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PROBLEMS AND METHODS OF TURKOLOGICAL ART STUDIES

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Abstract. The Turkic civilization is one of the most significant in the history of humankind. The Turkic realm occupied colossal geographical spaces. The empire of Genghis Khan became the largest in world history, and its territory was 28 million square kilometers. Today, the population of the Turkic world exceeds 200 million people who speak 42 or 43 Turkic languages. All this determined the diversity of Turkic culture, which, however, always remained integral.

But precisely as a holistic phenomenon, a single civilizational phenomenon, the art of the Turkic world has never been the subject of particular study. The report proposes a methodology to begin addressing this problem. It is based on the development of issues of chronology, iconography, and typology of art of the Turkic world.

In the course of studying the problems of chronology, models of economic development during the periods of development of art in Azerbaijan, Turkey, Uzbekistan, Kazakhstan, Kyrgyzstan, and Turkmenistan were examined and were identified specific historical periods where art content and context aligned.

The iconographic types commonly found in miniature portrait genres in Azerbaijan and Uzbekistan have been identified. The iconographic type of seated figures in the sculptures of ancient balbals spread over large geographical areas from Mongolia to the banks of the Danube is described.

The problem of typology of Turkic art is considered in two aspects. The first one is related to the architectural structures study, for example,

octagonal tower mausoleums in Turkey, Azerbaijan, and Uzbekistan. The second aspect is the typology of creativity itself in Turkic culture. This aspect is illustrated by analyzing the reasoning (rational) type of creativity in Azerbaijani shebeke art. A multiphase creative process that involves creating numerous preparatory sketches, a scientific approach, and continuous improvement of technical means marks this type of work.

Key words: the art of the Turkic world, periodisation, iconography, typology, methodology.

Introduction. We introduced the term «Turkological art history» about fifteen years ago. In 2010, the I International Scientific Conference on «Turkological Art Studies: Problems and Prospects» was hosted in Baku. In 2014, Kazan organized an international conference on «Actual issues of art science development in Russia and CIS countries», where one of the sections was named «Turkological art science». It is noteworthy that Tatar art historians adopted this term on their own, independent of us. Additionally, during 2013–2014 seminars at the International Turkic Academy in Astana, our reports led to Kazakh and Uzbek colleagues approving and adopting the term «Turkological art studies».

Since then, the new scientific branch has passed a known progress path. The main problems and methods of Turkological art history have been defined. To date, it is possible to designate five such challenges: concepts of the universal history of art and the place of Turkic art culture in them; chronology and periodisation of Turkic art; the iconography of Turkic art; typology of the art of the Turkic world; methodology of Turkological studies in art history.

The interpretation of the main material. For 500 years, the universal history of art has been a subject of fascination for scholars and thinkers. Beginning from Giorgio Vasari and up to the philosophers of the Enlightenment, the conceptions of the artistic process periodicity have been put forward. Then, Romanticists and Hegel proposed the concept of the linear orientation of the history of art. The ideas outlined by Oswald Spengler in «The Decline of Europe» contained the vision of exclusivity and self-sufficiency of different cultures, including the art ones. The concept of the spiral artistic development, put forward by Fyodor Schmit at the beginning of the XX century, has been forgotten undeservedly.

It was this concept which showed that as we progress towards the contemporary stage, the periodisation step of the general history of art is trimmed inexorably. However, none of the listed ideas found a place for the Turkic culture and its most affluent artistic heritage. However, none of the listed concepts found a place for the Turkic culture and its most affluent artistic heritage. The same can be said about the models of civilizations development proposed in the works of Karl Jaspers, Arnold Toynbee and others. The contours of the great Turkic empires did not fit within the frame of definitions of «cultures», «societies», or «axial peoples» modelled by these outstanding intellectuals.

Meanwhile, the Turkic civilization is one of the most significant in the history of humanity. Genghis Khan's empire covered a colossal geographical space. Its area covered 28 million square kilometers. For comparison, the territory of the Soviet Union was only 22 million square kilometers. Somewhat inferior in size was the Seljuk Empire, with an area of 10 million square kilometers. Was it possible not to notice this civilization? The question is rhetorical.

The point is that the Turkic civilization did not fit into the narrow boundaries of Western development models. Turkic civilization interacted with the world in a completely different way. This feature allowed the ancient Turks not just to annex but to permanently integrate gigantic territorial and human resources into the system of their statehood system.

One can say with certainty that the Turkic civilization displayed such properties due to its high extent of tolerance. Tengrianism as an open system of worldview did not hinder the confessional diversity of the population of the Turkic empires. Subsequently, in various regions of Eurasia, the Turks, alongside Islam, professed Christianity, Judaism, Buddhism, Burkhanism, and shamanism [9]. The polyphony of the Turkic world, the population of which estimated to the most modest assessments in 2010 was at least 200 million people, manifests itself in linguistic diversity: 42 or 43 Turkic languages are spoken here [9]. In a word, the Turkic world has always been and continues to be a space of diversification. But with all this, the Turkic culture remained holistic at each historical stage.

However, as an integral phenomenon, a single civilizational occurrence, the art of the Turkic world did not become the subject of a particular study. It is still the case that we do not have a universal history of Turkic art. It is essential today to determine the methodology with which it is possible to

solve this problem. The principal means of this methodology in question is the development of the concerns of chronology, typology, and iconography of the art of the Turkic world.

The author of these lines has already considered the problem of the chronology of art within the boundaries of the geography of the Turkic world, and the results have been repeatedly published [7, pp. 17-54]. Primarily, to determine the chronology of Turkic culture, it is necessary to find a common point of reference and seek to clarify the inheritance subject in this cultural tradition throughout the centuries. Kazakh authors demonstrate the most solidary position regarding the common starting point of chronology. For example, Kanat Serikpaev believes that «the first period of development of Turkic culture covers the time from 6 to 1 thousand BC and is the culture of proto-Turkic tribes» [8, p. 198]. N. Ayupov shares the same opinion and designates the next stage at the beginning of the 1st millennium – IV–III centuries B.C. as the period of «Culture of Turan» [1].

In the course of the study, the national models of periodisation of the art of Azerbaijan, Turkey, Uzbekistan, Kazakhstan, Kyrgyzstan, and Turkmenistan were analysed, comparative chronology tables were drawn up, and periods of content coincidence were identified at certain historical time intervals. The ancient period, the XI–XII centuries, the end of the XV–XVI centuries, the second half of the XIX – early XX centuries, and the period of independence were such stages.

The coincidence of the content in question is due to the unity of the development processes of particular types of art in all or at least several regions of the Turkic world. The ancient period is marked by the near ubiquity of the so-called animal style and balbal sculpture, XI–XII centuries – by the appearance of the architectural type of octagonal tower mausoleum, etc. All these common artistic phenomena turn us to the issue of iconography of Turkic art.

Take, for example, miniature painting. The discussion of miniature paintings on these pages is all the more relevant because this type of art was included in the UNESCO Representative List in 2021 as a joint cultural heritage of Azerbaijan, Turkey, Uzbekistan, and Iran. Miniature defines the coincidence of content of the XV–XVI centuries when this type of art reaches its highest blossom. The Azerbaijani scholar S.Dadash, in general, rather thoroughly researched the peculiarities of the pictorial

language of Turkic miniatures. One of the basic postulates of S.Dadash states that a culture cannot borrow another culture's visual language [4, p. 14]. According to his concept: «1. the more complex the elements that make up the system, the simpler should be the links between them, because complex elements are not capable of multilevel interrelationships; 2. the simpler the elements that make up the system, the more complex should be the links between them, because simple elements need multilevel interrelationships» [4, p. 34]. According to S.Dadash, the difference between the grammar of the Turkic visual language and the European graphic language is just that the miniature is a system with complex interrelations of simple elements, while the Western classical painting is, on the contrary, a system with simple interrelations of complex elements. However, S.Dadash investigated the Turkic miniature as a system in the spirit of structuralism. The iconological method involves analysing the mere work and the visual symbols included.

From the point of view of Erwin Panofsky (1892–1968), the progenitor of iconology, «iconography is a section of the history of art that studies not the form, but the subject of a work» [6]. The scope of iconography includes the identification of “images, plots and allegories” [6] contained in a work, which are carriers of conventional meaning, allowing one to associate artistic motifs with particular themes and concepts. In turn, the discovery and interpretation of the «symbolic values contained in a work of art belong to the field of history of art, which, in contrast to iconography, can be called «iconology» [6].

Of course, iconography deals primarily with established iconographic types. On the material of the Tabriz school of miniature, such kinds are well enough researched and widely known. In the XVI century, during the highest prosperity of miniature painting, «a special scheme of ceremonial portraiture was developed, depicting in certain, repetitive poses and movements idealised images of young dandies» [5, p. 51]. In this quotation from the work of Kerim Kerimov, of course, this is about an iconographic type. This type is reflected in the miniatures by Sultan Mohammed, such as «A Young Man with a Book» (1540), «A Young Man with a Book by a Tree» (first half of the XVI century), «Portrait of Shah Tahmasib with a Falcon» (XVI century), by Kamal Tebrizi «Prince with a Falcon» (1575) and others. «By composition, figurative and colour structure, decorative treatment, as well as by external similarity, these portraits are so close that it

is difficult, sometimes impossible, to catch the distinctive stylistic features of one or another artist, to which they are now attributed in the literature» [5, c. 51]. Somewhat later, in the early XVII century, the same iconographic type was repeated in Uzbek miniature, particularly in the illustrations of «Babur-name» from the British Museum in London. The portrait of very Zahiriddin Muhammad Babur, depicted with a book in his hands, exactly corresponds to this type.

Another example is the balbals sculpture. This art belongs to the most ancient period of development of Turkic culture. It is the balbals that mark almost the entire space of the geography of the Turkic world. In the early stages of the development of Turkic civilization, these stone sculptures were erected in the expanse from the Mongolian river Orkhon to the shores of the Caspian Sea. «After the Kipchak era, stone sculptures spread in the North Caucasus, Russia, Ukraine, and further west - till the Danube» [3]. A few years ago, balbalas were discovered on the territory of Italy. Although the art of balbals is studied extremely insufficiently, we can speak about several iconographic types in this kind of sculpture. It is known, let's say, that «influential figures close to the Kagan sit cross-legged or stand holding a bowl in their right hand» [3]. The iconography of balbals changed as they advanced westwards.

The problem of the typology of Turkic art may be considered in two aspects. The first aspect is connected to research on the different ilks of architectural structures, ornaments, etc. It represents a relatively well-studied area of artistic creativity of Turkic peoples. The perspective of the octahedral tower mausoleum can be attributed to this sphere.

The formation of the classical type of octagonal mausoleum is preceded by a particular form-forming process traced by researchers in the medieval architecture of Uzbekistan and Central Asia as a whole. In their opinion, the octagonal mausoleum of Shuburgan-ata (XI century) in Bukhara province served as a model for further architectural resolutions to be developed.

With the Seljuk state formation, the capital of the sultanate Konya achieved lush prosperity. One of the main monuments of this period is a complex of buildings consisting of a mosque, a madrasah, and two tower mausoleums. One of the mausoleums is the tomb of Kylych Arslan, representing a monumental octahedron with a hipped dome. Along with the capital, other cities of the sultanate were also developing intensively, in

many of which octagonal mausoleums were constructed. For example, in Kirshehir, an octagonal mausoleum of Melik Gazi (1250) was erected. The tradition of morphogenesis based on the octahedral composition continued in Konya during the Ottoman Empire. The central monument of the historical buildings part of the city, now called the Mevlana Centre, which consists of 22 buildings, is significant in this respect. The majority is designed based on an eight-part composition, including the mausoleums of Sinan Pasha (1574), Fatma Khatun (1585), and Hassan Pasha (1573).

At about the same time, the octahedron composition was further developed in the works of the greatest Turkish architect, Koca Sinan (1489/90 - 1588), who created about 300 pieces during his long life. In Istanbul alone, he built five octagonal mausoleums. These are the mausoleums of Khosrow Pasha, Zal-Mahmud Pasha, Shehzade Mehmed, Hayreddin Barbarossa, and Sultan Suleiman. Turkish authors have repeatedly explicitly cited the immediate connection between the architectural solutions of the mausoleums built in Istanbul by Sinan and the creations of Ajami Nakhchivani. The central work of the master within the framework of the theme under consideration is the mausoleum of Yusif, son of Kuseyir (1162).

Noteworthy is that octahedral mausoleums are erected first in places of spreading Sufism - these are well-known regions of Central Asia, the city of Konya, and others. It is also appropriate to recall the octagonal mausoleum of the Sufi teacher Seyid Yahya Bakuvi, belonging to the complex of the Shirvanshahs' Palace in Baku. However, nowhere does the octagonal composition achieve such harmony of construction and ornamental techniques, such perfection, as in the mausoleum of Yusif son Kuseyir, erected by the great Ajami Nakhchivani.

The second aspect of the discussed issue is the typology of mere creativity in Turkic culture. In recent studies, it is customary to distinguish four types of artistic creativity: irrational, reasoning, conflict, and harmonious [2, pp. 125-129]. Irrational and reasoning types are opposite poles here. The main feature of the first type is the unconscious nature of creativity, implying improvisation, the absence of scientific methods and a coherent idea of the work.

On the contrary, the reasoning type is inherent in the rational nature of creativity, denying everything random. Here, all are based on the performance of scientific methods and technical facilities and the preparation of numerous

preparatory sketches [2, p. 126]. The aesthetic function of a work of art in rational creativity is pushed into the background.

