoire of the Azerbaijan State Academic Russian Drama Theater. The play of the same name based on Nizami Ganjavi’s “Seven beauties” was presented to the audience on December 7, 2012 by Lithuanian director Jonas Vaitkus. This play was the first performance of the poem “Seven beauties” on the stage of the drama theatre. A performance which include music from Gara Garayev’s ballet “Seven beauties” was designed by Arturas Simonis, costume designed by Sandra Straukayte, music arranged by Algirdas Martinaitis and dances arranged by Tahir Eynullayev [8].

In November 2015, the play “Seven beauties” premiered in Vilnius, the capital of the Republic of Lithuania. This time, Jonas Vaitkus staged the play at the Lithuanian Academic Russian Drama Theatre, but in a completely different interpretation and invited choreographer Tahir Eynullayev from Baku to direct the plastic scenes [7]. This performance has once again proved that the ideas of Nizami are universal.

Probably play the biggest role in the protection and promotion of Nizami Ganjavi’s heritage was “Zarrabi” Nizami Poetry Theatre. This theatre was established in 1979 as a branch of the Ganja State Drama Theatre and acted in “Zarrabi” mosque complex. The theatre, which obtained state status in 1990, was merged with the Ganja State Drama Theatre in 2008 and continues activity under it.

Nizami Poetry Theatre first came to the audience with the play “The Story of Slavic Beauty” (1979) based on the motives of the poem “Seven beauties”.



Later “Ganjavi’s youth years” (1980), “Good and Evil” (1980), “Legend of love” (1981), “Flower and Poison” (1982), “Beauty of Kharezm” (1982) were prepared using the works of N.Ganjavi. “Bahram Shah and Fitna” (1983), “Leyli and Majnun” (1984), “The story of Mahan” (1987), “Shepherd and Bahram” (1987), “The Epic of labor” (1992), “Golden Chains” (1991), “World of Nizami” (1992) and dozens of other performances adorned the theatre’s repertoire [3].

Conclusion. Nizami Ganjavi’s legacy as a source of pride of the Azerbaijani people is always contemporary and topical. The genius poet’s creativity, which has stood the test of centuries, still honorably represents our national culture in the world. It should be noted that the poet’s poems have a strong impact on the development of not only poetry, but also artistic and philosophical thought, artistic culture, all areas of art and continue to do so today. We have clearly seen this in the history of the Azerbaijani theatre that we are considering. However, we spoke about the performances of Nizami’s works in the repertoire of only four theatres of our country. Although, in our country, where there are about thirty state theatres, there is no troupe that does not exist to benefit from the legacy of Nizami Ganjavi. This is the subject of special and extensive research.

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#### *Vidadi Qafarov (Azərbaycan)*

#### **NİZAMİ GƏNCƏVİ İRSİ VƏ AZƏRBAYCAN TEATRI**

Məqalədə Nizami Gəncəvi irsinin Azərbaycan teatr sənətində təcəssümündən bəhs edilir. Müəllif Azərbaycan teatr tarixini nəzərdən keçirərək, həm dahi şairin şəxsiyyətinə həsr olunmuş, həm də poemalarının motivləri əsasında yazılmış əsərlərin səhnə taleyinin xronikasını yaratmağa çalışmışdır.

Gətirilən tarixi faktlar da göstərir ki, N.Gəncəvi yaradıcılığı bütövlükdə milli mədəniyyətimizin yüksəlişində misilsiz rol oynadığı kimi, Azərbaycan teatr sənətinin inkişafına da öz təsirini göstərmişdir. Tədqiqatçı həmçinin, Nizami yaradıcılığı əsasında ölkə hüdudlarından kənar da hazırlanmış tamaşaları da diqqətə çəkmişdir.

*Açar sözlər:* Nizami Gəncəvi, Azərbaycan, poemalar, teatr, tamaşa.

**Видади Гафаров (Азербайджан)**  
**НАСЛЕДИЕ НИЗАМИ ГЯНДЖЕВИ И**  
**АЗЕРБАЙДЖАНСКИЙ ТЕАТР**

В статье рассматривается сценическое воплощение наследия Низами Гянджеви в азербайджанском театральном искусстве. Рассматривая театральную историю Азербайджана, автор пытается воссоздать хронику сценических судеб произведений, как посвященных личности великого поэта, так и созданных по мотивам его поэм. Приведенные исторические факты показывают, наряду с этим, что творчество Н. Гянджеви сыграло неоценимую роль в подъеме нашей национальной культуры в целом, оно также повлияло на развитие театрального искусства в Азербайджане. Автор также обращает внимание на спектакли, созданные на основе творчества Низами за рубежом.

*Ключевые слова:* Низами Гянджеви, Азербайджан, поэмы, театр, спектакль.

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## EMBODIMENT FEATURES OF NIZAMI GANJAVI'S WORKS IN AZERBAIJANI CINEMA

**Abstract.** The article deals with the embodiment history of the great Azerbaijani poet Nizami Ganjavi's character and works in the national cinema. The author gives a scientific interpretation of the documentary, narrative and animated films dedicated to the world-famous poet's life and works in chronological order. The article provides a broad view of the embodiment history of Nizami's character in cinema by covering examples of cinematography produced not only in Azerbaijan but also abroad from the 1940s to recent years.

**Key words:** Nizami Ganjavi, Azerbaijan, cinema, film, animation.

**Introduction.** The life, deeds, literary and scientific heritage of the geniuses who created and lived our history are the best examples and model school for everyone. One of the most valuable and reliable sources that allows us to say a new word, to express a broad and sound opinion in this area is Nizami Ganjavi's works, who stood at the peak of human values. Nizami's immortal literary heritage is not only humanism, love for people, high morals, aesthetic pleasure, source of education and knowledge, colorful words that never lose their value and ethical influence, deep philosophical thought, treasure of wisdom, but also our living history.

The propaganda and study of Nizami Ganjavi's literary heritage of human nature, which is an example of national-moral, artistic-aesthetic, patriotism and whose name is symbolized in history as a wise man, a source of wisdom, a prophet of the world of poetry are of special importance today. Nizami lives as "our spiritual contemporary" and today he becomes younger, more modern, more resonant as history grows older.

**The interpretation of the main material.** That is why the President of the Republic of Azerbaijan Ilham Aliyev signed an order to celebrate of

Nizami Ganjavi's 870<sup>th</sup> anniversary. According to the order, large-scale work is planned to ensure the high level of the jubilee of the genius of the Orient poetry, the Azerbaijani poet Nizami Ganjavi.

Literature scholar Azada Rustamova writes: "Nizami's poetry instills a divine love, respect for hard work, irreconcilable hatred and enmity towards the unjust, feelings of justice, kindness, loyalty in humanity and inspires generations to fight for high ideals and heroism. This is the immortality and secret of Nizami's art" [4].

It is no coincidence that Nizami's heritage has inspired many generations of literary and artistic figures and they have created a number of famous works on the poet's life and work. Our masters working in all fields of art have repeatedly appealed to Nizami's works. Artists created paintings and scientists created literary and critical works inspiring by his works. Our filmmakers left out of this work. They approached Nizami's heritage from an interesting point of view and from a different point.

Despite the difficulties, extensive preparations were made for the 800th anniversary of Nizami Ganjavi's birth in 1941. Although the sudden attack of fascist Germany on the Soviet Union did not allow the anniversary to be celebrated at the appropriate level, the poet's anniversary was celebrated in besieged Leningrad.

The great poet's jubilee was celebrated as a national poetry holiday in our republic. Despite the difficulties of the war, our documentary filmmakers decided to dedicate a film to the great master of words. The jubilee festivities were reflected in the film essay "Nizami" made by Arkady Naroditsky in 1941 on scenario written by Alibala Alakbarov and Abdulrahman Minsk.

The film was mainly about the anniversary evening dedicated to the poet's life and work, the literary evenings held in those days, the work of literary and artistic figures on Nizami's works and other events.

The documentary "People's Poet" was made at the Baku Film Studio in 1947. The scenario author and director of the film is Shua Sheykhov, videographers are Mirza Mustafayev and Seyfulla Badalov. The events dedicated to the anniversary of Nizami Ganjavi were filmed in the historical-biographical film essay.

Film director Mikayil Mikayilov made the documentary "Nizami" based on the scenario by writer Ahmadagha Gurbanov in 1958. The music for the film was written by Zakir Baghirov. The film presents Nizami's heritage as an invaluable artistic achievement of the spiritual life of our people, the brightest

example of Azerbaijani literature and culture. Because human stands in the base and aim of the genius Nizami's works. Human's life, spiritual world, social situation, joys and sorrows, hatred to oppression and injustice were widely reflected in the poet's works, and he was able to raise the leading ideas of his time even higher within the opportunity of historical conditions.

Director-videographer Seyfulla Badalov made a color documentary called "Nizami's Land" on writer-journalist Nureddin Babayev's scenario at the "Azerbaijanfilm" film studio in 1968. These documentaries made a great contribution to getting acquainted with Nizami's life and works and to promote Nizami's heritage among the peoples of the Near East and Middle East.

Director Elkhan Gasimov made an educational film "Nizami Ganjavi" based on the scenario of journalist Teymur Ahmadov by order of the Azerbaijan Ministry of Education in 1976.

The 840<sup>th</sup> anniversary of Nizami Ganjavi's birth was solemnly celebrated in 1981 not only in our republic, but all over the Soviet Union and became a beautiful holiday of poetry and internationalism.

Director Tofiq Mutallimov made a documentary "Holiday of Poetry" based on a scenario by Gulu Khalilov a year later, in 1982. The videographers of the film were Tofiq Sultanov, Kochari Mammadov, Yefim Abramov and Faig Gasimov.

The footage of the meetings in front of the temple of art of ancient Ganja – Nizami's mausoleum on the Shikh plain and in general, the film itself proved once again that N. Ganjavi, who made invaluable contributions to the treasury of world literature and culture, was the inextinguishable sun of word art. His work is one of the brightest pages in the history of ancient Azerbaijani literature and culture as an invaluable artistic achievement of the spiritual life of our people.

Besides documentary filmmakers, Azerbaijani animators that inspired by the wise verses of Nizami's poetry began to make educational cartoons based on the great poet's works, which can be watched with interest even by adults.

There is no denying that cartoons have an exceptional role in the spiritual education of children and in the correct direction of their psychological condition and mental development. Taking into account this requirement of the education system of that time, director Aghanaghi Akhundov inspired by the motives of N. Ganjavi's fairy tale and made a cartoon "Fitna" in 1970 in the form of a color application based on a screenplay written by Adham Gulubeyov. Artist Elbay Rzaguliyev achieved great success by working in the style of medieval Azerbaijani miniature art.