Based on the material of shebeke art, we studied the problem of typology of artistic creation. Shebeke is a decorative plane assembled from many carved wooden elements and pieces of coloured glass fixed between them without the help of glue or nails. The size of the shebeke surface can vary from a few square centimeters to several square meters, depending on the functional purpose of the objects created by the masters of this art form. Such objects are a window, a door, a screen, a pergola, a luminaire, a trunk, a cupboard, and decorative panels on the facades of buildings, verandas, and staircase railings. The most common compositions of shebeke are multi-beam stars of regular geometric shapes.

The creation process of shebeke compositions bears all the features of a reasoning type of creativity. An exceptional role in the activity of the master of shebeke involves preparatory sketches, a scientific approach, deep knowledge of geometry, usage and constant improvement of technical means. In addition, the master of shebeke is extremely limited by the framework of tradition in artistic terms. He has to stick to several types of compositions, which in the Azerbaijani language correspond to the names of numbers 6, 8, 10, 12, and 16 - «alty», «sekkiz», «on», «on iki», «on alty». In addition, a shebeke artist shall comply with the traditional colour palette: he has only red, yellow, blue, and green colours at his disposal. All this completely excludes any improvisation in the art of shebeke.

We will separately dwell on such a characteristic of the reasoning type of artistic creativity as «multi-stage structure, multi-phase creative process» [2, p. 126]. This property of the reasoning type of creativity determines the successive stages of a work of art fulfilment. As a rule, the master makes wooden and glass elements in advance and arranges them per the size and place they will occupy in the structure of the future work. Unlike wall painting, the shebeke composition is not executed on the spot, in direct contact with the architectural object. Having completed the composition sketch, the master of shebeke begins to create the work itself, and it is a process consisting of several phases. First, wooden and glass parts are made. Then, the shebeke mosaic is assembled. The third phase is mounting the shebeke plane on the architectural object.

Conclusion. Therefore, the critical issue in creating a universal history of Turkic art is to solve the problems of its chronology, iconography and typology. The periods of content coincidence within the geography of the Turkic world act like anchor points, «assembly points» of the general picture of art development. Namely, these periods allow us to take a closer look at the iconography of the common subjects, motifs and images of Turkic art and to identify the main characteristics of Turkic artistic thinking. The prevalence of one or another type of creativity and its configuration in the course of the historical-artistic process reveals not only the academic and art science problem of the typology of creation but also the global problem of the role of Turkic culture in the world civilisation.

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Ərtegin Salamzadə (Azərbaycan)

TÜRKOLOJİ SƏNƏTŞÜNASLIĞIN PROBLEMLƏRİ VƏ METODLARI

Qədim Türk sivilizasiyası bəşər tarixində ən mühüm sivilizasiyalardan biridir. Türk imperiyaları nəhəng coğrafi məkanları əhatə edirdilər. Çingizxanın imperiyası dünya tarixində ən böyük imperiya idi, onun ərazisi 28 milyon kv. kilometr təşkil edirdi. Bu gün türk dünyasının əhalisinin sayı 200 milyondan artıq insandan ibarətdir ki, onlar 42, yaxud 43 türk dilində danışılar. Bütün

bunlar türk mədəniyyətinin müxtəlifliyini şərtləndirir, lakin o, hər zaman bütövlüyünü qoruyub saxlamışdır.

Lakin məhz bütöv fenomen kimi türk dünyası incəsənətinin vahid sivilizasiya olması ayrıca tədqiqatın predmetinə çevrilməmişdir. Məruzədə metodologiya təklif olunur ki, onun köməyi ilə bu problemi həll etməyə başlamaq olar. Bu metodologiya türk dünyası incəsənətinin xronologiya, ikonoqrafiya və tipologiya məsələlərinin işlənilib hazırlanmasına əsaslanır.

Xronologiya problemləri tədqiqatının gedişində Azərbaycan, Türkiyə, Özbəkistan, Qazaxıstan, Qırğızıstan, Türkmənistan incəsənətinin dövrləşdirilməsinin milli modelləri təhlil edilmiş və zamanın müəyyən tarixi kəsirlərində kontent, məzmun uyğunluğunun dövrləri müəyyən edilmişdir.

İkonoqrafiya problemi miniatür rəngkarlığı və balbal heykəltəraşlığı materialı zəminində işlənmişdir. Azərbaycan və Özbəkistan miniatüründə portret janrının ümumi olan ikonoqrafik tipləri müəyyən edilmişdir. Monqolustandan Dunay sahillərinə qədər böyük coğrafi məkanda yayılmış qədim balbal heykəltəraşlığında oturmuş fiqurların ikonoqrafik tipi təsvir edilmişdir.

Türk incəsənətinin tipologiya problemi iki aspektdə nəzərdən keçirilmişdir. Bunlardan birincisi müxtəlif tipli memarlıq qurğularının, misal üçün, Türkiyədə, Azərbaycanda, Özbəkistanda səkkizguşəli qülləvari məqbərələrin tədqiqi ilə əlaqədardır. İkinci aspekt – türk mədəniyyətində yaradıcılığın özünün tipologiyasıdır. Bu aspekt Azərbaycan şəbəkə sənətində şüurlu (rasional) yaradıcılıq tipinin təhlili ilə illüstrasiya edilmişdir. Bu tip yaradıcılıq prosesinin çoxfazlı olması, çoxsaylı hazırlıq eskizlərinin yaradılması, elmi yanaşma, texniki vasitələrin daim təkmilləşdirilməsi ilə xarakterizə edilir.

Açar sözlər: Türk dünyası incəsənəti, dövrləşdirilmə, ikonoqrafiya, tipologiya, metodologiya.

Эртегин Саламзаде (Азербайджан)

ПРОБЛЕМЫ И МЕТОДЫ ТЮРКОЛОГИЧЕСКОГО ИСКУССТВОВЗНАНИЯ

Тюркская цивилизация является одной из самых значительных в истории человечества. Тюркские империи занимали колоссальные географические пространства. Империя Чингисхана стала самой большой в

мировой истории, ее территория составляла 28 млн. кв. километров. Сегодня численность населения тюркского мира превышает 200 млн. человек, которые говорят на 42 или 43 тюркских языках. Все это определяло разнообразие тюркской культуры, которая, однако, всегда оставалась целостной.

Но именно как целостный феномен, единое цивилизационное явление искусство тюркского мира так и не стало предметом специального исследования. В докладе предлагается методология, с помощью которой можно начать решать эту проблему. Она основана на разработке вопросов хронологии, иконографии и типологии искусства тюркского мира.

В ходе исследования проблем хронологии были проанализированы национальные модели периодизации искусства Азербайджана, Турции, Узбекистана, Казахстана, Кыргызстана, Туркменистана и выявлены периоды совпадения контента, содержания на определенных исторических отрезках времени.

Проблема иконографии была разработана на материале миниатюрной живописи и скульптуры балбалов. Определены иконографические типы, общие для жанра портрета в миниатюре Азербайджана и Узбекистана. Описан иконографический тип сидящих фигур в скульптуре древних балбалов, распространенных на больших географических пространствах от Монголии до берегов Дуная.

Проблема типологии тюркского искусства рассмотрена в двух аспектах. Первый связан с исследованием различных типов архитектурных сооружений, например, восьмигранных башенных мавзолеев в Турции, Азербайджане, Узбекистане. Второй аспект – это типология самого творчества в тюркской культуре. Данный аспект проиллюстрирован анализом рассудочного (рационального) типа творчества в азербайджанском искусстве шебеке. Этот тип характеризуется многофазностью творческого процесса, созданием многочисленных подготовительных эскизов, научным подходом, постоянным совершенствованием технических средств.

Ключевые слова: искусство тюркского мира, периодизация, иконография, типология, методология

FIGURES

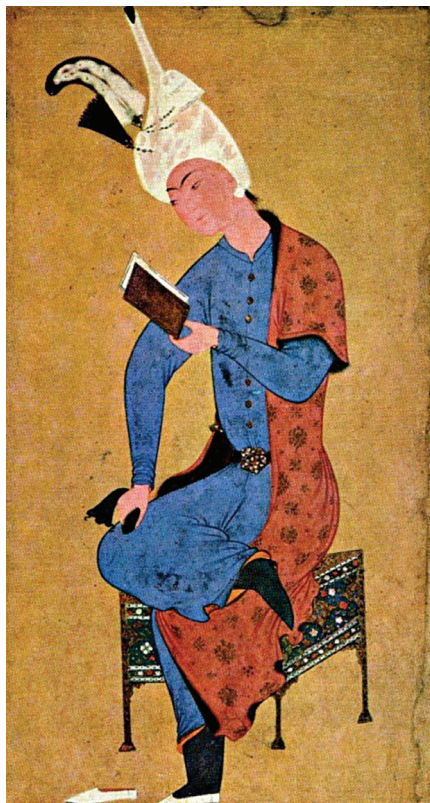


Fig. 1. Iconography.
Young man with the book.
Miniature. First half of the XVIth
century. Tabriz.

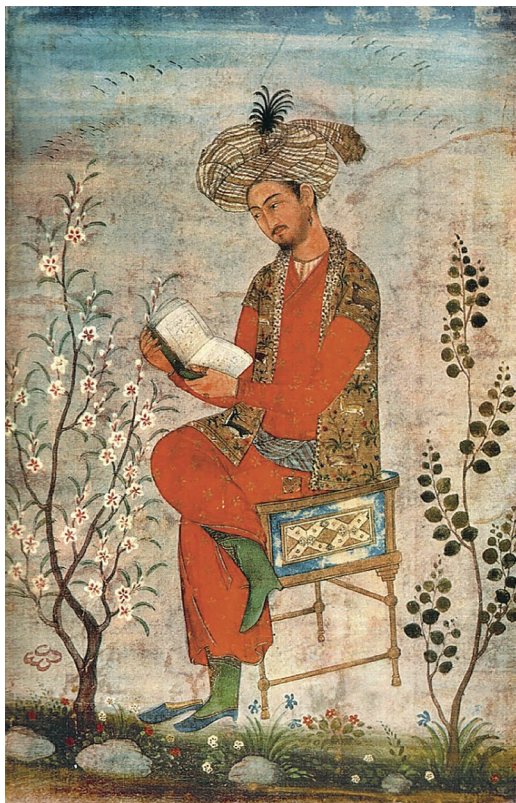


Fig. 2. Iconography.
The portrait of Zahiriddin Muhammad
Babur. Miniature. Beginning of the XVIIth
century. Uzbekistan.

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К ПРОБЛЕМЕ ХУДОЖЕСТВЕННЫХ ОСОБЕННОСТЕЙ ИСКУССТВА ТЮРКОВ-СЕЛЬДЖУКОВ XI–XIV ВЕКОВ

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Аннотация. В данной статье поднимаются некоторые проблемы художественных особенностей искусства тюрок-сельджуков XI–XIV веков. На сегодняшний день данная тема стала объектом многочисленных исследований историков, востоковедов, культурологов, искусствоведов, музееведов и др. Искусство тюрок-сельджуков невозможно понять в статике, оно не есть что-то раз и навсегда заданное. Его можно понять только в динамике развития исторических событий, и, конечно, миграционных процессов, контактов с различными народами и их культурами. В нашем понимании, искусство сельджуков – это искусство тюрок-сельджуков, выходцев из Центральной Азии, на протяжении четырех веков синтезирующее художественные традиции Герата, Ирана, Византии, Согда, Китая с базовой основой собственного художественного мировидения. Мы думаем, что именно такой методологический подход наиболее полно раскрывает сущность искусства сельджуков, осмысление традиций разных народов, не только художественных, но и духовных, прежде всего. Памятники сельджукского искусства дают возможность ощутить различные этнокультурные взаимосвязи. Более того, именно когда происходит сплав различных конфессиональных, ментальных, художественных традиций, это искусство достигает невероятного творческого взлета. Искусство сельджуков многолико, в данной статье мы хотели бы обозначить в нем лишь некоторые теоретические проблемы для будущих

более скрупулезных исследований, демонстрируя их на конкретных артефактах.

Ключевые слова: тюрки-сельджуки, искусство, эклектизм, тенгрианство, ислам.

Введение. Одним из очень своеобразных периодов в истории тюрко-мусульманского мира является период, связанный с тюрками-сельджуками. На сегодняшний день данная тема стала объектом многочисленных исследований историков, востоковедов, культурологов, искусствоведов, музееведов и др. Тема имеет свою историю вопроса и обширную историографию на турецком, азербайджанском, английском, русском языках [1]. Однако в мире искусствоведения, и в особенности тюркологического искусствоведения, данная тематика получила огромный импульс отчасти после знаменательной выставки «Придворный мир и Вселенная: Великий век Сельджуков» (COURT AND COSMOS: The Great Age of the Seljuqs), посвященной искусству Великих сельджуков, прошедшей в Музее Метрополитен в г. Нью-Йорк. На выставке присутствовали экспонаты из музейных коллекций разных стран, которые в целостности представили удивительный и завораживающий образный мир героев и сюжетов. Понимая обширность и сложность теоретических проблем, связанных с искусством тюрков-сельджуков XI–XIV веков, мы решили выделить несколько аспектов, которые получают в наших будущих исследованиях более расширенное и углубленное изучение.

Изложение основного материала. Первый аспект – это позиция исследователей по отношению к «сельджукскому наследию», которая колеблется от отрицания какого-либо вклада тюрков-сельджуков в искусство и культуру до признания обширного «сельджукского наследия» включая ареалы, в которых сельджуки никогда не были. К первой точке зрения можно отнести И. А. Орбели, который говорил о невозможности определения типологического или стилистического единства архитектурных памятников сельджукского времени: «Сельджукское искусство в целом дает значительное разнообразие форм, в особенности в архитектуре, в зависимости от того, в каком из районов упомянутой колоссальной территории эти памятники созданы, причем в каждом данном случае в основных чертах сказываются, как господствующие, формы местного, в предшествующий период развивавшегося искусства» [2, с. 154].