The character of the cartoon is a beautiful girl Fitna. She earns the respect of the shah by demonstrating the superiority of her mind to the shah and his courtiers, and she can prove her right in the end.

The cartoon emphasizes genius Nizami's idea that "human can cope with very difficult, even inadmissible things due to his desire, hard work and will" and instills in children that self-confidence is one of the main qualities of an intelligent person.

Directors Nazim Mammadov and Bahman Aliyev made an animated film "Shah and servant" based on a screenplay by Adham Gulubeyov in 1976, which tells the events happened between a loyal servant and a cruel shah.

One day, the cruel king became angry with his young servant and threw him in front of the hungry dogs... Even if the dogs attack the servant, they know him and do not touch him. Because once, the servant look after the dogs and fed them. So, dogs do not touch the boy because they do not forget the kindness he did to them. But the king decides to kill the young servant, despite his loyal service. But in the end, the good in the boy's face wins him over in the fight against evil.

Director Nazim Mammadov appealed to Nizami's heritage again in 1980 and made the animated film "Good and Evil" based on a screenplay written by Adham Gulubeyov based on the motives of the fairy tale in the poet's poem "Seven Beauties". The artist of the film was Rafiz Ismayilov. The cartoon is about the human and eternal struggle between Good and Evil and ultimately the victory of Good, the power of goodness, kindness and justice.

The idea strained from the power of Nizami Ganjavi's pen stands at the heart of the plot line and the main idea of the film for adults, which speaks of the good deeds of Good in the arid desert and the bad deeds of Evil in response.

Our filmmakers were able to realize their dream of making a feature film about Nizami Ganjavi's life finally in 1980.

The film "Nizami" based on the screenplay written by People's Artist, director Eldar Guliyev together with People's Writer Isa Huseynov at the "Azerbaijanfilm" film studio became the first and last narrative film dedicated to the thinker-poet. It should be noted that Eldar Guliyev, who directed this difficult and responsible film, was able to create a movie novel in the historical-biographical genre.

Aydin Dadashov wrote about the film: "The authors recreated a certain period of the poet's life in the film, but they placed the main artistic and

philosophical motives of Nizami's works during this period. Chronology is not used as base here. Because Nizami is more interesting as a master. The film is especially about his works.

Despite all this, the film "Nizami" finds an artistic solution within the boundaries of the theme. Not the details of the historical reality in the film, but the showing the motifs of "Khamsa" created by the poet on the screen, the conversations of the characters with the author, the narration of the text of the poems emphasizes the aesthetics of the program and combines poetics and naturalism" [1, p. 371].

There are those who think that it was an uncommon attempt to cast People's Artist of the USSR, prominent singer Muslim Magomayev in the role of Nizami. Eldar Guliyev, who is a rather pragmatic, acknowledged this fact. Muslim Magomayev, who had a brilliant individual creativity, read Nizami's period and immortal works repeatedly, passing it through the prism of his talent and creativity and was able to create a individual character of the poet.

Composer and singer M.Magomayev said about this in an interview: "I was of the opinion that a singer should sing. That's why I rejected several offers to cast not only in music films, but also in films of other genres. But the director E.Guliyev's offer was so unusual, so attractive that it made me think" [3].

The character of Nizami in the film is reflected in the atmosphere of the political and social life of the Azerbaijani people, against the background of the complex world of human relations. This film is a reflection of poet's role in history, his duty to the people he represents.

Eldar Guliyev said in an interview with the "Edebiyyat ve injesenet" newspaper that "Our goal in creating a camera work by giving less space to the mass scenes in the film is to focus on Nizami's inner world. That is why the poet is surrounded by his heroes - Leyli, Majnun, Nushaba, Iskander and others in the film" [3].

It is obvious that it is impossible to reflect all the features of Nizami's genius in one film. But, Eldar Guliyev's efforts are estimable in this direction with the whole creative group. The creative team of the film was able to create an original, thoughtful film by highlighting the features that reflect the unique, human ideas as patriotism, devotion to the birth place, family, roots, love for his people, love and respect for women, tendency to peace, justice, not forgetting the good, responding with good to the evil, being able to appreciate hard work in Nizami Ganjavi's works.

The love poet Nizami is with the girls weaving carpets in the hut at the end of the film. When he leaves, he forgets his purse with his manuscripts. The girls call him and give the manuscripts to the poet. So long as we exist, Nizami's poetry will be with us! The film ends with these notes of belief.

Famous masters worked on the film "Nizami" – videographer Arif Narimanbeyov, artist Mais Aghabeyov, composer Gara Garayev. Hamida Omarova (Pari, Afag), Hasanagha Turabov (Muzaffari), Aladdin Abbasov (Khagani Shirvani), Hajimurad Yegizarov (Gizil Arslan) and other actors were cast in the roles.

The two-series narrative film "Nizami", which was co-produced by Azerbaijanfilm and Mosfilm studios, was a success at the 16th All-Union Film Festival in Leningrad (St. Petersburg) in 1983 and director Eldar Guliyev was awarded for the screen embodiment of Nizami's humanistic pathos. The film was awarded diplomas of the Writers' Union of Uzbekistan and the Council of Ministers at the International Film Festival of Asia, Africa and Latin America in Tashkent in 1984.

Nizami Ganjavi's works have been appealed by world cinematographers from time to time. Let me note the fact that "Khosrov and Shirin" has been screened five times by Indian cinematographers (1926, 1931, 1945, 1956 and 1975 years). The theme of the Iranian film "Sweet" directed by Abbas Kiarostami in 2008 was also taken from the great poet's work "Khosrov and Shirin".

Valuable works written by Nizami Ganjavi have always sounded modern, and still sound modern today. Because the master of words Nizami created all his works based on the rich creative treasure of the people and its cultural riches. Therefore, his works have always been in the spotlight. It is no coincidence that Indonesian filmmakers appealed to Ganjavi's works last year.

"Leyla and Majnun", which was screened on the world-famous Netflix platform, is the latest narrative film based on Nizami Ganjavi's work of the same name and is a joint Azerbaijani-Indonesian project. The film, which was made by "Starvision", was shot mainly in Baku, Icheri Sheher (Old City) and Shamakhi. There are serious interpretations in the plot of the film. The main idea is that two young people are in love with each other. Leyla is an Indonesian writer and is studying at a university in Jakarta. A match-maker comes to her in her homeland, and she makes two terms in front of the man's house: to continue the teaching profession and come to Azerbaijan. Leyla visits Azerbaijan and meets a boy named Samir in Baku and falls in love



with him. The main problem is that Leyla's family is already engaged her to someone else in Indonesia.

The film "Layla and Majnun" talks about the culture and literature of the two countries. The director and screenwriter of the film is Monti Tiva. The role of Leyla is played by Acha Septrias, Samir (Majnun) is played by Reza Rahadian and Leyla's fiancée Ibn (Ibn-Salam) is played by Baim Wong.

The result. Despite the work done, Azerbaijani cinematographers appealed less to the great poet's life and work. In this regard, our filmmakers are obliged to the great Nizami. Our masters must continue to appeal to the thinker, poet and philosopher of all times Nizami Ganjavi's works and create valuable works of art inspired by his life and works.

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#### *Zülfüyyə İsmayılova (Azərbaycan)*

#### NİZAMİ GƏNCƏVİ YARADICILIĞININ AZƏRBAYCAN KİNOSUNDA TƏCƏSSÜM XÜSUSİYYƏTLƏRİ

Məqalədə dahi Azərbaycan şairi Nizami Gəncəvi obrazının və onun yaradıcılığının milli kino sənətində təcəssüm tarixi izlənilir. Müəllif dünya şöhrətli şairin həyat və yaradıcılığına həsr edilmiş həm sənədli, həm bədii, həm də animasiya filmlərini xronoloji qaydada tədqiqata cəlb edərək, onların elmi şərhini verir. Məqalə 1940-cı illərdən başlayaraq son illərədək olan dövr ərzində təkcə Azərbaycanda deyil, onun sərhədlərindən kənarda da istehsal olunmuş kino sənəti nümunələrini əhatə etməklə, kinoda Nizami obrazının təcəssüm tarixinin geniş mənzərəsini yaradır.

*Açar sözlər:* Nizami Gəncəvi, Azərbaycan, kino, film, animasiya.

*Зульфия Исмаилова (Азербайджан)*

## **ОСОБЕННОСТИ ВОПЛОЩЕНИЯ ТВОРЧЕСТВА НИЗАМИ ГЯНДЖЕВИ В АЗЕРБАЙДЖАНСКОМ КИНО**

В статье прослеживается история воплощения образа великого азербайджанского поэта Низами Гянджеви и его творчества в национальном киноискусстве. Автор привлекает к изучению в хронологическом порядке как документальные, художественные, а также мультипликационные фильмы, посвященные жизни и творчеству всемирно известного поэта, дает их научную интерпретацию. Охватывая образцы киноискусства, произведенные не только в Азербайджане, но и за его пределами в период с 1940-х годов до последних лет, статья создает широкую картину истории воплощения образа Низами в кино.

**Ключевые слова:** Низами Гянджеви, Азербайджан, кино, фильм, анимация.

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## NİZAMİ İMAGE AND THE ROLE OF “KHAMSA SUBJECTS IN THE DEVELOPMENT OF BENCH SCULPTURE

**(Based on the materials of the national Museum of Azerbaijan Literature  
named after Nizami Ganjavi of ANAS)**

**Abstract.** In this article the image of Nizami and sculptural patterns which dedicated to his works are analyzed on the basis of the exposition and fund materials of the Nizami Museum. Patterns of bench sculpture, which appeal to the image and works of the powerful master of words are important in terms of revealing our artistic heritage, the diversity of the process of creating modern fine arts.

**Key words:** image of Nizami, Khamsa, fine arts, sculptural samples, museum exposition.

**Introduction.** Studying the stages of sculpture at a time when the interest in the study of our history of culture and art has grown and strengthened, is very important from the point of view of objective evaluation of our people's position in world civilization. Because sculpture works are reliable and valuable sources for studying public-political views and exploring artistic creativity of ancient artists in all human history. These valuable sources are located in museums. The art monuments exhibited at the Nizami Museum exposition include the interconnected relationship between the creative mind and the educational process through the museum environment. Orientalist-scientist Y.E. Bertels, speaking about Nizami's position in world literature, writes that there is no human being, no scale to be placed next to Nizami, he can be measured only by his own creative method.

**The interpretation of the main material.** From the 1930s, a great generation in Azerbaijani art, especially in the national sculpture, is being

formed. Like other types of sculpture, it is in bench sculpture the figurative depiction of Nizami's heroes has been delivered in a special style for all generations. These images created by sculptors are engraved in the memory of every person as they describe, and have an unforgettable character.