Этой же точки зрения придерживалась Г. А. Пугаченкова: «...внутри государства Великих Сельджуков архитектура отнюдь не являла комплекса стилистически единых качеств» [3, с. 347], и качества эти не могли определяться этническим фактором, т. е. тюркизацией Южного Туркменистана, Северного Ирана и Анатолии. Она указала, что термины «сельджукский» и «караханидский» «едва ли уместны в историко-архитектурной номенклатуре, так как сами по себе не определяют ни времени, ни определенных территорий, ни подлинных причин развития местного зодчества» [3, с. 346].

Л. И. Ремпель, исследуя строительные конструкции и архитектурный декор Туркменистана, также ограничился лишь констатацией «сельджукской проблемы» [4;5; с. 95-103].

Л. С. Бретаницкий писал, что тюркизация совпала с некими общими стадийными изменениями в культуре Среднего Востока: «кочевники-сельджуки не выступали в роли создателей “сельджукского искусства”, а послужили своего рода ускорителем тех социально-политических процессов, которые породили своеобразное направление художественного развития, распространившееся на огромной территории Передней Азии» [6, с. 37].

К. Каэн придерживается следующих точек зрения. С одной стороны, он пишет, что «... в Анатолии, как и в других местах, и даже больше среди мусульман, чем среди местных, город являлся центром управления и культуры. Туркмены, которые в то время обитали фактически за пределами городов, естественно оказались также за пределами общества и культуры или как минимум составляли другое общество и культуру» [7, с. 215]. Или другая его мысль относительно сельджукского ремесла: «Не отвергая полностью возможность того, что традиции, принесенные туркменами (турками-сельджуками) непосредственно из далекой Центральной Азии, могли иногда оказывать какое-то влияние, представляется разумным считать, что жизнь ремесленников в сельджукской Малой Азии изначально представляла собой соприкосновение или контакт между греческими и армянскими ремесленниками, с одной стороны, и иммигрантами из Ирана – с другой» [7, с. 219].

С. Г. Хмельницкий, говоря о развитии доисламской и раннеисламской архитектуры Средней Азии приходит к следующему выводу: «Попытки найти некий тюркский дух или тюркский стиль в монументальных зданиях, строившихся в годы правления тюркских

династий — Караханидов, Газневидов и Сельджуков, — оказались безуспешными уже потому, что у вчерашних кочевников не было навыков и традиций строительного искусства. Видимо, переход политической власти к завоевателям-тюнкам не оказал заметного влияния на характер архитектуры Средней Азии и не изменил процесс ее эволюции» [8, с. 9].

Сторонники второй точки зрения, наоборот считают, что наследие Великих Сельджуков включает в себя «памятники не только Туркмении, Ирана, Сирии, Турции и Закавказья, но даже Египта, Йемена и Индии, причем от X до XIV века» [9]. Подтверждение этому мы можем встретить в трудах исследователей, которые, описывая степную культуру, выделяют такую ее характерную особенность: «Огромная пространственная протяженность делала степную цивилизацию чрезвычайно эластичной, способной к адаптации инородных включений и амальгамированию с различными элементами. Она обладала собственными социальными и культурными ритмами, которые не всегда совпадали с этапами развития окружающих стран» [10, с. 19].

Второй аспект, как известно, династия Сельджукидов своим именем была обязана Сельджуку, сыну огуза Доака, который играл важную роль при дворе хазарского правителя и в X веке уже в преклонном возрасте принял ислам. Отказавшись от покровительства хазарского кагана, Сельджук оседает в районе Дженда – торгового города, расположенного на границах с тюркской степью и исламизированной Центральной Азией [7, с. 25]. И это был не только территориальный маркер конкретного исторического периода: между кочевой степью и исламом, в дальнейшем тюрками и хорасанцами, иранцами, византийцами, иными словами оседлыми народами. Это стало выражением духовной сущности культуробразующих процессов, которое породило искусство невероятной образной силы и выразительности. На наш взгляд, именно тюрко-мусульманский симбиоз, при «всей условности подразумеваемых им границ и многообразии феномена» явился базой для создания великолепных произведений искусства [11, с. 9].

Третий аспект, это очень сложная этническая история тюрков-сельджуков, и в частности, история их миграций в обширном пространстве Евразии. Вопросы исторических перемещений тюрков-сельджуков на основе источников подробно изучены, к примеру, в фундаментальном

труде Ш. Мустафаева [12]. Искусство тюрков-сельджуков невозможно понять в статике, оно не есть что-то раз и навсегда заданное. Его можно понять только в динамике развития исторических событий, и, конечно, миграционных процессов, контактов с различными народами и их культурами. В нашем понимании, искусство сельджуков – это искусство тюрков-сельджуков, выходцев из Центральной Азии, на протяжении четырех веков синтезирующее художественные традиции Герата, Ирана, Византии, Согда, Китая с базовой основой собственного художественного мировидения.

Изучая исследования по искусству кочевников Центральной Азии, наше внимание привлекла статья, посвященная анализу публикации Карла Эйнштейна, изданной в 1931 г. [13]. К. Эйнштейн оказался не только одним из первых исследователей, чье внимание привлекло искусство кочевников Центральной Азии. Он оказался исследователем, который одним из первых в историко-теоретическом срезе раскрыл своеобразие механизма функционирования кочевой культуры. Его мысли и идеи актуальны и сейчас для понимания искусства номадов. Он пишет о том, что искусство кочевников занимает «видное место в ряду создателей новых форм». «Эклектизм» искусства кочевников К. Эйнштейн определяет не в форме эстетического релятивизма, а связывает его «с необходимостью магического порядка – заменить прежних «духов» новыми, «чужими духами», ассимилированными в ходе перемещений, в то время, когда «свои», прежние, теряли действительную силу и больше уже не могли эффективно исполнять свои функции» [13, с. 196].

Как пишет К. Эйнштейн: «Искусство кочевников – стиль, существующий исключительно в перемещении. Стоянки, разбитые то здесь, то там, провоцирующие бесконечное удивление при созерцании новых символов чужих народов, знаков, наделенных магической силой: поневоле устанавливается эклектика, в разных местах усваиваются символы многочисленных поверий и приходится доверяться чужим духам, когда прежние собственные, не хотят больше приходить на помощь. Орнаментальное искусство путешественников; формы притягиваются и передвигаются как караваны или стада» [13, с. 196-197]. Подобный художественный эклектизм проистекал из магического синкретизма, происходило обновление искусства «через постоянный прилив неожиданных и непредсказуемых ассоциаций».

Причем, это не была простая мозаика орнаментов, боги словно перевоплощались от символа к символу. Интересно высказывание К. Эйнштейна, который, отмечая бесконечные метаморфозы искусства кочевников, отмечал: «ужас перед огромной пустой протяженностью, которая их окружала, вынуждала кочевника «покрывать все подряд – и свою голову, и животных – говорливыми знаками», как будто стремясь «убить пустыню» или «разрисовать ее символическими татуировками» [13, с. 200].

К примеру, именно такой подход к изобразительности мы можем увидеть на памятниках материальной культуры Казахстана эпохи неолита, бронзы и железного века. Антропоморфные, зооморфные образы, геометрическая орнаментика покрывали буквально все, начиная от гравированных фаланг лошади, каменных пестов, жезлов до одежды женщин, реконструированных казахстанскими археологами.

Мы думаем, что именно такой методологический подход наиболее полно раскрывает сущность искусства сельджуков, осмысление традиций разных народов, не только художественных, но и духовных, прежде всего. Памятники сельджукского искусства дают возможность ощутить различные этнокультурные взаимосвязи. Более того, именно когда происходит сплав различных конфессиональных, ментальных, художественных традиций, это искусство достигает невероятного творческого взлета.

Говоря о терминологии сельджукского искусства, к примеру, Е. Каноненко отмечал: «В словарях слово «сельджуки» встречается и с прописной буквы, и со строчной. В первом случае, речь идет об одном из западно-тюркских племен - ветви огузов, во втором — это имя собственное, обозначает династии, созданные в различных регионах мусульманского мира представителями этого этноса» [14, с. 66]. Соответственно к термину «сельджукское искусство» можно отнести двояко: 1) это искусство тюрков-сельджуков, выходцев из Центральной Азии; 2) искусство империи Сельджуков, обладающих протяженностью во времени и пространстве, вбирающих в себя культурные традиции различных стран.

Действительно, искусство сельджуков многолико, мы хотели бы выделить в нем лишь некоторые теоретические проблемы для будущих более скрупулезных исследований, демонстрируя их на конкретных артефактах:

1) Духовный мир тюрков-сельджуков, их культурные взаимосвязи с регионом Центральной Азии. В данном случае мы обращаемся к наследию с точки зрения тюрков-сельджуков как выходцев из региона Центральной Азии. В том, что этот культурный код присутствует, демонстрируют крашенные статуи сельджукских воинов из Музея Метрополитен, представленные на вышеуказанной выставке, в типаже которых читаются визуальные черты тюркских степных каменных балбалов, которые в древности локализовались от Монголии до Украины. Общность находит отражение в форме статуй, характерных типажах лица, прически, положении рук, головы. Высокие головные уборы сельджукских воинов, на наш взгляд, формируют традиции будущей одежды османидских янычар. Особый интерес вызывает одежда этих скульптур, в частности халаты, декорированные полосатым орнаментом, с пластинчатыми бляхами. Внимание привлекает также равноконечный крест, который некоторые исследователи трактуют как христианский крест. Но нам представляется, что это, типичный тюркский крест, восходящий к тенгрианской традиции. Учитывая, что это были воины, несущие службу в определенных условиях, в их костюмах нет ничего лишнего. Еще одна каменная скульптура воина с нательным крестом и двумя крестами на головном уборе из Музея Виктории и Альберта (Великобритания) и скульптура воина из коллекции Аль-Сабах (Кувейт) по своей художественной интерпретации близки к описанным выше статуям тюркских воинов. Большое внимание заслуживает и резная ганчевая панель с изображением султана сельджуков и его придворных. Предположительно она украшала стену дворца в Рее, столицы Великих сельджуков в XI-XII вв. Конечно, резьба по ганчу не была свойственна тюркским кочевникам, она, скорее всего, является более поздним «культурным слоем». Но в ней отчетливо проглядываются тюркские типажи, характерные для региона Центральной Азии. Интересно композиционное построение, в котором нет пустот, все заполнено либо изобразительными, либо орнаментальными мотивами. Возможно, здесь применяется сам принцип сплошного декорирования традиционной юрты, и тех орнаментальных узоров, свойственных традиционной культуре, которые должны были оберегать носителей этой культуры. Позднее этот принцип сплошного декорирования найдет отражение в «сельджукском барокко», в особенности, в художественном оформлении архитектур-

ных памятников. В разных публикациях, освещающих сельджукское искусство, можно встретить и такую мысль как влияние городской культуры Центральной Азии X–XI веков, в частности, декоративный пояс и медальоны, которые впервые были изображены на фасаде мавзолея Исмаила Самани.

2) Согдийцы и сельджуки: перекрестки культурных кодов.

Искусство тюрков-сельджуков демонстрирует и такое уникальное пересечение кодов. К примеру, фигура воина из Вустерского музея, в определенной степени демонстрирует согдийское влияние. Эту мысль подтверждает и одежда этого воина, восходящая к согдийским эталонам. Ее отличает более разработанный декор халата, отличающийся упорядоченным геометрическим орнаментом. Нарастающую рафинированность и художественные традиции согдийско-персидского ареала демонстрирует еще один красный шелковый сельджукский халат из Центральной Азии XI–XII вв. Он украшен одинаковыми золотистыми медальонами, внутри которых пара птиц, смотрящих в разные стороны, снаружи — орнамент в виде виноградной лозы. Птицы пересекаются двумя полосами, чаще золотистыми, реже — синеватыми. Кроме прочего, к халату прилагалась позолоченная грудная застежка (на фото она находится в районе воротника) с двумя птичьими головами на концах.

3) Элементы византийского искусства в пространстве сельджукского искусства.

Как известно, расселение тюрков-сельджуков происходит на территории Византии, имевшей уникальную художественную культуру, отличающуюся репрезентативностью и великолепием, сохранившим многие античные образы и сюжеты, на которые накладывалась и синтезировалась пришедшая семантика образа, возникала полисемантическая образность. Одним из таких образов является образ крылатого коня. В византийском искусстве конь — психопомп и посланник богов. В различных традициях конь некогда представлял собой заупокойное животное, переносящее умершего в иной мир. Таким образом, конь символизировал как жизнь, так и смерть (пара коней, белый и черный, олицетворяют жизнь и смерть). В то же время, в тюркской мифологии конь Тулпар или Акбузат символизировали благополучное рождение, счастливую жизнь, спокойную смерть и достойное погребение. Также в период железного века конь становится символом солнца, быстроты, спутника идеального героизированного персонажа.

4) Сельджукское искусство и «звериный стиль» представляет одно из интересных ракурсов в исследуемой проблематике. В искусстве тюрков-сельджуков очень много зооморфных образов, обладающих полисемантической, среди которых можно увидеть и образы звериного стиля. Являлись ли тюрки-сельджуки наследниками звериного стиля? В определенной степени, да, в силу нескольких причин. Во-первых, звериный стиль проявил себя в широком ареале кочевых и полуседлых народов Евразии с 1 тыс. до н.э. до начала 1 тыс. н.э. Во-вторых, как отмечали исследователи: «...он отражает особый динамизм, мобильность, воинственность кочевых сообществ. Это своеобразная знаковая система, она выражает посредством определенного набора зооморфных символов и сюжетов мировоззрение евразийских кочевников» [15, с. 139]. Генетический код звериного стиля, на наш взгляд демонстрируют скульптурный рельеф лежащего оленя над дверью Гёреги Бююк Теккеси в Никсаре и каменный скульптурный рельеф с изображением грифона, крылья которого заканчиваются хвостом рыбы.