As we know, sculptures that are not related to architectural monuments, are not intended for the design of parks and fountains, and are mainly displayed in museums and exhibitions, are considered examples of bench sculpture.

At that time, a number of events in the cultural life of the republic - opening of museums and exhibitions, the organization of new cultural centers, the celebration of historical jubilees and many other reasons inspired sculptors to new creative achievements. In 1941 began serious jubilee preparations for the 800th anniversary of Nizami. In this respect, a separate museum dedicated to Nizami's creativity is also being established. In the process of preparation, the decision to create museum containing not only Nizami's, but also the Azerbaijani literature, and binding with the name of the poet proved the value given to the creativity of the poet, and became the caretaker of our museum literature, including the poet's collection.

One of the exhibits reflecting the life of Nizami Ganjavi, the composition named "Nizami with his wife Afaq and his son Mohammed", authored by Rasim Khalafov was created from porcelain material. According to orientalist Bertels, Nizami's first marriage was with Afaq, a young slave from Kipchak tribe in 1172–1173. In 1174–1175 he had a son named Mohammed [4, p.29].

These ideas can be clarified as a museum-significant item, referring to the decorative figure with fragment of Nizami's life. The moral role played by the great poet in Azerbaijan's patriotism is reflected in his illustrious expression of service plastic in the education of the Turkish-speaking young generation. The scientific value of the sculpture is associated with an informative property and increases the value of the museum's object.

Galvanic bas-reliefs "Nizami Ganjavi and Mahsati Ganjavi" of Munevver Rzayeva and "Nizami and Khagani" of Najafgulu Ismayilov are found.

There are examples of medallion art, which is one of the smallest forms of sculpture reflecting Nizami's creativity in the museum. Movsum Aliyev, who has been deeply traumatized by his research in the history of medallion in Azerbaijan, gave a clear picture of medals dedicated to national liberation struggle in the early 1900s. The medals awarded by the heroes were created by portraits, and their rear-faces were resolved by high craftsmanship [2, p. 81-84].

The well-known sculptor Fuad Abdurrahmanov and folk painter Gazanfar Khalykov's well-functioning medals have also preserved their history with their delicate design. So, beautiful facades as well as "Killing of dragon by Bahram" from "Seven Beauties", "Hunting scene of Shirin" from "Khosrow and Shirin", "Iskender is in the palace of Nushaba" from "Iskendername", "Two owls conversation" from "Treasure of secrets", "Majnun among animals" from "Leyli and Majnun" have a powerful influence on human beings with their magnificent images.

In the creativity of each of the artists we have mentioned above, we see episodes of relief from Nizami "Khamsa". A little comparative analysis shows that each of art works in terms of artistic-aesthetic essence and content are similar. However, each of them differs from each other in terms of processing characteristics, production technology, lines and statutory of objects, proportions.

The sculpture "Bahram and shepherd", which attracted the attention of the audience at the museum hall, is one of Zivar's most successful works. The image of Bahram and the Shepherd in the sculpture included in the museum in 1945, was so skillfully handled that if you watched the conversation between them. This fragment was taken from the poem "Seven Beauties". Rast Rovshan, the vizier of Bahram Shah, punishes the people. Wine and entertainments made Bahram's eyes so smoky that he could not see the vizier's action. Finally, one day, Bahram finds an old shepherd hanging his dog from a tree. The most important part of the pedagogical activity of the museum is moral education, which, in this respect, is a sculptural example of the "Bahram and Shepherd", which creates conditions for the spiritual cleanness of the school audience and the struggle for honesty. It instills self-confidence, self-esteem implements in teenagers.

If we analyze the work created by Zivar Mammadova in the direction of descriptive art, we see that plastic means expresses the impact load of the creative atmosphere of the poet.

E.P. Orbeliani is one of the sculptors who apply to Nizami's "Khamsa" and who skillfully delivers plots in them to the public. Especially the artist's plastic works stuffed with elegant feelings attract attention. E.P. Orbelian's appeal to classics has further enhanced his reputation as a sculptor. The author created a work of art by working on plaster the scene "Killing of Dragon by Bahram" from the poem "The Seven Beauties". There is a description how Bahram in the iron helmet, armored dress and with the dagger in his right

hand cuts off head of dragon, which goes out from mountain in the sculpture. But I believe that this sculpture example is not so important from the point of view of the artistic effect of the image and the expression of Bahram's image. Because Nizami's "Seven Beauties" poem is remembered by its philosophical depth. The poet brings the king-nation problem to the foreground through the ruler of the Sassanid dynasty, Bahram Shah, who is in the center of the events described in the poet's work.

The artist, who closely participated in the artistic drawing of the Nizami Museum, created a compact relief composition of "Farhad breaks up the Bisutun Mountain", the most famous of his works, based on the motifs of the poem "Khosrov and Shirin". In this work, the sculptor permits a certain breakthrough in the description of both the images and the landscape. The giving of a miniature style of the mountains that appear behind the figures can be an example. However, these conventionality signs do not exclude the work from realism, but solving the details in the miniature style draws closer to Nizami's poetry and shapes it into the spirit of the poem [1].

Garyagdi's ability to dominate this episode from the poem, perhaps, comes from his understanding of Farhad in terms of craftsmanship. It can be said that if Farhad made an image of Shirin on the rocks, Celal Garyagdi was able to create the image of Farhad with the highest quality.

In the "Seven Beauties" (1955) figurines Hayat Abdullayeva gives a new and original opening to literary characters of Nizami. The sculptor could best show not only the appearance of the heroes, but also their decorative nature, the outfit of nature, and their invoices. The "Seven Beauties" figurines are selected with their plasticity, colors and the distinctive features of each national type. We must agree with the conclusion of the authors of the book "The Art of Designing in Soviet Azerbaijan" that the sculptor worked more beautifully Indian, Slavonic, West and Khoresmi beauties [7, p.112].

Generally, sculptors of Azerbaijan have created a great number of works based on the themes of Nizami's "Khamisa". Sculptor Hayat Abdullayeva before and after has also applied this subject. Z.Mammadova, E.P. Orbeliani, R. Khalafov and many other sculptors have also created memorable works on this subject. But "Seven Beauties" can be considered a significant success of H.Abdullayeva in the field of decorative small plastic. From the point of view of the first, the work is considered as an initial work [5, p.37-38].

Nizami Ganjavi and his "Khamisa" and dozens of our poets and writers have long been citizens of the world. The words they have long

remembered have become borderless, beyond the scope of being only Azerbaijani [6, s. 3-4].

Conclusion. Nizami Ganjavi is a mighty warrior who has conquered the whole world with his word army, and he will always survive. We understand why Nizami's works of art are so widespread in our people's lives that it is so close to their everyday life. In general, the appeal of sculptors to this subject is a great pleasure. This shows that both new and old generations respect the inheritance traditions, and are adventurously benefiting from their predecessors' experience. Today our sculptors repeatedly return to Nizami subject. The fact that the sculptures with the subject "Khamsa" are objects of museum significance gives grounds for the positive impact on the development of museology by defining the artistic and aesthetic essence, form and content of fine arts.

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#### *Gülsəba Həsənova (Azərbaycan)*

#### **NİZAMİ OBRAZI VƏ "XƏMSƏ" SÜJETLƏRİNİN DƏZGAH HEYKƏLTƏRAŞLIĞININ İNKİŞAFINDA ROLU (AMEA Nizami Gəncəvi adına Milli Azərbaycan Ədəbiyyatı Muzeyinin materialları əsasında)**

Nizami ənənəsi Azərbaycan poeziyasının inkişafına məna və genişlik verən zəruri ehtiyac olduğu kimi, Nizami obrazı və yaradıcılığı Azərbaycan təsviri sənətinin zənginləşməsinə təkan verən həqiqi və estetik vasitəyə çevrilmişdir.

Məqalədə Nizami obrazı və onun əsərlərinə həsr olunmuş heykəltəraşlıq nümunələri Nizami muzeyinin ekspozisiya və fond materialları əsasında təhlil olunur. Qüdrətli söz ustasının obrazına və əsərlərinə müraciət olunan dəzgah heykəltəraşlığı nümunələri bədii irsimizin üzə çıxarılması, müasir təsviri sənət yaradıcılığı prosesinin çoxcəhətliyini izləmək baxımından mühüm əhəmiyyətə malikdir.

*Açar sözlər:* Nizami obrazı, Xəmsə, təsvir sənət, heykəltəraşlıq nümunələri, muzey ekspozisiyası.

*Гюльсеба Гасанова (Азербайджан)*

**РОЛЬ ОБРАЗА НИЗАМИ И СЮЖЕТОВ «ХАМСЕ»  
В РАЗВИТИИ СТАНКОВОЙ СКУЛЬПТУРЫ**

**(по материалам Национального музея азербайджанской  
литературы имени Низами Гянджеви НАНА)**

В статье образцы скульптуры, посвященные образу Низами и его произведениям, анализируются на основе экспозиционных и фондовых материалов музея Низами. Скульптурные изделия, посвященные образу и творчеству мастера могучего слова, имеют важное значение с точки зрения раскрытия нашего художественного наследия, прослеживания многогранности процесса современного изобразительного искусства.

*Ключевые слова:* образ Низами, Хамсе, изобразительное искусство, скульптурные образцы, музейная экспозиция.



## FIGURES



1. Nizami Ganjavi.  
Sculptor: Pinkhos Sabsay



2. Nizami Ganjavi.  
Sculptor: Tokay Mammadov



3. Farhad cuts Bisitun mountain. Sculptor: Sculptor: Jalal Garyaghdi



**4. Leili and Majnun. Sculptor: Timchenko**

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## ОБ ОПЕРЕ «НИЗАМИ» А.БАДАЛБЕЙЛИ

**Аннотация.** В 1939 году в связи с предстоящим 800-летием великого поэта-мыслителя Низами Гянджеви известному композитору А.Бадалбейли было поручено написание оперы, посвященной этому гениальному творцу.

Опера «Низами» – первый образец оперы, посвященной реальной исторической личности. В основу либретто оперы был положен роман «Меч и перо» известного азербайджанского писателя М.С.Ордубади – создателя жанра исторического романа. Выбор именно оперного жанра для воплощения образа Низами был вполне закономерным, ибо музыкальное искусство Азербайджана в первой половине XX века развивалось под знаком успешного освоения оперного жанра, определившего рождение и развитие всего музыкального искусства Азербайджана. Этой оперой было положено начало серии опер историко-биографического плана и впоследствии этот тип оперы был продолжен в более поздних произведениях азербайджанских авторов. Поставив перед собой задачу воспеть образ поэта, композитор избрал форму эпического повествования, где судьбы героев разворачиваются на фоне социальных и политических конфликтов. К сожалению, автору не удалось до конца раскрыть поставленную задачу, что отразилось на драматургии произведения.