5) Искусство Ирана периода Великих сельджуков – это один из самых интересных периодов иранского искусства. На наш взгляд, в Иране турки-сельджуки сталкиваются с совершенно другой духовностью, пропитанной исламской культурой и философией. Это совершенно другое мировоззрение, и соответственно художественное мышление. Как отмечали исследователи: «Иранский художник не создает искусство, чтобы представить и показать реальность, поскольку он уже существует и не нуждается в том, чтобы его снова создать, чтобы повторить его. Иранское искусство – это призыв к Богу, Прекрасному, Создателю красоты, направленный на мысль о добре и благословении и служит напоминанием посетителям о божественных милостях и милосердии Бога... Художники, как сказал Пророк Мухаммад, верят в то, что «Бог прекрасен и любит красоту и любит видеть эффект своей собственной благодати (красоты) в Его слугах». Тогда создание красоты (или создание прекрасного произведения) – это уже поклонение Богу, Удержателю» [16]. Это пронизывает буквально все: архитектуру, ремесла, миниатюру, не говоря уже о литературе и других видах искусства – музыке, поэзии и др. Сельджуки в Иране сталкиваются с совершенно иной системой художественного мировидения, связанной с исламской философией и поэтикой. В результате, также рождается необыкновенный художественный стиль.

Заключение. Завершая данную статью, можно констатировать, что искусство тюрок-сельджуков является синкретичным искусством, которое синтезировало художественные традиции разных стран и народов, что в результате привело к формированию самобытного удивительного стиля. В нем можно выделить формирующие его различные сегменты – центральноазиатский, тюркский, кочевнический, иранский, согдийский, византийский, но, тем не менее, оно является целостным уникальным художественным стилем, отличающимся неповторимым своеобразием и занявшим свое достойное место в сокровищнице мировой художественной культуры.

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XI–XIV ƏSRLƏR TÜRK-SƏLCUQ İNCƏSƏNƏTİNİN BƏDİİ XÜSUSİYYƏTLƏRİ PROBLEMİNƏ DAİR

Hazırkı məqalədə XI–XIV əsrlər türk-səlcuq incəsənətinin bədii xüsusiyyətlərinin bəzi problemləri qaldırılır. Bu günkü gündə həmin mövzu tarixçi, şərqşünas, kulturoloq, sənətsünas, muzeyşünas və başqalarının çoxsaylı tədqiqatlarının obyektinə olmuşdur. Türk-səlcuq incəsənətini statikada anlamaq mümkünsüzdür, o, bir dəfəyə həmişəlik verilmiş olan hər hansı bir şey deyil. Onu yalnız tarixi hadisələrin və, əlbəttə ki, miqrasiya proseslərinin, müxtəlif xalqlar və onların mədəniyyətləri ilə təmasın inkişafının dinamikasında anlamaq olar. Bizim anlamımızda səlcuq incəsənəti – Mərkəzi Asiyadan çıxmış olan, dörd əsr ərzində Herat, İran, Bizans, Səğd, Çin bədii ənənələrini öz bədii dünyagörüşü bazası əsasında sintez edən türk-səlcuq incəsənətidir. Biz düşünürük ki, məhz belə bir metodoloji yanaşma səlcuq incəsənətinin mahiyyətini, müxtəlif xalqların təkcə bədii deyil, həm də ilk öncə ruhi ənənələrinin dərkini daha dolğun açıb göstərir. Səlcuq incəsənəti abidələri müxtəlif etnomədəni qarşılıqlı əlaqələri hiss etməyə imkan verir. Üstəlik məhz bu zaman müxtəlif konfessiya, mental, bədii ənənələrin qaynayıb-qarışması baş verir, bu incəsənət qeyri-adi yaradıcılıq yüksəlişinə nail olur. Səlcuq incəsənəti çoxsimalıdır, hazırkı məqalədə biz onda olan yalnız bəzi nəzəri problemləri konkret artefaktlarla nümayiş etdirərək gələcək, daha diqqətli tədqiqatlar üçün diqqətə çatdırmaq istərdik.

Açar sözlər: səlcuq türkləri, incəsənət, eklektizm, tenqriçilik, islam.

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ON THE PROBLEM OF ARTISTIC PECULIARITIES OF THE ART OF THE 11TH–14TH CENTURIES SELJUK TURKS

This article deals with some problems of the artistic features of the art of the 11th–14th centuries Seljuk Turks. Today, this subject has become the object of numerous studies by historians, orientalists, cultural experts, art historians, museologists, etc. The art of the Seljuk Turks cannot be understood in static terms; it is not something given once and for all. It can only be understood in the dynamics of the development of historical events, and, of course, migration processes, contacts with various peoples and their cultures. In our understanding, the art of the Seljuks is the art

of the Seljuk Turks, immigrants from Central Asia, who synthesized the artistic traditions of Herat, Iran, Byzantium, Sogd and China with the basic essentials of their own artistic worldview for four centuries. We think that it is precisely this methodological approach that reveals the essence of Seljuk art, understanding the traditions of different peoples most fully, not only artistic, but also spiritual above all. Monuments of Seljuk art provide an opportunity to experience various ethnocultural interrelations. Moreover, it is when a fusion of various confessional, mental, artistic traditions occurs that this art achieves an incredible creative takeoff. Seljuk art has many faces; in this article we would like to highlight only some theoretical problems, demonstrating them on specific artifacts for future, more thorough research.

Key words: Seljuk Turks, art, eclecticism, Tengrism, Islam.

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**CULTURAL STEREOTYPES OF BEHAVIOUR IN
TURKISH CINEMA
(ON THE EXAMPLE OF HISTORICAL SERIALS)**

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Abstract. The article examines some cultural stereotypes of behaviour that determine the pathos of the most famous historical series created by Turkish filmmakers in the XXI century. The stereotypes of the behaviour of the main characters of the series «You Are My Homeland», «The Magnificent Century», and «The Empire of Kösem» are analyzed. It is alleged that there is a certain continuity in the mentality of the society of the Ottoman Empire and the modern Republic of Türkiye, the 100th anniversary of which is celebrated this year. That succession is expressed, first of all, in such a cultural stereotype as fidelity and devotion. This ethical standard forms the red thread of the plot of these series, the primary theme of which is the power struggle. The antipode of a faithful person is the image of the traitor, whose behaviour pattern leads him to inevitable punishment and imminent death. The dramaturgy of the historical series is built on the tension that emerges between the poles of loyalty and betrayal.

Key words: historical series, cultural stereotype, loyalty, betrayal, power.

Introduction. This year marks the 100th anniversary of the founding of the Republic of Türkiye. Everyone knows the exceptional role of Mustafa Kemal Atatürk in the invention and establishment of modern Turkish statehood. Must said that despite several fundamental reforms carried out by Mustafa Kemal after the collapse of the Ottoman Empire, in the mentality of modern Turkish society, the Republic is perceived as the successor of the Empire. This mental

attitude was formed not only because of the domestic and foreign policies of Mustafa Kemal and his followers but also through the fruitful cultural and creative process. Over the past two decades, Turkish filmmakers have made a significant contribution to the promotion of the historical heritage of the Ottoman Empire.

It is no coincidence that we mentioned the historical continuity between the Ottoman Empire and the Turkish Republic. The main characteristic feature of an empire is not the size of the territory, not the size of the population, or even the scale of conquests. The main thing is that ‘an empire, unlike a kingdom or a city, cannot be part of another whole. No one could stand above the emperor: the empire embodies absolute sovereignty’ [3, p. 12]. The empire always offers its own image of the world. It is precisely her strength. Today, the whole world is watching with nosiness how modern Türkiye is moving towards absolute sovereignty towards achieving national interests.

The interpretation of the main material. For many centuries, the Ottoman Empire was a space of tolerance in which a whole family of other peoples lived alongside the titular nation. Greeks, Jews, Kurds, Circassians, and representatives of almost all Slavic peoples not only freely integrated into this gigantic imperial system but also reached the pinnacles of administrative power. It is well known, for example, that the Grand Vizier of the Ottoman Empire under Sultan Suleyman the Magnificent was a Greek convert to Islam, known in history as Ibrahim Pasha. Of course, the linchpin of the Ottoman Empire was Islam. It was the main, but not the only. A significant role in the consolidation of various ethnic groups and confessions was played by the system of social lifts, almost perfectly adjusted in the Ottoman Empire.

For more than 600 years of presence, the Ottoman Empire experienced different historical periods. The greatest prosperity the Ottoman state achieved in the XVI–XVII centuries. It was in time when the territory of the Empire reached its maximum size of 19.5 million square kilometers (1595). At the same time, enormous growth in architecture and art occurred. The creativity of the greatest architect of the Turkic world, Hodja Sinan, falls in this period. The might of the Empire of the XVI–XVII centuries became possible since ‘after the victory over the state of the Mamluks and mastering the sacred places of Islam, Sultan Selim made the Ottomans successors of spiritual traditions’ [4, p. 35]. Secular and spiritual power merged in the person of the Sultan.

Quite rightly, this period in the history of the Ottoman Empire was called the 'Magnificent Century'. It begins with the reign of Sultan Suleyman Kanuni (the Legislator) and ends with the rule of Sultan Murad IV. The occurrences of that era have gained artistic comprehension in Turkish cinematography in the last decade.

One of the central values of Turkic, Ottoman and modern Turkish culture is loyalty and devotion. That is what the historical series «The Magnificent Century», «The Magnificent Century. The Empire of Kösem», and «You are My Homeland» are devoted to. The main stereotype of behaviour that prevails in all three serials is the devoted man. He is opposed to the stereotype of the traitor's behaviour. «Traitors wear armour made of lies,» – says one of the characters of «The Empire of Kösem» Murat Pasha. His mouth voices the ethical paradigm of the Ottoman and modern Turkish society.

The plot of «You Are My Homeland» is based on the unique fate of Mümin Aksoy (1892–1948), a captain in the Ottoman army who went down in history as «infidel Mümin». The story in the series unfolded in 1912-1920 during the Balkan and World War I when the Greeks occupied Izmir and its surrounding areas. In the series, under the name Colonel Jevdet and then General Jevdet, this particular historical figure is portrayed, performed by the famous actor Halit Ergenc.

The fact is that «infidel Mümin» or «traitor Mümin» was a scout unsurpassed in history, whose art can be compared neither to Kim Philby, nor Richard Sorge, nor other «knights of the cloak and dagger». Captured during the hostilities near Thessaloniki, the protagonist was able to convince the Greeks of his hatred for the Ottoman Empire, which «abandoned its loyal soldiers», in the words of Jevdet. Thus began his new career, and the former Turkish officer rose to the rank of general and the position of deputy commander of the Greek corps stationed in Izmir. For several years, he passed on invaluable information as Mustafa Kemal's personal agent in the Greek army.

For many years, General Jevdet lived in constant conflict with himself, compelled not only to make anti-Turkish speeches but also to take concrete actions against the rebels and the population of Izmir. All this time, his family is unaware that he has remained loyal to his homeland and is a spy. His closest people condemn him, his mother abandoned her own son, and the people of Izmir on the street call him a traitor and literally spit in

his face. Solely before the tragic outcome, Jevdet confesses to his family that he is a scout. While carrying out a crucial mission to disrupt the Greek plan of attack, General Jevdet was discovered and executed. His wife shared his fate.

The fate of the film character Jevdet embodies the most profound drama of the cultural stereotype of loyalty and devotion to the Homeland. Outwardly, it is the mask of a traitor, but in reality, it is sacrifice, the highest degree of passionarity, sacrificing oneself for the future of the country and the people.

Fidelity and betrayal in history and cinema are connected by surprising, sometimes invisible threads. Loyalty to one member of the Ottoman dynasty can turn into betrayal towards another. The pole of betrayal appears here sometimes as an absolutisation of the idea of power. The perniciousness of betrayal and illegitimate aspiration to power is perhaps the essential theme of the cinema works devoted to the history of the Ottoman Empire. The stereotype of behaviour determined by the irrepressible striving for power, the very image of a person overwhelmed by power, was embodied in the person of Safiye Sultan, whose role in the series «The Empire of Kösem» brilliantly performed by the actress Hulya Avshar. This calamitous path leads inevitably to death.

The most important cultural stereotypes are focused on the images and actions of the main characters of the series «The Magnificent Century» (2012–2014). The Ottoman Empire was a state with an absolutely streamlined hierarchy and, therefore, the norms of behaviour of the dynasty members and the courtiers served as a model for the middle and, partly, the lower strata of society. Speaking about the ethical standards and, at times, cruel morals of the ruling elite, one should take into account that the Ottoman Sultanate is a military feudal state, the basis of which was laid by Turkic tribes that migrated to Anatolia in the 11th century, and «led by the military nomadic aristocracy» [2, p. 163]. Therefore, any attempt to seize power or refusal to obey was punished mercilessly. In a word, the series «The Magnificent Century» is about power.

However, Turkish filmmakers, especially screenwriter Meral Okay, extremely tactfully presented the theme of power. Firstly, through the entire film narrative, which is 138 episodes, the love story of Padishah Suleyman and Hürrem Sultan runs like a red thread. Secondly, all the events unfold against the background of everyday life and holidays of the palace harem. In

a conversation, one of our Turkish colleagues once complained that out of the 46 years of his reign, Sultan Suleyman (1520–1566) spent about 40 years on campaigns. Regardless, on the screen, everything looks as if all he did was unravel the endless intrigues of residents of the harem. Of course, this is not the case. However, the threads of the numerous conspiracies, in most cases, did lead to the harem. This environment was sometimes more dangerous than an external military threat.