Тем не менее, ясность музыкального материала оперы, мелодичность музыкальных характеристик, близость музыки к образцам азербайджанского фольклора – все это получило одобрение слушателей и принесло успех этому произведению. В опере «Низами» композитор смог расширить и обновить тематический и жанровый диапазон азербайджанской оперы, таким образом она может быть рассмотрена как положительный опыт на пути к разрешению задач, стоящих перед оперным искусством послевоенного периода в Азербайджане.

**Ключевые слова:** Низами – 880, азербайджанская опера, жанр, драматургия, значение.

**Введение.** Одной из важных особенностей оперы А.Бадалбейли «Низами» было обращение к большой теме – воссоздание личности гениального поэта в рамках оперного жанра. Для воплощения в опере образа великого поэта, олицетворяющего все лучшее, опираясь на содержание романа (либретто оперы было написано по мотивам романа «Меч и перо» М.С.Ордубади – создателя жанра исторического романа в азербайджанской литературе), автор музыки и либретто А.Бадалбейли избрал форму эпического повествования с неторопливо развивающимся сюжетом. Первоначальная задача – осветить жизнь героя на фоне социальных и политических конфликтов не нашла отражения в общей драматургии произведения.

Социальный конфликт романа не получил логического воплощения в либретто. События эпохи были освещены в отвлеченных рассуждениях главного героя, что сказалось на музыкальном материале оперы. Тем не менее, эта опера – еще один из этапов освоения композиторами Азербайджана новой темы - темы отражения образа исторической личности.

**Изложение основного материала.** С именем Низами Гянджеви – величайшего поэта Востока и всей мировой литературы, связаны ярчайшие страницы азербайджанской музыкальной культуры. Поэзия Низами на всех этапах развития музыкального искусства Азербайджана была неиссякаемым животворным источником, в котором композиторы искали и находили вдохновение для воплощения его образов. Как невозможно представить себе русскую музыкальную классику без прекрасных стихотворений, поэм и повестей А.С.Пушкина, так и в азербайджанской музыке образы, навеянные произведениями Низами, сподвигли композиторов на поиски новых жанров, форм, выразительных средств, расширяющих диапазон творчества в различных сферах и видах искусства. Это были и камерные, вокальные произведения, и произведения крупных музыкальных форм – симфонические, оркестровые, сценические. Достаточно вспомнить замечательные сочинения Уз.Гаджибейли, Г.Гараева, Ф.Амирова, Ниязи, С.Гаджибекова, А.Бадалбейли и многих других. Надо отметить, что празднование юбилейных дат, связанных с жизнью и творчеством великого поэта - 800-летия, 850-летия, а в этом

году и 880-летия Низами всегда стимулировало пристальный интерес музыкантов к его личности и творчеству и приводило к созданию новых ярких творений.

Одной из важных особенностей расширения идейно-тематического, образно-жанрового диапазона в обращении к этой большой теме было воссоздание личности гениального поэта в рамках оперного жанра - имеется в виду опера «Низами» Афрасиаба Бадалбейли. Это сочинение ознаменовало рождение новой разновидности оперного жанра в Азербайджане – историко-биографической оперы, т.е. произведения нового типа.

В 1939 г. в связи с предстоящим юбилеем поэта – 800-летием Низами, композитору А.Бадалбейли было заказано написание оперы о жизни великого поэта. Но из-за начавшейся в 1941-ом году Великой Отечественной Войны премьера оперы была отложена. И лишь в 1948 году она состоялась на сцене Азербайджанского Театра Оперы и Балета.

Надо отметить, что среди немалого числа произведений, созданных композиторами на основе бессмертной поэзии Низами, только три сочинения были посвящены личности самого поэта. Это как было упомянуто, опера А.Бадалбейли, первое сочинение в этом жанре, симфоническая поэма «Низами» (1941) и Струнная симфония «Низами» (1947) Ф.Амирова.

Выбор крупной музыкальной формы для этой даты в те годы был естественным, т.к. музыкальное искусство Азербайджана первой половины XX века развивалось под знаком успешного освоения оперного жанра, жанра, определившего рождение и развитие всего музыкального искусства нашей страны. Более того, оперный жанр обладал большими возможностями для отображения идейно-образного, эмоционального содержания, что и соответствовало поставленной задаче - воссоздать образ поэта и его время. Обращение молодого композитора именно к опере было также естественным, так как образцом и стимулом для него, своеобразным эталоном была гениальная опера Уз.Гаджибейли «Кероглу».

Перед автором стояла нелегкая задача – воссоздать образ известного реального исторического лица – поэта-мыслителя в жанре, еще не представленном в национальной музыке. Этой оперой было положено начало галерее опер историко-биографического характера, которая была полнена и продолжена в более поздних оперных произведениях – таких

как «Вагиф» Р.Мустафаева, «Судьба певца» Дж.Джангирова, «Натаван» В.Адигезалова, «Мехсети» П.Ахундовой.

Либретто оперы было написано композитором по мотивам известного романа «Меч и перо» видного азербайджанского писателя М.С.Ордубади – основателя жанра исторического романа в азербайджанской литературе.

Поставив перед собой задачу, воспеть в музыке образ великого поэта, веками живущего в памяти народа, олицетворяющего все лучшее в человечестве, А.Бадалбейли – автор либретто и музыки, опираясь на содержание романа, избрал в опере форму эпического повествования с неторопливо развивающимся сюжетом, где судьбы героев разворачиваются на фоне социальных и политических конфликтов. Действие происходит в Гяндже в период государства Ильдегизидов (XI-XII вв.). Здесь неразрывно переплетаются судьбы героев, их борьба, страдание с предательством, любовь с ненавистью, убийством, и все это действие сопровождается дворцовыми интригами. Герой оперы Низами – свидетель многих событий, оказавших воздействие на его личную жизнь и творчество.

Многоактность оперы (она состоит из 5-ти актов и 6-ти картин), многочисленные хоры, эффектные сцены оперы, например, сцена пожара в V действии, сцена боя, яркость, пышность сцен во дворце, массовые сцены с участием многих действующих лиц – черты, напоминающие широко известный в европейской опере жанр (Grand opera) «Большая опера».

Опера А.Бадалбейли создана в традиционной форме, где использованы все составляющие оперного спектакля. Это арии, ариозо (баллада), симфонические номера, хоровые сцены, ансамбли и танцы. Композитор удачно использует лейтмотивы, сопровождающие героев, назовем лишь некоторые из них – лейтмотивы Низами и Правителя.

Образ поэта получил в опере в целом лирическое освещение. Музыкальные партии Низами представлены ариями, ариозо, характеризующие его благородным, горячо любящим свой народ. Вокальные номера главного героя отличаются красотой мелодической линии, лирической наполненностью. В различных эпизодах оперы партия Низами получает новые оттенки и краски в мелодических изгибах которых, явно ощущается влияние гаджибековской вокальной лирики. Но, пожалуй, наиболее важным для характеристики образа поэта яв-

ляется его ария «Фахрийе». В ней Низами вдохновенно воздаёт хвалу искусству, читая свои стихи. В результате перед нами раскрывается его сущность как поэта, как творческой личности: поэт приносит дань восхищения искусству, которому он служит. В мелодии этого фрагмента явственно слышатся интонации азербайджанской народной песни, в целом в народной музыке, через которые композитор передает суть художественного образа поэта. Эта ария носит гимнический восторженный характер.

Выражением любви к родному городу, народу является его ария из IV действия, отличающаяся повествовательно-монологической сосредоточенностью.

В числе лирических героев оперы, есть также женские персонажи. Это героиня оперы Рена – возлюбленная поэта и Азра – дочь Эмира Хариса – наместника халифата, страстно безответно любящая поэта.

Искренняя в своей любви к поэту, Рена характеризуется композитором лирическими номерами, близкими к классическим образцам оперного жанра. Центральный номер героини представлен «Балладой», раскрывающей образ нежной, преданной девушки, коварно отравленной мстительной соперницей. Поэтический текст ее вокального соло представляют подлинные стихи Низами. Используя их, А.Бадалбейли подчеркивает ее отношение к поэту, ее восхищение его искусством.

Лирический, повествовательный характер этого номера с типичным для народной музыки метром 6/8 призван передать ее партии чисто народные черты.

Пожалуй, самые удачные психологически насыщенные номера в опере связаны с властной, страстной Азрой. Интересно, что ее партия поручена голосу меццо-сопрано, хотя в классическом оперном репертуаре, как известно, партии главных героинь предназначены сопрановым голосам. Выбор А.Бадалбейли такого голосового тембра меццо-сопрано, был характерен для азербайджанского музыкального вкуса: как известно, народная аудитория предпочитает высокие мужские и сравнительно низкие женские голоса.

Властная, мстительная Азра противопоставлена нежной робкой Рене. Центральное ариозо ее рисует женщину жесткого нрава, страстную, безнадежно влюбленную в Низами. Мысли героини сосредоточены вокруг захватившего ее чувства. Низкий регистр ее партии, малый



диапазон мелодии, метро-ритмическое остинато, подчеркивают глубину ее страдания. Упорное остинатное повторение ритмо-интонации первых тактов, ритмический рисунок, настойчиво сопровождающий ее думы, еще больше подчеркивают обречённость ее чувства. В этом ариозо семантика этих приемов музыкальной выразительности, в особенности, остинатные комплексы, передают состояние сосредоточенности на одной и той же мысли. Этими приемами композитор рисует глубину страданий героини, рисует образ женщины, охваченной чувством не разделенной любви.

Хоровые номера в азербайджанских операх имеют различную драматургическую функцию. Очень часто посредством их передаются драматические узловые моменты действия. Именно так, начиная с Уз.Гаджибейли, используются функции хоровых эпизодов азербайджанскими композиторами. В этом плане А.Бадалбейли выступает последователем оперной традиции в азербайджанской музыке. В опере «Низами» хоры несут смысловую нагрузку и по-разному используются в процессе развития действия – они участники пышных эффектных сцен во дворце, участники разворачивающихся драматических событий, в некоторых же случаях служат фоном действия, как например, женский хор являющийся «фоновым сопровождением» к репликам Низами. Хор сопровождает ансамблевые и танцевальные номера.

Центральную роль выполняет хор в финальном гимне. Его аккордовая фактура придает ему особенно торжественный гимнический характер. В партитуру оперы впервые вводятся дополнительные медные инструменты, что еще больше подчеркивает торжественный характер этого эпизода. Эффектными, запоминающимися номерами оперы являются симфонические эпизоды – сцена боя, сцена пожара, выдержанная в форме фугато (V действие).