The Sultan's favourites competed for his attention, which means power. If any of them became the mother of a possible heir, the Shahzade, the struggle turned into a real war. The empire had a mechanism to prevent competition between heirs. Upon the accession of one of the brothers to the throne, the others were executed. Thus, during the obtainment of Sultan Bayezid II, 19 of his half-brothers had been killed. His son, Sultan Ahmet, whose name is carried by a majestic mosque in the centre of Istanbul, coming to power, abolished the lethal rule but subsequently would pay for it a cruel price. Sultan Suleyman, suspecting treason, puts his two sons to death. The heads of viziers, military leaders, and courtiers flew off from their shoulders at the slightest hint of foul play. But at the same time, anyone who had faithfully served the Sultan and the state could occupy the highest position in society, regardless of nationality and social origin. One should not forget for a moment that the Sultan is the shadow of Allah on earth, the master of the world.

In both «The Magnificent Century» and «The Empire of Kösem», the Janissary Corps acts as a kind of «collective hero». At critical moments of the change of power, the life of the Sultan and the entire dynasty depended on their support. Concerning the stereotype of behaviour defined by loyalty and devotion, the Janissaries show a certain ambivalence and duality. If, during combat actions, they unquestioningly fulfil the will of the supreme power, then during palace coups, the corps members could take both the side of the Sultan and the side of the conspirators, who, as a rule, themselves belonged to the Ottoman dynasty. The scales oscillated depending on the understanding of the principle of justice, in the perception typical of the Janissaries as the collective protagonist of the historical plot. The active role of the Janissaries in the political life of the Ottoman Empire can be explained from the position of Lev Gumilev's theory of ethnogenesis and with the help of the concept of passionarity: «Passionarians can be raised. For example, the Turks raised Janissaries from the children of

captives. They carried out a strict selection...That is, in history, there were attempts to create passionarians artificially, and quite successful» [5]. Since passionarity is «the presence of vital forces, which is not afraid of death» [5], this inner energy motivated the Janissaries to defend the principle of justice by sacrificing themselves.

Almost each piece of Turkish cinema art necessarily reproduces the most important cultural stereotype – the attitude towards the elders. Many ancient teachings, which spoke of the coming Apocalypse, asserted that the first sign of the approaching Day of Judgement was disrespect for the older generation, misunderstanding of each other, and, virtually, war between them – parents and children. Today, we already see that if an aksakal (elder) was treated with special reverence, he was in charge, solved disputable issues, and people went to him for advice; and, most importantly, family ties were unbreakable also because the older and younger generations lived together in one house – the elder was at the head of the table. He can and wants to pass on his life experience. But today, an elderly stand in a queue at an ATM to receive a pension (I should note that it is well deserved, money earned by him). In the eyes of many young people, he is a person who receives handouts from the state, its freeloader, its dependent.

Respect falls on all sides – they do not ask older member of the family when they can disturb him or ask for advice; they get up from the table and sit down at will. In the vast majority of young people live separately, i.e. the very notion of the head of the family dissolves. Later, even more disastrous metamorphoses with family values occur – the young generation begins to treat the elders as dependents, people who give unnecessary, useless advice, waste their time, and so on down the list. In the eyes of young people, nothing depends on the older generation – it does not benefit society, does not occupy prestigious positions, and, most importantly, does not bring profit to the community. In the first and second parts of the series «The Magnificent Century», the archetype of the aksakal is raised to an immeasurable height. Moreover, this archetype also has a female face and is expressed in the title «Valide Sultan», similar to the European concept of «Queen Mother».

We move naturally to the cultural stereotypes that reflect the place and role of women in Ottoman and Turkish society. Women gained their rights from a historical perspective not because suffragettes, feminists and further down

the list fought for these rights. The main point is again a question of being – as soon as women started to receive wages on par with men (for the same labour contribution), they gained self-respect and rights. To be a financially independent person is equal to being free. If we go back to the generational issue – elders, when they stop earning, lose their power and authority. We do not see anything like this in the history of Turkic society or Turkish historical serials. In the Ottoman Empire, a woman has rights just because she is a woman. And, pardon the tautology, from the moment she becomes a woman in the whole sense of the word, becomes mother, the realisation of her rights begins. A concubine from the harem, regardless of nationality and social origin, having given birth to an heir, becomes not only a favourite but, in the limit, can become a legitimate member of the dynasty and receive the status of «Valide Sultan».

Conclusion. Turkish cinema has risen to the global level within a very short time. The locomotive of this process was the serials, first of all historical ones. Suffice it to say that the series «The Magnificent Century» was purchased for demonstration by almost 100 countries. It became possible because Tükiye has built an economy of cinema and created a business environment conducive to the development of cinematography. Cinema is not only creativity but also production. It is necessary not only to generate but also to realise film products. And this is business. Without this, the presence of a national film school in the modern world is impossible. We all remember the success of filmmakers from Georgia, Latvia, Hungary, Czechoslovakia, etc., in the 1970s and 1980s. What have we heard about Georgian or Czech cinema in the last 30 years? Obviously, the economies of countries with populations of 10 million (or less) simply do not «pull» the film industry.

However, no business strategies would help if Tükiye's historical serials did not have an appropriate artistic level. Cinema is a synthetic art. The success of a piece of cinema comes from dramaturgy, directing, camera work, acting, the art of set designers, make-up artists, etc. But even this is useless if there is no content, no meaning. Like any other art, cinema creates art images that reflect the principal values and cultural stereotypes. These are family values, attitude toward women and children, respect for elders, loyalty and devotion to the Homeland.

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**TÜRK KİNOSUNDA DAVRANIŞIN MƏDƏNİ STEREOTİPLƏRİ
(TARİXİ SERİALLAR NÜMUNƏSİNDƏ)**

Məqalədə Türkiyə kinematografçıları tərəfindən XXI əsrdə yaradılmış ən məşhur tarixi serialların pafosunu müəyyən edən davranış tərzinin bəzi mədəni stereotipləri nəzərdən keçirilir. “Sən mənim Vətənimсэн”, “Möhtəşəm yüz il” və “Kösem imperiyası” seriallarının baş qəhrəmanlarının davranış tərzinin stereotipləri təhlil edilir. Osmanlı imperiyası və 100 illiyi bu il qeyd olunan müasir Türkiyə Respublikasının mentalitetləri arasında müəyyən varisliyin mövcudluğu təsdiq edilir. Bu varislik ilk öncə sadıqlıq, vəfa kimi mədəni stereotipdə öz ifadəsini tapır. Bu etik norma adı hallanan serialların süjetlərinin qırmızı xəttini təşkil edir və burada əsas mövzu hakimiyyət uğrunda mübarizədən ibarətdir. Sadıq insanın əksi kimi satqın obrazı çıxış edir ki, onun davranış stereotipi onu qaçılmaz cəzaya və labüd ölümə gətirib çıxarır. Tarixi serialların dramaturgiyası sadıqlıq və satqınlıq qütbləri arasında yaranan gərginlik üzərində qurulur.

Açar sözlər: tarixi serial, mədəni stereotip, sadıqlıq, satqınlıq, hakimiyyət.

Рена Абдуллаева (Азербайджан)

**КУЛЬТУРНЫЕ СТЕРЕОТИПЫ ПОВЕДЕНИЯ В ТУРЕЦКОМ
КИНО (НА ПРИМЕРЕ ИСТОРИЧЕСКИХ СЕРИАЛОВ)**

В статье рассматриваются некоторые культурные стереотипы поведения, определяющие пафос самых известных исторических сериалов, созданных кинематографистами Турции в XXI веке. Анализируются стереотипы поведения главных героев сериалов «Ты –

моя Родина», «Великолепный век» и «Империя Кёсем». Утверждается, что существует определенная преемственность в менталитете общества Османской империи и современной Турецкой Республики, 100-летие которой отмечается в этом году. Эта преемственность выражается, прежде всего, в таком культурном стереотипе, как верность, преданность. Данная этическая норма образует красную нить сюжета названных сериалов, главной темой которых является борьба за власть. Антиподом верного человека выступает образ предателя, стереотип поведения которого приводит его к неизбежному наказанию и неминуемой смерти. Драматургия исторических сериалов строится на том напряжении, которое возникает между полюсами верности и предательства.

Ключевые слова: исторический сериал, культурный стереотип, верность, предательство, власть.

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THEATER RELATIONSHIPS BETWEEN AZERBAIJAN AND TURKEY

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Abstract. The article deals with the history of Turkish-Azerbaijani theater relationships, which began at the beginning of the 20th century. When the 100th anniversary of the establishment of the Republic of Turkey is celebrated in 2023, the historical and contemporary period of cultural relationships is brought to attention at the junction of two centuries. It is known that the comedies by M.F. Akhundzadeh, who is known as the first playwright of the whole East, had a significant influence on the creation of theater art in Turkey as well as in many countries. And Writer Namik Kemal created the European-style Turkish literature for the first time in Turkey and made this style popular. Turkish plays such as Namik Kemal's "Homeland or Silistra", "Akif Bey", "Poor Boy", "Gulnihal", Rza Zeki Latifbeyov's "In Old Turkey", "Mehkemeyi-Kubra" ("Great Court"), Vahid Lutfi's "Najibey", Mahammad Ehsan's "Jovdet Bey", Nazim Hikmet's "In Turkey", "Strange Man", "Skull", "Fame or the Forgotten Man", "The First Day of the Holiday" were successfully performed on our national stage. It is noted that the comedies by prominent dramatist Elchin: "My husband is mad", "Madhouse refugee", "My favorite crazy" and others had an influence on the contemporary stage of development of theater relationships between the two countries.

Key words: tour performances, theater relationships, dramaturgy, N.Kemal, Elchin.

Introduction. The history of theater relationships between Azerbaijan and Turkey began since the early 20th century. The comedies by M.F.Akhundzadeh, who is known as the first playwright of the whole East, had an influence on the creation of theater art in Turkey as well as in many countries. Writer Namik Kamal, who created the European-style Turkish literature in Turkey for the first time, made this style popular. Namik Kamal's life and struggle aim was to show national identity and values to his people, to give them a love of freedom, and especially to make them love their Motherland that they would consciously die for it, which was kneaded with the blood of their ancestors.

The interpretation of the main material. Namik Kamal found a new tool that will show the love of the Motherland, the love of the nation, national morality and heroism to the people more vividly – dramaturgy and theater. Namik Kamal shared his thoughts about this art in his articles and letters, especially in his article entitled “Theatre”, and tried to explain its importance. Namik Kamal proved with his thoughts “A nation's beautiful speaking power is in its literature, and the most vivid expression of literature is in the theater”; “Because the theater appeals to the eye and the ear during telling a story, it influences with two means at once”; “The theater is a means of entertainment. But it is the most useful of entertainments”; “Theatre is like love. It makes a person cry, but there is another pleasure in the violent effects it gives” [7, p. 7] that he was one of the lovers of Turkish drama and theater. The works of such a theater devotee was a great basis for the foundation of Azerbaijan and Turkey theater relationships.

The defense movement that started in Turkey in 1908 also influenced on the cultural field. It was at such a time that the brave actors of the Azerbaijani theater began to enrich their repertoire with interesting examples from the national dramaturgy as well as from the Turkish dramaturgy.

The performances based on Namik Kamal's works “Homeland or Silistra”, “Akif Bey”, “Poor boy”, “Gulnihal”, which were written with endless love and enthusiasm for the country and became a symbol of Namik Kamal's dramatist character, Rza Zaki Latifbeyov's “In old Turkey”, “Mehkemeyi-Kubra” (“Great Court”), Vahid Lutfi's “Najibey”, Tahsin Nahid's “Huznavar”, Mohammad Ehsan's “Jovdat Bey” showed the increasing professionalism and artistry of Azerbaijani theater workers clearly year by year.

The abovementioned Turkish dramas were one of the most played plays in the repertoire during the Azerbaijan Democratic Republic. Jafar Jabbarli, the prominent Azerbaijani playwright, also wrote the plays “Anvar Bey or the Conquest of Edirne” (directors S.Ruhulla, A.M.Sharifzadeh) and “Trablis War or the Star” (director A.Ivanov) about the events taking place in Turkey, the Turkey-Russia, Balkan and Tripoli wars. These plays were performed in Baku, Ganja, and also in the Istanbul “Darulbedaye” Theater [1, p. 298] during the tours of the Azerbaijani theater to Turkey. It is known that there was great interest in the operas and operettas by genius Uzeyir Bey in Turkey at the beginning of the 20th century. The Turkish press devoted many articles to the plays “Leyli and Majnun”, “Arshin mal alan” (“The Cloth peddler”), “Mashadi Ibad”.