**Заключение.** В целом, мелодичность, ясность музыки оперы, близость к образцам азербайджанского фольклора являлись положительными сторонами оперы. Однако, автору оперы не удалось до конца решить поставленную первоначальную задачу. Социальный конфликт романа не получил логического воплощения в либретто – события, развернувшиеся в Гяндже по существу, свелись к воплощению дворцовой интриги. Характеристика главного героя оперы «Низами» получилась у Бадалбейли несколько односторонней, с преобладанием лирических эмоций. Великий поэт предстал в опере ме-

стами схематично, события эпохи были освещены в его отвлеченных рассуждениях. Кроме того, за исключением нескольких номеров, о которых было сказано выше, отмечалась вялость оркестра, не играющего важной роли в драматургическом развитии. Тем не менее, сам факт расширения оперой «Низами» тематического и жанрового диапазона азербайджанского оперного творчества, широкое использование в нем образно-контрастных сил, наряду с новизной содержания, естественно привлек внимание, как положительный опыт на пути к разрешению задач, остро стоящих перед оперным искусством. Постановка оперы по тем временам была удачной и слушатели горячо восприняли ее представление. Успеху оперы способствовал и талантливый творческий коллектив. Режиссер-постановщик Исмаил Идаятзаде, главную роль с большим воодушевлением исполнил Бюль-Бюль. В опере на роль главных героев были привлечены и такие звезды вокального искусства Азербайджана как Фатъма Мухтарова (Азра), Агабаба Буниятзаде и другие. С момента премьеры оперы «Низами» прошло вот уже более семидесяти лет. К сожалению, современная публика незнакома с этим произведением. Наличие нескольких номеров оперы в записи не дают достаточного представления об этой опере. Хотелось бы надеяться, что будут восстановлены нотные материалы - партитура или хотя бы клавиш оперы.

Это произведение одного из сподвижников азербайджанской музыки - композитора, дирижера, популяризатора музыкальных знаний Афрасияба Бадалбейли. Эта опера – еще один из этапов освоения композиторами Азербайджана новой темы – темы отражения образа исторической личности великого поэта, отражения тем и идей его творчества, как вклад в «Низамиану».

Это наша история, это история развития нашего музыкального искусства.

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### ***Gülərə Vəzirova (Azərbaycan)***

#### **Ə.BƏDƏLBƏYLİNİN “NİZAMİ” OPERASI HAQQINDA**

1939-cu ildə dahi mütəfəkkir-şair Nizami Gəncəvinin 800 illiyi ərəfəsində görkəmli bəstəkar Ə.Bədəlbəyliyə bu dahi sənətkara həsr edilmiş opera yazmaq tapşırıldı.

“Nizami” operası real tarixi şəxsiyyətə həsr edilmiş ilk opera nümunəsidir. Librettonun əsasına tarixi roman janrının yaradıcısı tanınmış Azərbaycan yazıçısı M.S.Ordubadinin “Qılınc və Qələm” romanı qoyulmuşdur. Nizaminin obrazının təcəssümü üçün opera janrının seçimi qanunauyğun idi, çünki XX əsrin birinci yarısında Azərbaycan incəsənəti Azərbaycanda opera janrının uğurla mənimsənilməsi şəraitində inkişaf edirdi. Qarşısında şairin obrazını tərənnüm etmək məqsədini qoyan bəstəkar, epik rəvayət formasını seçmişdir ki, burada qəhrəmanların taleləri sosial və siyasi münaqişələr zəminində açılır. Təəssüf ki, müəllif qarşısında qoyduğu vəzifənin öhdəsindən axıradək gələ bilməmiş, bu da əsərin dramaturgiyasında öz əksini tapmışdır.

Buna baxmayaraq, operanın musiqi materialının aydınlığı, musiqi xasiyyətnamələrinin melodikliyi, əsərin musiqisinin Azərbaycan folkloru nümunələrinə yaxınlığı – bütün bunlar dinləyicilər tərəfindən rəğbətlə qarşılanmış və əsərə uğur qazandırmışdır. “Nizami” operasında bəstəkar Azərbaycan operasının tematik və janr diapazonunu genişləndirib, yeniləndirə bilmişdir. Beləliklə əsər Azərbaycanda müharibədən sonrakı dövrdə opera sənətinin qarşısında duran vəzifələrin həllində müsbət təcrübə kimi mühüm əhəmiyyət daşıyır. Bu opera ilə tarixi-bioqrafik operaların təməli qoyulmuş və sonrakı dövrlərdə Azərbaycan müəlliflərinin yaradıcılıqlarında operanın ***bu növü öz davamını tapmışdır.***

***Açar sözlər:*** Nizami – 880, Azərbaycan operası, janr, dramaturgiya, əhəmiyyət.

***Gulara Vezirova (Azerbaijan)*****ON OPERA “NIZAMI” BY A.BADALBEYLI**

In 1939, Afrasiyab Badalbeyli, the famous Azerbaijani composer, was commissioned to write an opera in connection with the 800th anniversary of the great 12<sup>th</sup> century Azerbaijani poet and thinker, Nizami Ganjavi.

The Nizami opera was the first opera in Azerbaijan dedicated to a historical figure. The libretto of the opera was based on the plot of the novel “Sword and Quill” by Mammad Said Ordubadi, who was the founder of the historical novel genre in Azerbaijan. The choice of opera as a genre to embody the image of Nizami was logical as it coincided with the musical art scene that flourished in the first half of the XX century and was largely underpinned by the development of the opera genre.

The Nizami opera marked the beginning of the historic-biographical opera tradition, continued in later works of Azerbaijani composers. In order to fulfill the objective of embodying the image of Nizami, A. Badalbeyli chose “an epic narrative”, where the fate and lives of characters are developing against the backdrop of social and political conflicts. Unfortunately, A. Badalbeyli couldn't fully meet this objective, which was also reflected in the dramaturgy of the opera.

Nevertheless, the clarity of musical content, the melodic musical characters and the similarity of the music to Azerbaijani folklore won viewers' approval and brought success to this opera.

Through this work, A. Badalbeyli has greatly expanded the thematic and stylistic range of Azerbaijani opera. This opera can be seen as a foundational building block that helped to further develop and advance the post-World War II opera genre in Azerbaijan.

**Key words:** 880 anniversary, Azerbaijani opera, dramaturgy, genre, contribution.

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## АРХИТЕКТУРА АЛМАТЫ И ВОПРОСЫ ИДЕНТИЧНОСТИ

**Аннотация.** Урбанизированная среда – вектор развития современной жизни общества в целом. Человек все больше уходит из мира природы в мир собственных творений, а среда – основной фактор его формирования во всех отношениях. Идентификация и отдельной личности, и народа строится во многом из ее исходных позиций.

В данном случае архитектурный облик города Алматы сыграл большую роль в перекодировке сознания казахской нации.

Если история существования города сегодня составляет тысячелетие, то история развития архитектуры отсчитывается со второй половины XX века. За полтора века Алматы вобрала в себя все признаки времени, в полной мере отразила как ситуацию «больших скачков» в пространстве и во времени, так и амбиции руководства страны, отразила достоинства и недостатки в строительстве.

В тексте статьи рассматривается архитектурный образ города в разные периоды его истории, рассматривается проблема традиций в зодчестве, прослеживается общий вектор изменений городской среды, влияющий на эмоционально-интеллектуальное состояние человека.

**Ключевые слова:** архитектура, традиции, казахское, Алматы, идентичность.

**Введение.** В истории развития человечества два последних столетия ознаменовались небывалым ростом городского населения, в целом урбанизм – один из признаков индустриализации – на данный момент носит глобальный характер. И это находит отражение в перестройке сознания огромного количества масс людей по всему земному шару. В свою очередь влияние среды на формирование ментальных свойств сознания, на формирование личностных качеств человека и общества в целом извест-

но, поэтому вопрос в центре внимания многих направлений современной науки. В том числе и само место на географической карте земли, и степень влияния урбанизированной среды являлись предметом отдельного исследования еще в XIX веке. Например, в гештальтпсихологии, оказавшей в последствие значительное влияние на развитие теории архитектуры XX века. Да и в целом с незапамятных времен люди знали о влиянии архитектурного образа на эмоционально-интеллектуальное состояние человека [1].

Известно также, что городские типы поселений возникают на высокой стадии развития социума, а ее история в пределах Казахстана, - особенно средневековый пласт культуры - дает весьма богатый материал. Однако в наших условиях мы можем проследить лишь поздний период, когда в XVIII–XIX веках началась урбанизация казахстанских земель на базе строительства военных укреплений царской России. В этой связи история архитектуры Алматы отсчитывается только на протяжении последних 160 лет, с того момента, как была основана крепость Верный (1854 г).

Но уже в советские времена историками ставился вопрос о существовании здесь городского поселения в период раннего средневековья, что явно неслучайно. Природа отрогов Заилийского Алатау уникальна и благодатна, несмотря на угрозы землетрясений. Поэтому человек, конечно, давно обжил эти места, а сакские курганы в округе – яркое свидетельство глубокой истории региона. Но следы средневековых поселений тщательно скрылись под строительным бумом русско-советского периодов. И к сожалению, даже тот культурный пласт, созданный за небольшой отрезок времени в 160 лет сохранился в весьма ограниченном, почти фрагментарном виде. Облик города стремительно менялся на протяжении всего советского и постсоветского периодов.

Изложение основного материала. Значение Алматы в развитии культуры республики огромно. Так же как и другие города Казахстана, он знаменовал собой начало общей вестернизации всего населения. А оно к моменту строительства уже представляло собой достаточно пеструю картину: наряду с русскими и славянскими переселенцами, татары, дунгане (переселенцы из Китая) активно осваивают регион. Очередное «великое переселение народов» являло собой реализацию российской политики по освоению дальних окраин империи.

При строительстве Верного прослеживается территориальная «изоляция» по национальному признаку в виде традиционных форм слобод

(татарская, дунганская, хохлацкая), но общая торговая площадь всегда была местом культурных контактов и «работала» на объединение разных этнических групп в одно общество.

В стилистическом решении архитектура Верного, как известно, представляла собой в большей степени русский ампир, русскую версию модерна. И если форма традиционного жилища в странах Средней Азии (ныне Центральной Азии) внешне представляла собой в большинстве случаев полностью замкнутое пространство, то этот тип архитектуры был новым для местного населения. Он уже вносил европейские традиции, правда, в преломлении через русский опыт его трактовки. А среди архитекторов, кроме хорошо известного П. Зенкова, много и плодотворно работал, к примеру, француз по происхождению Поль Базиль (Павел Васильевич) Гурде. С 1883 по 1903 гг. он главный архитектор города [2].