It is appropriate to draw attention to a fact that is new for the history of Azerbaijani theater. After the fall of the Republic in 1920, Sattar Guldur (he starred in the first Turkish movie “Luxury life” directed by Muhsun Ertogrul), a young Azerbaijani actor, who immigrated with his family from Ganja to Kars, laid the foundation of the Azerbaijani theater in Kars, and worked for the development of culture with his theatrical activity in difficult conditions for a long time. Sattar Guldur is our great value who brought Azerbaijani culture and Azerbaijani theater to Kars. Sattar Guldur and his wife Gulperi were engaged in artistic activities in the Kars Turkish Center, Kars People’s House and Kars People’s Education Center during 1920-53. Sattar Guldur turned Kars into a city where pianos are played. He staged the works “O olmasin, bu olsun” (“If not that one, then this one”), “Arshin mal alan” (“The cloth peddler”) with his troupe of amateurs and described the culture of Azerbaijan. When Great Ataturk came to Kars, he watched these performances several times, which were directed and acted by Sattar Guldur [2]. Besides Azerbaijani works such as “Koroglu”, “Leyli and Majnun”, “Asli and Karam”, “O olmasin, bu olsun” (“If not that one, then this one”), “Young at fifty years old” and “Shahsanam”, he worked as a director and actor in Turkish plays such as “A turban is overturned”, “Pause”, “Come on Suna Himmet’s Son”, “Tolerance”, “Fireplace”, “Piece of stone”, “Lord of Istanbul” and “Before the ice thaws” in this art path, which started with “Arshin mal alan” (“The cloth peddler”) in 1924 [2].

Turkey has given many valuable people to the world at times. But the world recognized this country with two great personalities – Mustafa Kemal

Ataturk and Nazim Hikmet in the 20th century! Genius Nazim Hikmet did Ataturk's work of modernizing Turkey, opening it to the world, destroying the environment of ignorance and building a new modern world in its place through poetry and art.

Nazim Hikmat's plays began to make their way to Soviet theaters and at the same time to Azerbaijani theater starting from the 1950s. The famous Chilean poet and public figure Pablo Neruda said, "This is Nazim who turned the voice of the Turk into the voice of all humanity" [3].

Nazim Hikmet, who brought free verse to Turkish poetry, had a strong influence on modern Turkish literature. Nazim Hikmet's coming to dramaturgy was drawn by life itself. His works have been translated into the languages of many peoples of the world, and his plays have been staged in several countries. His plays "In Turkey" (National Drama Theater, directed by A. İsgandarov) and "Strange man" (National Drama Theater, directed by T. Kazimov; İrevan Theater, directed by S. Aliyev; Nakhchivan Theater, directed by Asgar Asgarov), "The skull" (Ganja Theater, directed by Karim Sultanov, Nakhchivan Theater, directed by Kamran Guliyev), "Fame or the forgotten man" (National Drama Theater, directed by Nasir Sadigzadeh; Hasanaga Salayev), "The first day of the holiday" (Sumgait Theater, directed by Rovshan Almuradov; Nakhchivan Theater, directed by Veli Babayev) were united by a humanist idea about the moral value of a human. Nazim Hikmet's conclusion as a dramatist was that a human should use his skills and abilities for the sake of the progress of mankind and for the benefit of society.

The stone placed in front of the stage in the play "Strange man" is a very interesting detail. Nazim saw this stone as an obstacle in the way of humanity. One of the characters jumps over the stone, one pulls it aside, one puts his foot on it and ties his shoelace, and finally one of the characters of the work wants to lift the stone and carry it away. This is an example of Nazim Hikmet's innovation. The attitude of all the characters to the stone – an obstacle on the path of humanity reveals their characters.

These plays, which have been performed in different theater stages of Azerbaijan in different years, confirmed that the national theater of Azerbaijan also presented Nazim Hikmat as its native child to audience like M.F.Akhundov, H.Javid, J.Jabbarli.

The somewhat interesting period of Azerbaijan and Turkey theater relationships began since the 1960s. Already in recent years, several new

works of Turkish dramaturgy – Rashad Nuri Guntakin’s “From lips to the heart”, Orkhan Kamal’s “Strange girl”, Aziz Nesin’s “Taurus monster”, “Come here”, “Lonely women”, Sadig Shendel’s “Bloody Nigar” and other plays on the stage of Azerbaijani theaters gave a push to the further strengthening of cultural relationships between the two countries. Another important branch of this push has gained a wider scale due to the mutual tours [6, p. 143] and artistic cooperation.

Vagif Ibrahimoglu, the Azerbaijani director, received an invitation from Turkey and staged U. Hajibeyli’s “Arshin mal alan” (“The Cloth peddler”) [6, p. 154] at the Ankara State Opera and Ballet Theater in 1985, and this performance was shown more than 150 times in that theater. About four years later, Vagif was invited by the Ministry of Culture of Turkey once again, he presented another work by Uzeyir Hajibeyli, the operetta “O olmasin, bu olsun” (“If not that one, then this one”) [6, p. 155], to Turkish art lovers at the Ankara State Opera and Ballet Theater.

Rashad Nuri Guntaki’s novel “From lips to the heart” was staged in Nakhchivan Theater (staged by Maila Muradkhanli) and Aghdam Theater (staged by Isa Akhundov) during these years, and a year later, Azerbaijan State Academic Drama Theater’s plays “Our strange fate” and “Lovers’ meeting in hell” (Ilyas Efendiyev) were shown in Turkish theaters at the invitation of the Turkish World Research Foundation.

Intensive development in the field of theater relationships has been observed since the early 90s. Turkey’s Istanbul Metropolitan Municipality City Theater came to Azerbaijan on tour for the first time in May 1991 and staged three performances (Akram Rashid Ray and Jamal Rashid Ray’s “Luxury life”, Billy Russell’s “One woman” and Raymond Fitzsimons’ “Actor Kin” plays) in Ganja, Sheki and Baku, and composer Suleyman Alasgarov’s operetta “Millionaire’s beggary son” was staged at the Ankara State Opera and Ballet Theater under the name “Rich dad’s poor son” in 1992.

More serious and systematic work began to be done in this field during the period after the restoration of Azerbaijan’s national independence. Theater relationships weakened a bit due to the political and social processes in Azerbaijan during the first years, but a revival began in this direction towards the end of the 90s, and it became important by the establishment of the International Organization of Turkic Culture “TURKSOY”, founded by the ministers of culture of the Turkic republics. The ideas put forward

a century ago by the prominent thinker Ahmet Bey Agaoglu, who saw the national and cultural renaissance in the Turkic unity, and M.A. Rasulzadeh, who approached Turkism from the principle of local and national autonomy, came true.

Azerbaijani and Turkish theater relationships have developed more closely than other Turkic-speaking theaters. So, the collectives of the Academic Drama Theater, Baku Municipal Theater, State Pantomime Theater, and Ganja State Puppet Theater performed a series of plays in Erzurum, Sivas, Kayseri, Izmir and Ankara in Turkey since the first years of the country's independence.

Prominent dramatist Elchin Efendiyev's work had a significant influence on the modern stage of development of theater relationships between the two countries.

Elchin's work "My favorite madman" was staged in the capital theater in Ankara, Turkey under the name "Madhouse refuge", which was directed by Fuad Raufoglu, Professor of Konya University, and Zamina Hajiyeva, in 1998. This was the first play from Azerbaijani drama that was staged in the Turkish State Theater. The actors and actresses of the Ankara State Theater coped skillfully with this complex play. Soon after, the comedy "My husband is crazy" was successfully staged in Erzurum, Kars, Erzinjan, Konya, Antalya, Alanya, Adana, Ankara's Sinasi and Kichik Theaters.

Famous stage masters such as Tunj Yildirim, Shenay Unsel, Abdullah Indir performed in the play, which was directed by the famous Turkish director Ensar Gilinç. Elchin's work "Hello, I am your uncle" gained fame with the high professionalism of famous Turkish actors on the stages of the abovementioned state theaters. Turkish press and CNN, CTV, TRT-1, NTV channels gave extensive reports about the performances. Elchin's play "Murderer" was presented under the name "Murder under the stars", which was directed by our compatriot director Malahat Abbasova, at the Istanbul Metropolitan Municipality City Theater in 2006, and at Turkey's famous Muhsun Ertogrul Stage in Istanbul in 2007.

Elchin shared his impressions about his performances as following: "I am glad that my comedies were understood by Turkish art lovers and were received with great sympathy. I am proud to work for the cultural relationships between the two countries" [4, p. 131].

Irevan State Azerbaijan Drama Theater, which is one of the ancient art centers of Azerbaijan, is in the focus with its wider activities in the

new era of cultural relationships between the two countries. A. Nesi's "Taurus Wolf", Turgut Ozakman's "Fireplace", Tunjer Juchenoglu's "Blind battle", Zihni Papagch's "Epic of the Genocide Monument", Nazim Hikmet's "Strange man" were played with great success during the years of independence.

Another interesting theater event in the theater relationships between Azerbaijan and Turkey was the staging of a special play – the historical-chronological drama "The First sound of the Republic" by Turkish authors Demet Chizmeli and Barish Pinar in the framework of the project "Chanakkale Victory" at the Irevan Theater in 2018, when the 95th anniversary of the establishment of the Republic of Turkey was celebrated. The characters of the great leader Mustafa Kamal Atatürk (actor N. Haziyev), the founder of the Republic, and Kazim Garabekir (actor A. Arshadli) were revived on the stage of the Irevan Theater in the performance for the first time.

Conclusion. The history notebook with the words "The first sound of the Republic" on the stool and the candles in front of the stage in the background of Mustafa Kemal's eternal posture in the final scene of the play are presented in a deeply philosophical concept.

This is how Irevan Theater celebrated the victory of Chanakkale with the play "The first sound of the Republic". The victory of Chanakkale is not only the history of the liberation victory of the Republic of Turkey, but also the history of solidarity and unity of the great Turkic unity and the call to unite under one flag. Indeed, the miracle of theater as a source containing national and spiritual values is able to carry out the work of assimilation and promotion of the common cultural heritage with great success. From this point of view, the role of theater art in the artistic-aesthetic realization of wide possibilities is irreplaceable for ensuring the cultural unity of Turkey and Azerbaijan in the modern era.

Key words: tour performances, theater relationships, dramaturgy, N.Kamal, Elchin.

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Nərminə Ağayeva (Azərbaycan)

AZƏRBAYCAN VƏ TÜRKİYƏ TEATR ƏLAQƏLƏRİ

Məqalədə XX əsrin əvvəllərindən başlanan Türkiyə-Azərbaycan teatr əlaqələrinin yaranma tarixi haqqında araşdırmalar təhlil edilir. 2023-cü il Türkiyə Cümhuriyyətinin yaranmasının 100-cü ildönümünün qeyd edildiyi zamanda mədəni əlaqələrin tarixi və çağdaş dönəmi iki əsrin qovuşduğu zamanda diqqətə çatdırılır. Məlumdur ki, Bütün Şərqi ilk dramaturqu kimi tanınan M.F. Axundzadənin komediyalarının bir çox ölkələrdə olduğu kimi, Türkiyədə də teatr sənətinin yaranmasına əhəmiyyətli təsiri olmuşdur. Türkiyədə isə ilk dəfə Avropasayağı türk ədəbiyyatını yaradan və bu üslubun sevilməsinə səbəb olan yazıçı Namiq Kamaldır. Namiq Kamalın “Vətən, yaxud Silistrə”, “Akif bəy”, “Zavallı cocuq”, “Gülnihal” əsərləri, Rza Zəki Lətifbəyovun “Köhnə Türkiyədə”, Məhkəməyi-Kübra”, Vahid Lütfinin “Nacibəy”, Məhəmməd Ehsanın “Cövdət bəy”, Nazim Hikmətin “Türkiyədə”, “Qərribə adam”, “Kəllə”, “Şöhrət və ya unudulan adam”, “Bayramın birinci günü” kimi türk pyesləri milli səhnəmizdə uğurla oynanıb. Qeyd olunur ki, iki ölkə arasında teatr əlaqələrinin müasir inkişaf mərhələsinə görkəmli dramaturq Elçinin komediyaları: “Mənim ərim dəlidir”, “Dəlixana qaçqını”, “Mənim sevimli dəlim” və digərləri əhəmiyyətli təsir göstərmişdir.

Açar sözlər: qastrol tamaşaları, teatr əlaqələri, dramaturgiya, N.Kamal, Elçin.

Нармина Агаева (Азербайджан)

AZƏRBAYDŽANSKO-TURECKIE TEATRALNIE SVYAZI

В статье анализируется история турецко-азербайджанских театральных связей, берущих свое начало с первых лет XX века, а так-

же акцентируется внимание на исторический и современный период турецко-азербайджанских культурных связей на стыке двух веков в год, когда отмечается 100-летие со дня образования Турецкой Республики. Известно, что комедии М.Ф. Ахундзаде, которого называют первым драматургом Востока, оказали значительное влияние на становление театрального искусства во многих странах, в том числе в Турции, где писатель Намик Кемаль, являющийся основоположником турецкой литературы европейского стиля, сделал этот стиль популярным. На сцене национальных театров страны успешно были осуществлены постановки произведений Намика Кемаля «Отечество или Силистрия», «Акиф-бей», «Бедный мальчик», «Гульнихал», а также пьесы «В старой Турции» Рза Заки Латифбекова, «Мехкетеи-Кубра », «Наджибей» Вахида Лютфи, «Джовдет-бей» Мухаммеда Эхсана, пьесы Назим Хикмета «В Турции», «Станный человек», «Череп», «Слава или забытый человек», «Первый день праздника». Отмечается, что комедии выдающегося драматурга Эльчина «Мой муж чокнутый», «Беженец из сумасшедшего дома», «Мой любимый сумасшедший» и другие оказали значительное влияние на современный этап развития театральных отношений между двумя странами.

Ключевые слова: гастрольные спектакли, театральные связи, драматургия, Н.Кемаль, Эльчин.

UOT 7.04

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THEME OF TURKEY IN AZERBAIJAN FINE ARTS

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Abstract. The article deals with Turkey in the fine arts of Azerbaijan. The author points out that this theme is quite widespread in both classical and modern painting. This theme is more pronounced in landscape, portrait and thematic genres. The theme of Turkey stands out for its popularity in modern Azerbaijani fine art. Many Azerbaijani artists representing different generations addressed this topic. Some artists have created a series of works on Turkey. The theme of Turkey is more widely represented in the works of Ogtay Sadigzadeh, Jamil Mufidzadeh, Sakit Mammadov, Gunay Mehdizadeh and others. This theme is reflected not only in academic painting, but also in book graphics and decorative-applied art.