Таким образом, конец XIX - начало XX веков были для Верного временем вторжения культурных достижений Европы в пространство восточного мира. Здесь национальные традиции восточных народов подверглись вестернизации в более широком формате, чем во всех других республиках Средней Азии. Городская среда изменила облик региона уже в тот момент, но жилища большинство этнических казахов представляли собой совсем иное зрелище.

Конечно, номады были знакомы с архитектурными традициями русского зодчества, хотя бы на примерах Омска, Томска или Оренбурга. Знали и традиции деревянного строительства (причем издревле, пример которого - захоронения сакских времен). Эта конструктивная система, как и все известные способы работы в керамике, очень древняя по своему происхождению (конечно, со временем и в ней возникают региональные признаки).

Тем не менее именно данный период внес очень серьезные изменения в традиционную культуру казахов, так как изменилось все собственное пространство Семиречья. Всем известна мобильная форма юрты, она совершенна с конструктивной и эстетической точки зрения. Но на зимовках, помимо нее, могли использовать и стационарные типы жилищ. На рубеже XIX–XX веков они представляли собой (и сохранялись очень длительное время) крайне невыразительное зрелище. Основной упор ставился на загон для скота, в то время как жилое пространство было весьма небольшим и «пряталось» в глубине общей ограды. То есть это собственно үй (дом), и большая часть земли отводится под «кора»

(подворье, загон для скота). Этот феномен нашел отражение в одном из частей диссертационной работы Л. Тургамбаевой.

В условиях ограниченного городского пространства такая система была важна для казахов: не имея возможности быть истинными кочевниками, они по-прежнему оставались скотоводами. Правда, сказанное не относится к оседлым казахам, а их было достаточно именно в южных регионах страны. Подобная ситуация наблюдалась в пределах республики в целом (зажиточные люди имели каменные и деревянные дома).

Изменения архитектурного облика Верного – это более массивное вторжение в сознание прежде всего местного населения. Естествоиспытатель Альберт фон Регель в 1876 году записал в своем дневнике, что город «устроен правильно, с вполне европейскими домами...» [3].

Но данное замечание сделано еще до катастрофических землетрясений, в результате которых пострадали каменные сооружения. После таких потрясений архитектурный облик города стал более скромным в том смысле, что велось только деревянное строительство. Однако именно в ней использовались богатые традиции декоративной резьбы (карнизы, наличники окон), что придавали строениям нарядный и привлекательный вид, несмотря на общие принципы в строительстве.

О национальных особенностях в стилистическом решении архитектурных форм говорить сложно, так как стремления к интеграции с восточными традициями не наблюдалось. Тем не менее они, конечно, присутствовали, правда, преимущественно в деталях декора и особенностях строительства культовых объектов.

В данном случае надо отметить, что при возведении мусульманских мечетей, медресе и других построек не возбранялось использовать стилистические принципы самых разных регионов мира. Как известно, мировая историография относит исламскую архитектуру Средней Азии к персидскому стилевому направлению. Однако и китайская архитектурная традиция также присутствовала в строительстве храмов в Киргизии и Казахстане (Жаркентская мечеть). Мусульманская часть населения города Верного (татары, дунгане, уйгуры) была инициатором возведения этих сооружений. И, судя по сохранившейся фотографии, татарская мечеть в Верном строилась в том же русле, что и все остальные объекты.

Элементы татарской культуры присутствовали в декоративном убранстве архитектуры, даже если проектировал и строил их иноверец, как П. Гурде, известный своей приверженностью стилистике модерна



с его русским «акцентом». Например, в ныне сохранившемся торговом доме купца Габдулвалиева (ныне магазин Кызыл Тан). То есть национальные черты в архитектуре Верного проявлялись в основном в элементах декоративного убранства.

Данный период примечателен для нас тем, что в отличие от остального населения номады вынуждены были встраиваться в это новое для них средовое пространство. Если восточное устройство городской среды им было хорошо знакомо, то эта среда отличалась своей строго линейной организацией и открытостью.

Второй период в истории строительства города связан с советской эпохой. Со второй половины 30-х годов XX века начинается бурный подъем и большие перемены в застройке и перестройке Алма-Аты; статус города как столицы республики стал отправной точкой в динамике его развития. Большая армия русско-советских архитекторов принимает активное участие в решении поставленных задач по очередному освоению пространства восточного региона в целом.

С одной стороны, отмечается широкомасштабное вторжение новых веяний в зодчестве, как, например, конструктивизма, функционализма, так и обращение к традициям. В результате, появился один из примеров конструктивизма в Казахстане в виде творений М. Гинсбурга, Г. Герасимова (Дом совнаркома, главпочтамт). Правда этот отрезок времени был достаточно коротким. Однако он вместил в себя опыт авангардных трансформаций сознания в мировой архитектуре, в которой русско-советские мастера зодчества входили в число лидеров.

Новая авангардная архитектура начала XX века ознаменована признаками интернационализма, в противовес национальной культурной идентичности. Очень скоро этот вопрос вновь будет в центре внимания и в мировом пространстве и тем более в стране Советов.

В конце тридцатых годов изменяется вектор политической ситуации в СССР и перед архитекторами, как и перед всей интеллигенцией страны, ставятся новые задачи: поворот к народным традициям, то есть использование старых культурных кодов сознания в борьбе с опасной для власти свободой творческой мысли. В этой связи во всех видах искусства активно муссируются вопросы национального своеобразия, но при этом они же подвергаются строгой цензуре.

Как известно, утверждая постулат о так называемом методе социалистического реализма, государственный аппарат стремился к тотальному

контролю всех форм бытия, и вместе с тем он же был заинтересован в демонстрации достижений страны, строящей «светлое коммунистическое будущее». Многие объекты гражданского, общественно-административного, культурного назначения возводятся в форме монументальных комплексов. Поставленные цели быстрее всего достигаются в давно уже апробированном стилистическом решении – неоклассицизме.

В истории человечества своеобразная реинкарнация этого стилевого направления возникала в периоды автократии, тоталитарных режимов, когда власть ставит целью прославление своих деяний. Например, французский или русский ампир. С конца тридцатых годов XX века такое же направление берет и советская архитектура, в историю оно вошло под термином «сталинский ампир». Его следы мы и встречаем в архитектурном облике Алма-Аты того периода.

Одним из привлекательных моментов данного стилистического явления в зодчестве является ее линейная ясность, упорядоченность всех доминант и остальных объектов в ансамбле. В таком пространстве легко ориентироваться, и он воспринимается органично по отношению к сложным лабиринтам средневековых городских улиц (то, что когда-то проделал барон Жорж Эжен Осман – Хауссманн - в реконструкции Парижа XIX века).

Неоклассицизм стал одним из опознавательных признаков строительства послевоенных лет. Образ Алматы все более и более приближался к европейским аналогам. Данному времени мы обязаны созданием нескольких ансамблей, хотя почти все проекты внедрялись с большими поправками (например, целый комплекс сооружений должны были окружать здание Академии наук республики).

И, как сказано, национальное своеобразие в советской архитектуре (в Алматы в частности) – одна из ключевых проблем времени. Вообще эта проблема, можно сказать, с переменным успехом возникает и вновь «тонет» под «непосильной ношей» целесообразности, модных течений и требований идеологии всего XX века.

В данной связи интересен пример проектных разработок А.В. Щусева здания Академии наук Казахстана. В первом варианте архитектор использовал портално-купольную форму среднеазиатской культовой архитектуры с выделениями углов тонкими, стройными вертикальными колоннами (что также отличает восточные принципы). Однако окончательный вариант приобрел формы, отвечающие требованиям сталинско-

го монументализма. В итоге мы имеем торжество величественного парадного образа, столь органично вписанное в окружающую городскую среду с комплексом фонтанов, скульптурой Ч. Валиханова. Масштабно он доминирует и царствует в своем ареале.

Национальные признаки в образной трактовке здания Академии наук «вписаны» в классическую ткань архитектурной формы. Так, геометричность, свойственная архитектуре Средней Азии, доведена здесь до строгой простоты и предельно линейна. Композиционный акцент сделан на главный фасад, решенный с элементами восточной архитектуры: портал с неглубокой нишей в форме круглой стрельчатой арки и орнаментальным декором. Во всем строгая мера и величественность. В целом архитектурный объем здания не изобилует «декоративными излишествами». Традиционный казахский орнамент использован очень органично и без отмеченных излишеств: в верхней части карнизов, на капителях пилястр, в обрамлении оконных проемов.

Торжественность фасадов находит свое логическое продолжение в архитектуре интерьеров – главный вестибюль являет собой столь же торжественные и монументальные формы.

Постройки в духе классицизма с фронтонами, многоколонными портиками, богатыми карнизами стали украшением городской среды Алма-Аты. Именно они стали доминантами городского пространства, и в сознании всего населения являлись его идентификационными признаками. С 50-х годов XX века был создан основной фонд архитектуры общественного, культурного назначений. Возведен Центральный стадион, драматический театр им. М. Ауэзова (ТЮЗ), старая площадь (ныне площадь Астаны) с монументальной архитектурой Дома правительства (второго по счету) и многие другие объекты. Эта архитектура принималась населением как достижение социализма, Алматы на глазах превращался из заштатного городка Верного в столицу республики.

С этого момента, можно сказать, происходит окончательная вестернизация среды и ведется отсчет адаптационного периода для всех восточных народов города, особенно коренного населения. Античный ордер ассоциируется как образец величия деяний человека-созидателя «будущего коммунизма».

К тому же средствами ландшафтной архитектуры достигнуты очень глубокие и серьезные достижения по адаптации пространства города населением по многим аспектам.

Заложенные еще в основе строительства Верного, сады и парки города воспринимались всем населением, как рукотворная благодать. Все архитектурные ансамбли 40–60 годов проектировались в единстве с ландшафтной архитектурой. И именно ландшафтная архитектура города создавала тот культурный ареал, в которой можно было наблюдать пересечения с традициями мусульманского принципа восприятия среды. Хотя, конечно, «Восточные сады имели планировочные особенности, определенные растительные формы и их сочетания, типы декоративного мощения, садового оборудования» [4].

В данном случае мы имеем в виду отношение, особо эстетическое значение сада в странах мусульманского Востока. Это один из признаков не просто комфортного микроклимата для жизни и отдыха, это образ божественного миропорядка, что даруется человеку в раю. И, несмотря на активное искоренение всех форм религиозного мышления советской властью, в сознании мусульманских общин сохранялись ключевые представления и понятия, тем более что долгое время все религиозные праздники существовали неофициально.

В исламе сам образ рая ассоциировался с образом сада (по-арабски джаннат – «жұмак» по-казахски – это образ Эдема, сада из которого был изгнан первый человек). Из истории мировой архитектуры известно, что собой представляли величественные сооружения Альгамбры в Гранаде, Алькасар в Севилье, или образ того же Тадж-Махал в Индии. В основе композиционного решения архитектурных ансамблей – мусульманское толкование символа райского места, с избытком воды и садов.

Генетические коды сознания жителей Алматы, уходящие в основу религиозных доктрин ислама, также создавали условия для восприятия сложившейся архитектурно-пространственной среды с их скверами, садами, парками и фонтанами, как райские уголки города. И все это благодаря тому, что масштабы доминант и частей общего целого городской застройки являли собой гармоничное единство.

Этот период советской истории страны и города, можно сказать, стал ключевым в осознании казахами своей включенности в новое урбанизованное средовое пространство. Горожане гордились своим тенистым, уютным, солнечным городом. Появилось понятие «асфальтные казахи», уже не было разницы между представителями разных этнических групп. А молодое поколение всецело выросло в ее пространстве и идентифицировало ее как собственно «свой мир», у каждого образовались свои культовые места, где любили собираться и стар, и млад.

Следует отметить, что не случайно именно античная ордерная система, лежащая в основе классицизма, явилась тем органичным связующим началом для столь быстрого своего признания среди всего населения горожан. Сама стилистика греко-римского архитектурного опыта корнями связана с семантикой алтарных образов древнего мира (исследования Л. П. Павлова), поэтому на глубоком генном уровне, в подсознании она сохранена в памяти всех народов Евразии, она им «знакома». Признать ее как гармоничную форму позволяет и вся история развития этой архитектурной системы, что прошла «апробацию» временем на протяжении почти трех тысячелетий. Прежде всего она соразмерна человеку. В ней уже были найдены возможные способы гармонизации, она получила почти такое же состояние в своем развитии, как и лаконичная отточенность казахского национального орнаментального ряда, где народное художественное чутье за долгие века коллективной практики довело его формы до совершенства. Примерно то же самое наблюдается и в данном случае. И, как только появлялись объекты классической архитектуры в пространстве города, они признавались «приятными для глаз красивыми сооружениями». Иначе дело будет обстоять в последующем, с другими стилевыми направлениями в архитектуре. Здесь критики со стороны горожан будет больше. Правда, советская система проектирования привела и к перекосам, сконцентрировав не только общественные административно-деловые, но культурные объекты в центре и ограничив возможности культурного досуга для населения на окраинах города.

Дальнейшая эволюция активной застройки Алматы связана уже с именем Д. Кунаева. 70-80-е годы XX века – время возведения столь же масштабных, часто столь же помпезных, но с иной стилистической трактовкой объектов.

Принятие государством программных документов «О мерах по дальнейшей индустриализации, улучшению качества и снижению стоимости строительства», «О развитии производства сборных железобетонных конструкций и деталей для строительства», «Об устранении излишеств в проектировании и строительстве» (еще от 1955 г.) привели к пересмотру всего комплекса архитектурно-планировочных задач. Принцип функционализма сохраняется, а пластическая выразительность архитектуры зависит от конструктивных инноваций в строительстве. В целом развитие пространственных конструкций создало условия для новых возможностей формообразования в зодчестве [5].

Одним из наиболее показательных примеров является Дворец имени В. Ленина в Алматы (Н. Репинский, Ю. Ратушный, Л. Ухоботов, В. Ким, В. Алле, 1970 г): «Основа структуры – восемь железобетонных пилонов с лестницами внутри них, на которых покоится гигантская плита площадью 10 тыс.м<sup>2</sup>, пластически обработанная снизу золотистой «чешуей». Между пилонами – железобетонный каркас ограждения на самостоятельных колоннах. Оригинальные формы с крупным масштабом и богатой пластикой деталей в сочетании с нависающим над центральным входом золотистым «шатром» создают самобытную и торжественную композицию» [6, с. 240].

Таким образом, в архитектуре позднего советского периода стремление к «самобытности», «оригинальности» решения композиции решается средствами конструкций и технологий. В данном случае особенность образного решения архитектуры Алматы позднесоветского периода – общий восточноазиатский колорит, хотя в стилистике многих объектов по-прежнему можно наблюдать синтез и напластования разных культур. Именно в данный период архитектура в большей степени соответствует духу самой восточной культуры. Правда, почти всегда в советские времена, стремясь соответствовать национальным признакам в архитектуре, использовали в первую очередь принципы культовой архитектуры, форму юрты и орнамент.

В целом распространённые в мировой практике купольные сооружения впервые возникли в просторах евразийских степей (такая доктрина утверждается многими исследователями, как Б. Глаудинов, Л. Рахимжанова и др.). Портально-купольные типы решения фасадов также из глубин восточной культовой архитектурной традиции. Их использование мы и встречаем в архитектуре республики 70-80-х годов. Однако «первоисточники» - лишь отправная точка для их новой интерпретации, переосмысления и трансформации в новом образном выражении. Например, использование классических сталактитов в качестве декора фасада здания аппаратно-студийного комплекса по улице Желтоксан и Тимирязева (арх.: А.И. Коржемпо, Н.В. Эзау, В.Л. Панин, конструкторы: С.И. Каламкаров, В.М.Исмаилов, А.И. Федорчук).

Дворец, комплекс Кок-тобе с телебашней и 25-этажное здание гостиницы Казахстан, Медеу стали идентификационными признаками Алматы, быстро превратились в места отдыха и места для обязательного посещения приезжих. А за строительство Дворца им. В. Ленина, комплекс

Медео (В.З. Кацев, А.С. Кайнарбаев, И.Г. Косоков, конструкторы: С.Б. Матвеев, М.В. Плахотников, Ш.М. Челидзе и др) и далее за архитектурный комплекс площади Республики - тогда площади Л. Брежнева – (К.Ж. Монтахов, С.Р. Сейдалин, А. Капанов, М. Павлов и др) архитекторы были удостоены Государственных премий СССР.

Вместе с достижениями сама городская среда не была одинаково привлекательна с точки зрения эстетики. Известно, что большие расстояния и пустоты в ней не очень хорошо воспринимаются человеком и «не создают» органической связи целого. В данном случае так называемая «смена кадров» в динамическом восприятии архитектурной среды в новых районах города не всегда имела логические связующие части. Сложившиеся центральные улицы в этом смысле представляли собой более завершенный и целостный вид. Конечно, понятие «санитарные нормы» - это важный постулат в строительстве, но чрезмерные разрывы между архитектурными доминантами и связующими их звеньями не может не раздражать восприятие. Кстати, подобное явление было характерно для советской архитектуры прежде всего в освоении новых земель, что отмечалось теоретиками архитектуры. К тому же границы Алматы постоянно увеличивались и кварталы из окраин с крайне невыразительной одноэтажной застройкой оказывались в ее пределах.

К позднему советскому времени общее состояние экономики уже известно, тем не менее этот период для Алматы, благодаря Д. А. Кунаеву, оказался весьма продуктивным: появились объекты, которые стали фигурировать в сознании масс как еще одно «собственное лицо города».

И конечно, здесь следует отметить и критический взгляд горожан на советский и мировой опыт зодчества модернизма и постмодернизма. В начале XX века в связи с появлением новых материалов и новых конструктивных возможностей, возникла и новая система решения объемно-пространственных задач в городской среде, тектоника архитектурной формы решается с принципиально иных позиций. То есть возникла иная система гармонии. И при этом мы знаем, что во все времена архитектору и конструктору сложно было предвидеть только на уровне идеи и проектирования, как форма «поведет себя» в пространстве в случае реализации. Тем более что в отличие от всей предыдущей мировой архитектурной практики масштабы городской среды увеличились многократно. Несмотря на это, адаптационный период уже пройден и многие объекты получили признание.

Все отмеченное свойственно и нынешним реалиям, когда после обретения Независимости страны начался третий период застройки города. И он характеризуется самым бурным строительством, в котором принимают участие как свои архитекторы, так и иностранные компании. Облик города стремительно меняется все больше покрываясь в стекло и металл, хотя стилистика хай-тек захватывает преимущественно южные районы города (проспект Аль Фараби).

Оказалось, что население «устало» от унылого серого цвета бетона (когда он в избытке, это вполне естественно) и в очередной раз наблюдается общий всплеск интереса к изысканной эстетике фасадов (и прежде всего жилых домов). Безликость панельного строительства советской эпохи, несмотря на решение больших социальных задач, никак уже не может удовлетворить возросшие требования к эстетическим запросам общества. Одним из основных стилевых направлений в данном случае становится неомодерн его эклектикой и многообразием заимствований из арсенала мировой истории архитектуры. Выражается это в обилии в строительстве Алматы объектов в разных стилевых направлениях от неоренессанса, неоклассицизма, необарокко, вплоть до использования образа Луксора. Такая всеядность вроде бы в духе постмодернизма современной культуры. Но в настоящее время архитектурное проектирование предлагает самые невероятные композиционные решения, которые требуют смелости и готовности заказчиков (и населения) принять ее.

Самым примечательным является непосредственное присутствие ведущих мировых архитектурных школ в Алматы и в Астане. Они вносят в стилистическую многоголосицу последние достижения современной архитектурной практики. Вряд ли собственными отечественными силами можно было бы столь быстро прорвать образовавшуюся брешь в данном вопросе, поскольку советские мастера не имели возможности воочию видеть и тем более применить в своей деятельности все новые веяния времени. В условиях нашей страны вопрос затрагивает и очень серьезную проблему качества строительства.

Трансформации, происходящие на глазах, часто звучат в полный диссонанс с прежним опытом пространственной организации городской среды, возникают иные масштабные связи между объектами, уничтожаются или «скрываются» под «реконструкцией» старые и верненские и советские объекты. Такие понятия архитектурной композиции, как «масса», «фактура», «пространство» изменились в своих параметрах.



Например, появление высоток не идет ни в какое сравнение с прошлой «умеренной» практикой строительства в данном вопросе. Тем не менее, комфортабельность городской среды является одним из движущих сил в зодчестве с начала двухтысячных годов.

На таком фоне динамичной перестройки города столь же динамично изменилось и само население. Молодое поколение за комфорт во всех отношениях, ностальгия не покидает воспоминания старожилов, для которых новые масштабы города уже чужеродны. Говорить об адаптации на данном моменте сложно, поскольку новая стеклянно-железобетонная плоскости архитектуры визуально еще не всеми «обжиты». Но там, где есть стилистическое единство (район Есентай-парка, архитектурная компания Skidmore, Owings & Merrill, США) горожане воспринимают уже как еще одни из объектов идентичности городской среды.