Key words: Azerbaijani fine arts, Turkish theme, landscape, portrait, book graphics.

Introduction. The theme of Turkey is not a foreign theme for Azerbaijani artists. The Azerbaijani artist embodies Istanbul with the same love as he reflects Baku lovingly on canvas. He works the mountainous-forested, hilly-plain relief of Anatolia enthusiastically, like the scenic corners of Azerbaijan, revives the portraits of the immortal Ataturk and the ever-living Great Leader Heydar Aliyev, other mythical and historical figures related to common roots with the same respect and the language of great art. The theme of Turkey is close to the Azerbaijani artist, it is native.

The theme of Turkey in Azerbaijani art has existed since the Middle Ages. The styles, art features, themes and plots that existed in miniatures, mural paintings, carvings on calcium gypsum, and wall paintings at that time formed

the main line of art relationships and embodied the Anatolian culture, which is close in spirit, in the folk creativity of Azerbaijan.

The interpretation of the main material. The 20th century is the period when the theme of Turkey was widespread in Azerbaijani fine art. Artists like Alibey Huseynzadeh and Ibrahim Safi lived in Turkey and created various paintings at the beginning of the century. The series of Istanbul landscapes by Ibrahim Safi in the 50s and 60s of the last century reflect this ancient city in a lyrical-romantic style (Fig. 1). Interest in the Turkish theme increased in fine art since the 50s. Despite the pressure of the Soviet ideology, various pretext and prohibitions, our artists paid attention to this theme in their works whenever possible.

A new stage of the embodiment of the theme of Turkey in Azerbaijani fine art is associated with the period of independence. The theme of Turkey was widely represented in the national fine art at that time, and most artists addressed this theme.

The theme of Turkey in national fine art is manifested in various genres and plots. Traditionally, it includes landscape and portrait genres, themes depicting the life and activities of intellectuals, artisans and peasants. Besides realistic paintings, the theme of Turkey is also embodied in abstract forms in accordance with the modern worldview.

Azerbaijani artists and sculptors such as Mikayil Abdullayev, Buyukaga Mirzazadeh, Ogtay Sadigzadeh, Arif Aziz, Ali Verdiyev, Sakit Mammadov, Ismayil Mammadov, Muhammad Aliyev, as well as Omar Eldarov, Tokay Mammadov, Mirali Mirgasimov and others addressed this theme.

Istanbul landscapes are one of the main directions of the theme of Turkey. We mentioned Ibrahim Safi's landscapes of Istanbul above. The landscapes of Istanbul are widely represented in the works by Jamil Mufidzadeh, Ali Verdiyev, Sakit Mammadov, Gunay Mehdiyeva and others in modern times.

People's artist Jamil Mufidzadeh is the author of several works on the theme of Turkey. His theme of Turkey is mainly represented by landscape and portrait genres. The artist's painting "Istanbul. Sunset" (1997) is kept in a private collection in Turkey. The historical part of Istanbul, which is located on the sea coast, is reflected in the cityscape painted with oil paint in golden-yellow tones. Houses, ancient defensive walls, towers were painted against the background of the setting sun in yellow in the background. A large suspension bridge over the Bosphorus can be seen on the right side of

the composition. The contrast of oldness and newness in the work evokes interesting associations in audience [1, p. 204].

Relationships between Azerbaijan and brotherly Turkey expanded considerably during the years of independence. A certain part of the life and works of many Azerbaijani artists – Arif Aziz, Muhammad Aliyev, İsmayıl Məmmədov and others was associated with Turkey. Azerbaijani artists felt themselves at home here and taught at prestigious universities in Turkey. This process is still ongoing. Ali Verdiyev, Honored artist, was one of the Azerbaijani brush masters working in Turkey once. The artist created several landscape and domestic paintings on the theme of Turkey. “Phaeton stop”, “İstanbul” and others can be mentioned among them. Ali Verdiyev’s thematic portrait on the Turkish theme has a special place. The first place in this list belongs undoubtedly to the art image of Mustafa Kamal Atatürk, the great son of the Turkish people (Fig. 2). “The image of Atatürk created by Ali Verdiyev (the artist painted various paintings on this theme) was highly appreciated at the state level in the brotherly country. In our opinion, the successful fate of the portrait of Atatürk by A. Verdiyev is not limited only to the rich academic criteria, right compositional solution, and sensitive sense of color demonstrated by the artist. The basis of this successful artistic destiny is also the rendering of the image of Atatürk in a realistic, vital and popular manner. A. Verdiyev popularized the image of Atatürk by portraying him sometimes surrounded by ordinary people – Turkish peasants, sometimes children and women, sometimes soldiers, and achieved a convincing artistic embodiment of his connection to the people” [5, p. 90].

The theme of Turkey is widely represented in the works by the talented brush master Sakit Məmmədov. Landscape and thematic genres are organically associated in the artist’s expressive and moody paintings. His painting “Long Live İstanbul!” is interesting from this point of view. This painting, which was created with free strokes, depicts a joyful group on a trip into the Bosphorus on a small excursion boat. People have fun, party and listen to music carelessly. The ship is surrounded by the dark blue waters of the Bosphorus. The expressiveness in the painting is associated with the color created by the cold, dark blue waters. At the same time, the painting is characterized by an optimistic mood. The views of İstanbul – houses, minarets, bridges attract attention on the low horizon line in the background (Fig. 3).

S.Mammadov is also a psychological portrait master. The inner world of the image is very smoothly and clearly reflected through subtle color strokes in the artist's portraits full of psychologisms. From this point of view, portraits of women and girls have deep shades of meaning. Since female nature is more inclined to psychologism, the expressive mood in those portraits, the mental excitement experienced by the inner world is obvious. Sometimes, besides expression, lyrical romantic feelings are also included in these portraits. The portrait "Istanbul girl" created by the artist is one of them. A dreamy girl in a red skirt is painted in a unique romantic aura. The rhythmic alternation of colorful and cold color strokes strengthens the expressive mood visually. We can observe similar features in other paintings of the same type by S. Mammadov, for example, in the portrait "Italian girl".

Sakit Mammadov created perfect portraits of well-known political, cultural and public figures of the world. For example, portraits of Pope John Paul II, popular Italian actress Monica Bellucci, etc. At the same time, we cannot forget the portrait of Ajda Pekkan, the famous Turkish singer and actress. The artist created the painting of the world-famous singer in a lyrical-romantic style, managed to individualize the image, add expressive touches to the external similarity, skillfully using large and medium-sized strokes.

The theme of Turkey is widely represented not only in academic painting, but also in book graphics, theater painting and other fields in Azerbaijani fine art. Our artists addressed this theme not only during the years of independence, but also long before that. Of course, this was related to drawing illustrations for the books of Turkish writers and poets published in Azerbaijan, and staging the works of Turkish dramatists.

The works by Nazim Hikmet, Rashad Nuri Guntekin, Orkhan Kamal, Suad Darvish and other 20th century Turkish classics were regularly published in Azerbaijan since the 40s and 50s of the last century. Well-known Azerbaijani graphic artists designed these books artistically, created interesting and meaningful illustrations for them. At the same time, it is impossible not to mention the People's Artist Ogtay Sadigzadeh. The artist, who worked for a long time as a designer at the Azerbaijan State Publishing House, drew illustrations for dozens of books. The famous novelist Rashad Nuri Guntakin's novel "Firecrest", which was very popular in the 60s-70s, can be specially mentioned among them. Rich, emotional illustrations,

authored by O.Sadigzadeh, played no small part in the popularity of the novel in Azerbaijan. The artist approached the book creatively, drew the illustrations of the main characters of the novel – Farida, Kamran Bey, etc. These characters reflect the hero's character, appearance and inner world with high professionalism and accuracy. "Farida in the village", "Doctor Kheyrolla bey" and other illustrations drawn in the book are notable for the high professionalism of the drawing and the smoothness of the graphic lines [2, p. 21].

The staging of Turkish dramatists' works on the stage of the Azerbaijani theater has rich traditions. The basis of this tradition goes back to the 40s and 50s of the last century, and it became richer during the period of independence.

It is known that besides the director's interpretation, actor's performance, music composition, the artist's work is also very important in the success of the play. The artist's work is immediately noticeable as it has a visual character on the stage and has a significant influence on the appreciation of the structure by audience.

Nazim Hikmet's drama "In Turkey" was one of the first plays related to the theme of Turkey on the stage of the Azerbaijani theater. That play was staged in 1953 at the Azerbaijan State Drama Theater by Tofiq Kazimov, a young director at that time, and gained wide popularity. At that time, the meeting of the Azerbaijani audience with the life and household of Turkey in a full, lively and colorful manner on the stage caused a great echo in the republic.

Three theater artists – Nusrat Fatullayev, Kazim Kazimzadeh and Badura Afganli were involved in the decor of the play "In Turkey". Nusrat Fatullayev was the general decorator of the scene and artist. Two other artists made sketches of the costumes of the characters [4, p. 54]. Today, these sketches, which are included in the golden fund of Azerbaijani theater culture, are carefully preserved as examples of classical theater painting.

As mentioned above, the image of Ataturk occupies a special place among the works created by Azerbaijani artists and sculptors on the theme of Turkey. Many Azerbaijani artists, including young people address this theme gladly.

One such artist is Gunay Mehdizadeh. It is a good that the "Portrait of Ataturk" by her decorates the "Ataturk House" in Ankara (Fig. 4). "The size of the portrait, which was painted with oil paint on canvas in 2014,

is 80x60 cm. The composition consists of images of Atatürk and various buildings related to his name. The colorful portrait looks attractive and impressive against the background of architectural monuments, which were drawn with black and white lines. The junction of the traditions of realism with broad artistic generalizations in the work is very effective and emotional...” [6].

The image of Atatürk is also widespread in carpet art. Carpets created by Kamil Aliyev, People’s Artist, are especially important among them [3, p. 27]. The famous carpet artist created two carpets of Atatürk’s image. “If the portrait of Atatürk is depicted above his chest on the first carpet, the image is depicted from the upper part of the legs on the second one. However, the pose of the portrait and the direction of the face are the same as in the previous carpet. However, these two portraits cannot be equated. Atatürk is depicted in a green military uniform, without a hat on the first carpet. But, he is depicted in a white holiday military uniform, a white cap on his head and his hands behind his back on the second carpet. A sword decorated with lace is visible on his side, which was used by high-ranking officers in their festive military uniforms” [5, p. 95].

Conclusion. The theme of Turkey has always been popular and remains popular today in Azerbaijani fine art. Works on this theme have been created and are still being created today in all types of fine and decorative-applied arts. This theme is becoming more and more popular every year. This popularity grew much more in the years of independence. Azerbaijani artists, especially young people apply to the theme of Turkey with great enthusiasm. The saying “One nation, two states” is the powerful idea-artistic basis of these close relationships.

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Xəzər Zeynalov (Azərbaycan)

AZƏRBAYCAN TƏSVİRİ SƏNƏTİNDƏ TÜRKİYƏ MÖVZUSU

Məqalədə Azərbaycan təsviri sənətində Türkiyə mövzusunun danışıqları. Müəllif göstərir ki, bu mövzu həm klassik, həm də müasir rəssamlıqda kifayət qədər geniş yayılmışdır. Həmin mövzu mənzərə, portret və tematik janrlarda özünü daha çox büruzə verir. Türkiyə mövzusu müasir Azərbaycan təsviri sənətində populyarlığı ilə seçilir. Bu mövzuya müxtəlif nəsilləri təmsil edən bir çox Azərbaycan rəssamı müraciət etmişdir. Bəzi rəssamlar Türkiyə mövzusunda silsilə əsərlər işləmişlər. Oqtay Sadıqzadə, Cəmil Müfidzadə, Sakit Məmmədov, Günay Mehdizadə və başqalarının yaradıcılığında Türkiyə mövzusu daha geniş təmsil olunmuşdur. Bu mövzu akademik rəngkarlıqla yanaşı kitab qrafikasında, dekorativ-tətbiqi sənətdə də öz əksini tapır.

Açar sözlər: Azərbaycan təsviri sənəti, Türkiyə mövzusu, mənzərə, portret, kitab qrafikası.

Хазар Зейналов (Азербайджан)

ТЕМА ТУРЦИИ В ИЗОБРАЗИТЕЛЬНОМ ИСКУССТВЕ АЗЕРБАЙДЖАНА

В статье рассматривается тема Турции в изобразительном искусстве Азербайджана. Автор отмечает, что данная тема достаточно широко распространена как в классической, так и в современной живописи. Эта тема более ярко выражена в пейзажном, портретном и тематическом жанрах. Тема Турции выделяется своей популярностью в современном азербайджанском изобразительном искусстве. Многие азербайджанские художники, представляющие разные поколения, обращались к этой теме. Некоторые художники создали серию работ о Турции. Тема Турции широко представлена в произведениях Октая Садыгаде, Джамиля Муфидзаде, Сакита Мамедова, Гюнай Мехдизаде и многих других. Эта тема отражена не только в академической живописи, но и в книжной графике и декоративно-прикладном искусстве.

Ключевые слова: азербайджанское изобразительное искусство, турецкая тема, пейзаж, портрет, книжная графика.

FIGURES



Fig. 1. Ibrahim Safi.
“Istanbul Evening”.
Canvas, oil paint. The 50s.