Заключение. Интернациональность стилистики современной архитектуры Алматы теперь также воспринимается как вызов времени, когда славу и стране, и городу могут принести футуристические постройки с использованием новейших технологий. Однако для действительно ультрасовременных объектов требуются огромные вложения, что пока сомнительно. Но возникновение больших торгово-развлекательных комплексов в Алматы – это уже реальность. Эти объекты (Есентай-парк, Мега-центр и др.) внесли свои коррективы уже сейчас, в них собирается масса людей с целью проведения культурного досуга, а не только с целью рядовых покупок. Продуманная эстетика и комфортабельность среды, в которой нет никакого сравнения с советскими традициями торговли и общепита, не могли не прийти по вкусу человеку. Среда меняет человека, он становится все более разборчив и требователен к комфорту. И это уже другой человек, век технологий создал глубоко интегрированный мир со всеми достоинствами и недостатками.

Таким образом, архитектура Алматы за небольшой по мировым оценкам период своего существования динамично меняется. В трансформации сознания человека, и бывшего номада в частности, наряду со всеми другими насильственными методами, средовое пространство города сыграло свою роль. Адаптационный период преодолен уже в середине XX века, когда вестренизация страны получила полномасштабный характер. Казах, в недавнем прошлом номады, полностью включились в новую для них культурную среду и являются сейчас представителями уже иного поколения, лишь на генном уровне неся номадические коды сознания.

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### *Xalima Truspekova (Qazaxistan)*

#### **ALMATI MEMARLIĞI VƏ EYNİYYƏT MƏSƏLƏLƏRİ**

Urbanizasiyaləşdirilmiş mühit – bütövlükdə cəmiyyətin müasir həyatının inkişaf vektorudur. İnsan getdikcə daha çox təbiət aləmindən öz şəxsi yaradıcılıq aləminə doğru irəliləyir, mühit isə - bütün hallarda onun formalaşmasının əsas amilidir. Həm ayrıca şəxsiyyətin, həm də xalqın eyniləşdirilməsi bir çox hallarda onun çıxış mövqeləri üzərində qurulur.

İndiki halda Almatı şəhərinin memarlıq siması qazax millətinin şüurunun yenidən kodlaşdırılmasında böyük rol oynamışdır. Əgər bu gün şəhərin mövcudluğu tarixi min il təşkil edirsə, memarlığın inkişaf tarixi XX əsrin ikinci yarısından hesablanır. Əsr yarım ərzində Almatı zamanın bütün

əlamətlərini özünə götürmüş, tam olaraq həm məkan və zamanda “böyük sıçrayışlar” vəziyyətini, həm də ölkə rəhbərliyinin ambisiyalarını əks etdirmiş, tikintidə üstünlük və çatışmazlıqları göstərmişdir.

Məqalə mətnində şəhərin memarlıq obrazı onun tarixinin müxtəlif dövrlərində nəzərdən keçirilmiş, inşaat sənətində ənənə problemi əks olunmuş, şəhər mühitinin dəyişilməsinin insanın emosional-intellektual durumuna təsir edən ümumi vektoru öyrənilmişdir.

**Açar sözlər:** memarlıq, ənənə, qazax, Almatı, eyniyyət.

### ***Khalima Truspekova (Kazakhstan)***

#### **ALMATY ARCHITECTURE AND IDENTITY ISSUES**

Urban environment is a vector of development of modern society in general. Man is increasingly getting out of the natural world into the world of his own creations, and environment is the main factor of his formation in all respects. The identification of both the individual and the people is built largely from its initial position.

In this case, the architectural appearance of the city of Almaty has played a great role in the transcoding of the Kazakh nation consciousness. While the city history today makes up a millennium, the history of its architecture is counted from the second half of the twentieth century. For one and half a century Almaty has been absorbing all the signs of the times, and fully reflected the situation of «great leaps» in space and time, and the ambitions of the country's leadership, reflected the advantages and shortcomings of its construction.

The article examines the architectural image of the city in different periods of its history, the problem of tradition in architecture, and overlooks the general vector of urban environmental changes affecting the emotional and intellectual state of a person.

**Key words:** architecture, traditions, Kazakh, Almaty, identity

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## **Məqalə müəlliflərinin nəzərinə!**

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5. Elmi məqalənin sonunda elm sahəsinin və məqalənin xarakterinə uyğun olaraq, müəllif(lər)in gəldiyi elmi nəticə, işin elmi yeniliyi, tətbiqi əhəmiyyəti və s. aydın şəkildə verilməlidir.
6. Məqalənin mövzusu ilə bağlı elmi mənbələrə istinadlar olmalıdır. Məqalənin sonunda verilən ədəbiyyat siyahısı əlifba ardıcılığı ilə nömrələnmişdir (məsələn, [1] və ya [1, s.119] kimi işarə olunmalı). Eyni ədəbiyyata mətnə başqa bir yerdə təkrar istinad olunarsa, onda istinad olunan həmin ədəbiyyat əvvəlki nömrə ilə göstərilməlidir.
7. Ədəbiyyat siyahısında verilən hər bir istinad haqqında məlumat tam və dəqiq olmalıdır. İstinad olunan mənbənin biblioqrafik təsviri onun növündən (monoqrafiya, dərslik, elmi məqalə və s.) asılı olaraq verilməlidir. Elmi məqalələrə, simpozium, konfrans və digər nüfuzlu elmi tədbirlərin materiallarına və ya tezislərinə istinad edərkən məqalənin, məruzənin və ya tezisnin adı göstərilməlidir. İstinad olunan mənbənin biblioqrafik təsviri verilərkən Azərbaycan Respublikasının Prezidenti yanında Ali Attestasiya Komissiyasının «Dissertasiyaların tərtibi qaydaları» barədə qüvvədə olan təlimatının «İstifadə edilmiş ədəbiyyat» bölməsinin 10.2-10.4.6 tələbləri əsas götürülməlidir.
8. Məqalənin sonundakı ədəbiyyat siyahısında son 5-10 ilin elmi məqalələrinə, monoqrafiyalarına və digər etibarlı mənbələrinə üstünlük verilməlidir.
9. Dərc olunduğu dildən əlavə başqa iki dildə məqalənin xülasəsi verilməlidir. Məqalənin müxtəlif dillərdə olan xülasələri bir-birinin eyni olmalı və məqalənin məzmununa uyğun olmalıdır. Məqalədə müəllifin və ya müəlliflərin gəldiyi elmi nəticə, işin elmi yeniliyi, tətbiqi əhəmiyyəti və s.



- xülasədə yığcam şəkildə öz əksini tapmalıdır. Hər bir xülasədə məqalənin adı, müəllifin və ya müəlliflərin tam adı göstərilməlidir.
10. Hər bir məqalədə UOT indekslər və üç dildə açar sözlər (məqalənin və xülasələrin yazıldığı dillərdə) verilməlidir.
  11. Hər bir məqalə redaksiya heyətinin rəyinə əsasən çap olunur.
  12. Plagiatlıq faktı aşkar edilən məqalələr dərc olunmur.

Məqalələrin nəşri pulsuzdur.  
Əlyazmalar geri qaytarılmır.

### **Attention to the authors of papers!** **The publication requirements:**

1. Papers for the journal of International «Art and culture problems» are published in Azerbaijani, Russian and English languages.
2. Papers are accepted via electron carrier and e-mail (mii\_inter@yahoo.com).
3. The amount of the papers should not be more 10 pages (A4), (font: Times New Roman - 13, interval: 1.5, from the left edge 3 cm, right edge 1.5 cm and 2 cm in the upper part and the lower part 2 cm).
4. In the article should be noted the author's (s') name and surname, scientific degree, scientific title and e-mail address (es).
5. At the end of the scientific article according to the nature of the paper and field of science should be given obviously the author's (s') research results, the scientific innovation of the study, the application importance, economic efficiency and so on.
6. There must be references to scientific sources connected with the subject of the paper. The list of references at the end of the article should be numbered in alphabetical order (for instance, [1] or [1, p.119]). If the reference refers to repeated elsewhere, then the referred literature should be indicated in the same number as previously.
7. Any reference to the literature list must be complete and accurate information. The bibliographic description of a reference should be based on its type (monographs, textbooks, scientific papers, etc.). Referring to materials or theses of scientific papers, symposia, conferences and other prestigious scientific events should be indicated the name of papers,

- reports or theses. While the bibliographic description of reference should be based on the requirements 10.2-10.4.6 of the section «Used literature» of the instruction which in force to the «Drafting rules of dissertations» of Higher Attestation Commission under President of Azerbaijan Republic.
8. On the list of reference at the end of the paper of the last 5-10 years' scientific papers, monographs and other reliable sources will be prioritized.
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  10. Each article should be presented with UDC indexes and keywords in three languages (in languages of papers and summaries).
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#### **Требования к публикациям:**

1. Статьи в международном журнале «Проблемы искусства и культуры» печатаются на азербайджанском, английском и русском языках.
2. Статьи принимаются на электронном носителе и по e-mail (mii\_inter@yahoo.com)
3. Объем статьи не должен превышать 10 страниц (А 4; шрифт Times New Roman – 13, интервал: 1,5, левый край – 3 см, правый край 1,5 см, сверху – 2 см, снизу – 2 см.).
4. В статье должны быть указаны имя и фамилия автора (авторов), ученая степень, ученое звание и электронные адреса.

5. В конце научной статьи должно быть четко указано заключение автора (авторов) о научных результатах, научной новизне работы, ее практического значения, экономической выгоды и т.п. исходя из характера научной области и статьи.
6. В статье должны быть сноски на научные источники в соответствии с темой. Список литературы, данный в конце статьи, должен быть пронумерован в алфавитном порядке (например, [1] или [1, с. 119]; сноски должны быть обозначены угловыми скобками). При повторной ссылке на научную литературу в другой части текста ссылаемый источник указывается прежним номером.
7. Информация о любой сноске, размещенной в списке литературы, должна быть полной и точной. Библиографическое описание ссылаемого источника должно быть дано в зависимости от его вида (монография, учебник, научная статья и т.д.). При ссылке на научные статьи, материалы или тезисы симпозиумов, конференций и других компетентных научных мероприятий, должно быть указано название статьи, доклада либо тезиса. При библиографическом описании необходимо руководствоваться пунктом 10.2-10.4.6 действующей инструкции «О порядках составления диссертаций» Высшей Аттестационной Комиссии при Президенте Азербайджанской Республики.
8. В списке литературы, помещенной в конце статьи, надо отдать предпочтение научным статьям, монографиям и другим компетентным источникам последних 5-10 лет.
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