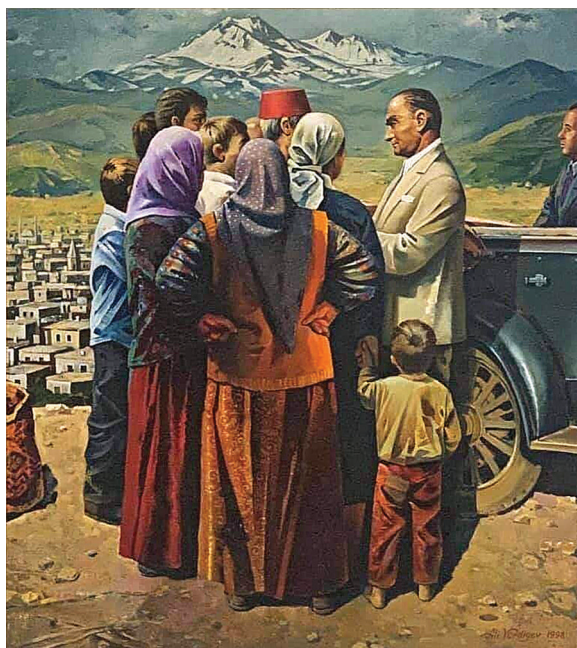


Fig. 2. Ali Verdiyev.
“When Ataturk was talking to the people”.
Canvas, oil paint. The 90s.



Fig. 3. Sakit Mammadov.
“Long live Istanbul!”.
Canvas, oil paint. The 90s.



Fig. 4. Gunay Mehdizadeh.
“Portrait of Ataturk”.
Canvas, oil paint. 2014.

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ИСКУССТВО ПЕЧАТНОЙ КНИГИ ТЮРКСКИХ НАРОДОВ ПОВОЛЖЬЯ И УРАЛА

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Аннотация. Статья посвящена искусству тюркоязычной печатной продукции Поволжья, его региональным особенностям в поликультурном пространстве. Отмечены технические аспекты в создании визуальных образов и стилистические знаки на стыке столетий. Рассматриваются типографские модули из постоянных и стандартных элементов, а также возможность компоновать из них бордюры, заставки, рамки и фоны. Особое внимание уделяется унвану – наиболее характерному элементу тюркоязычной книги. Подчеркивается, что эволюция именно этого элемента пронизывает всю структуру художественного облика книги – от рукописной до печатной.

Ключевые слова: тюркские народы, печатное искусство, типографика, набор, визуальный образ.

Введение. Печатное графическое искусство в поликультурном пространстве России всегда отражали религиозные и эстетические представления времени и играли особую роль в деле просвещения и воспитания народов. В нашем случае мы с вами рассмотрим графическое искусство, а именно дизайн тюркоязычной печатной продукции Поволжья. При изучении в данном аспекте тюркоязычной печатной продукции арабским шрифтом в нашем регионе, опираясь на данные архивных материалов, можем отметить, что к концу XIX в. сложилась почти столетняя традиция типографской культуры.

В 1922 году при Российской академии художественных наук была создана секция полиграфических искусств – РАХН, задачей которой было изучение книги «как продукта особого вида производства (полиграфического)», «искусство печати ... где искусство сведено к моменту самого процесса печати»; прикладной полиграфии, то есть всевозможных марок этикеток, афиш, рекламы и т.д., наборного искусства как области акцидентной печати [1, с. 25].

Изложение основного материала. Типографика (от греч. *typos* – отпечаток и *grafo* – пишу) – раздел художественной полиграфии: конструирование и украшение печатных изданий собственно типографскими (полиграфическими) средствами (набор, верстка, печать) [2, с.735]. Согласно последнему выпуску Британской энциклопедии, сущностное определение типографики таково: «типографика занимается определением того, как выглядит печатная страница». Иные словари, вроде Collins English Dictionary, с 2004 года определяют типографику как «искусство, ремесло компоновки печатных знаков и печати».

В книгах раннего издания набор осуществлялся совершенно однородно, в ровных прямоугольниках – «блочный набор», где все строки текста должны быть одной длины. В основе блочного набора лежит прямоугольник, базовая форма типографической композиции; отсутствовали различного рода выделения, пространственные расчленения, позже стали оживлять страницы элементами самого набора, что являлось зачатками акцидентной типографики. Именно на рубеже XIX–XX вв. блочный набор оказался на гребне моды, заняв видное место в акциденции. «Акциденцией называли мелкие, некнижные формы печати (от билета до афиши). Русские печатники позаимствовали термин у немцев». И здесь же говорится: «...акциденция требует от типографа особой художественной чуткости, изобразительности и высочайшего технического мастерства». Фридрих Бауэр отмечал: «Акцидентный наборщик отличается от своих коллег главным образом тем, что должен больше остальных заботиться о художественной стороне своей профессии» [3, с. 15].

Наборный материал представляет собой модули из постоянных и стандартных элементов. Природа этих элементов – знаков вариативна, наборщик работает только в рамках определенных общественных норм и стилистики времени. Из одного маленького элемента можно

составить (компоновать) несколько различных мотивов и имеется возможность составления из них же мотивов бордюров, заставок, рамок и фонов (см. рисунок). Здесь ярко прослеживаются моменты универсальности и функциональности. По характеру рисунка множества элементов прослеживается, что изготавливались они с таким расчетом, дабы обслужить оформлением возможно большее количество печатной продукции различного содержания и назначения издания.

В типографском оформлении печатных изданий применялись простые и орнаментальные линейки. Типографские линейки применялись для выделения текста путем обрамления или разграничения, а также составления таблиц. Толщина линеек: 1,2,3, 4, 6, 6, 10, 12, и 16 пт. С 1 по 4—для графических рисунков, 8, 10, 12 пт давали плотную черную линию. Кроме этого применялись в декоративных целях угловые линейки различных форм [4, с.10-11].

Среди великого множества традиционного прямоугольного набора встречаются и типограммы, термин менее известный чем «каллиграмма». «Типограмма» это «форма набора или верстки, которая самоиллюстрирует заключенный в ней текст». Так, в книге под названием: «Ничекумартакуртунасабурчетергэ» (1897) текст набран фигуративным силуэтом группы строк в виде куколки пчелы. «Многие произведения прекрасны потому, что они без художественных амбиций, скромно решают практические задачи. Они отвечают пожеланию Стенли Морисона о том, чтобы произведение печати, являясь средством общения, было тонко продумано и в высшей степени целесообразно». Наиболее характерным элементом тюркоязычной книги является унван.

Именно эволюция данного элемента пронизывает всю структуру художественного облика книги – от рукописной до печатной. Данная орнаментальная заставка композиционно располагалась в начале текста. Это традиционный элемент, присутствовавший в рукописях, пришедших с Востока. Аналогичный элемент на первой странице с текстом присутствовал и в иранской литографированной книге [5, с. 145]. Известно также о традиции использования унвана в рукописях Средней Азии [6], в печатных книгах арабским шрифтом в Дагестане [7]. В Узбекистане на ранней стадии становления полиграфии в литографированных книгах хивинских печатников также имелись сходные элементы, которые «...по композиции очень близки к традициям рукопис-

ной книги. Чаще всего заставка представляла собой прямоугольник, верхняя часть которого замыкалась не всегда. В этот прямоугольник вписывались узоры, состоявшие из концентрических кругов или полуокружностей. Свободные места между ними заполнялись растительным орнаментом» [8, с. 323-324].

В основе композиции унвана находится симметрия, характерная для архитектурных элементов Востока. Изображение в виде купола в заставке также символизирует небесный свод и безграничный мир Духа.

Прослеживая эволюцию унвана от рукописной до печатной книги, можно заметить трансформацию восточной миниатюры в рукописи в более строгую по архитектонике форму, построенную из наборных элементов и по образу орнаментального характера. В начале XX века в нем появляется новая советская эмблематика, создающая, в зависимости от смены стилей и веяния времени, совершенно новую образную трактовку в рисунке заставки. Унван представляет собой декоративную рамку с орнаментом, часто обрамленную сверху фестончатой аркой в виде купола, завершающейся декоративным элементом – мадохилем. Симметрично изображались боковые, но срезанные по вертикали арки. В унван вписывалась традиционная мусульманская формула «Бисмиллах ар-Рахман, ар-Рахим» [9, с. 11]. В данном случае унван, как изолированное целое с сакральной точки зрения, в начале произведения нес функцию, аналогичную традиционной формуле обращения к небесному владыке. Это давало право и благословение Всевышнего на дальнейшее изображение, как в словесной, так и в изобразительной формах. Выражением «Бисмиллах...» раскрывается и начальная сура Корана «Ал - Фатиха», «открывающая книгу», которая концентрирует в себе весь Коран. Бисмилла – поминание Аллаха перед началом любого дела: «во имя Аллаха милостивого милосердного». Согласно арабским источникам, изначально любой текст начинался с бисмиллы, первое применение которой мусульманская традиция приписывает пророку Сулейману, пославшему царице Сабы письмо, начинавшееся словами: «Во имя Аллаха милостивого милосердного» (Коран, 27:30). С течением времени данная форма «бисмилла» стала обязательной заставкой любого текста. Тексты священного Корана и другой духовной литературы традиционно открываются словами «бисмиллы».

В печатной книге изображение унвана выстраивалось из отдельных наборных элементов типографского орнамента: звездочек, линеек и бордюров. Для воспроизведения заставок использовался акцидентный способ печати, исполнявшийся наборщиками [9, с. 18], в некоторых случаях – литографская техника. Часто рисунок отдельного типографского орнамента мог быть не восточного характера, напоминая декоративную лепнину ампирических фасадов или узоры и цепи чугунных решеток. Также применялся орнамент, обозначаемый в книгах типографских образцов «систематическим или калейдоскопным». Такой набор заполнял плоскость листа мелкой «фактурой» – кружевом «из звездочек, колечек, штриховок и пунктиров» [10, с. 88].

Заключение. Полиграфия, графический дизайн – самые передовые области дизайна 1920-х годов XX века, их актуальность была связана с потребностями культурной революции и ликвидацией безграмотности [Лаврентьев 2007]. Книжная графика 1920-30-х годов отразила те художественные искания, которыми отмечены все виды изобразительного искусства этой поры – живопись, уникальная и печатная графика, декоративно-прикладное искусство.

Тюркоязычная книжная культура арабским шрифтом вместе с восточным колоритом имела и европеизированный облик. Со времен петровской реформы русская книжная культура, развивавшаяся в русле общеевропейской культуры, оказала воздействие на тюркоязычную книгу. Художественный язык европейской книги отвечал ее потребностям, тюркоязычная арабографичная книга, тем не менее, не являлась просто копией первых. Культурные и духовные особенности развития региона Поволжья наложили свой отпечаток на становление традиции культуры печатной книги.

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**VOLQABOYU VƏ URALIN TÜRK XALQLARININ
ÇAP KİTABI SƏNƏTİ**

Məqalə Volqaboyunun türkdilli çap məhsulları sənətinə, onun çoxmədəniyyətli məkanda regional xüsusiyyətlərinə həsr edilmişdir. Vizual obrazların yaradılmasında texniki aspektlər və iki əsrin qovuşuğunda üslubi nişanlar qeyd olunmuşdur. Daimi və standart elementlərdən ibarət tipoqrafiya modulları, eləcə də onlardan bordür, başlıq, çərçivə və fon yaratmaq imkanı nəzərdən keçirilmişdir. Ünvan – türkdilli kitabın ən xarakterik elementinə xüsusi diqqət yetirilir. Qeyd olunur ki, məhz bu elementin təkamülü əlyazmadan tutmuş çap formasınadək kitabın bədii simasının bütün strukturuna nüfuz edir.

Açar sözlər: türk xalqları, çap sənəti, tipoqrafika, yığım, vizual obraz.

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**ART OF PRINTED BOOK OF THE TURKIC PEOPLES OF
THE VOLGA REGION AND THE URALS**

The article is devoted to the art of Turkic-language printed products of the Volga region, its regional characteristics in a multicultural space. Technical aspects in the creation of visual images and stylistic signs at the turn of the century are mentioned in the article. Typographic modules of permanent and standard elements, as well as the ability to compose borders, headpieces, frames and backgrounds from them are considered. Special attention is paid to unvan – the most characteristic element of the Turkic book. It is emphasized that the evolution of this particular element permeates the entire structure of the artistic appearance of the book – from handwritten type to printed one.

Key words: Turkic peoples, printed art, typography, typesetting, visual image.

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THE COMMON LANGUAGE OF THE TURKIC WORLD: CARPET PATTERNS

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Abstract. In the article, the art of carpet weaving, which is a part of the culture of the Navaho people, who are considered to be American natives, and the Turkic people, was investigated, similar features were discovered, and notes were made about the meanings of the symbols. The common motifs most often seen in Native American and Turkic carpets show that the Turkic woman attaches importance to signs that express her attachment to her home, loyalty, and protection of her homeland. At the same time, it was noted that he pays attention to motives that indicate that he is an important presence in the family. Research like this instills in future generations the importance of preserving past traditions.

Key words: Turkic people, Navaho, carpet, ornament, symbol.

Introduction. Turks and Indians are societies that have adopted the culture of nomadic life and have made the art of carpet weaving an important part of their lives for many years. As explained in many studies; The Indians (American Indians), who are thought to have crossed the Bering Strait and came to the continent, are communities that have cultural and sociological ties with the Turks and are thought to have kinship ties. In recent years, there have been many studies and scientific findings that reinforce this connection. Valuable ideas about the impact of Azerbaijani carpets on American culture have even been reflected in the writings of Azerbaijani scientists [1; 2]. In this study, similarities and differences are noted within the art of carpet weaving, which has an

important place in both cultures, especially between the Navaho people and the Turks.

The interpretation of the main material. Although they are very far apart, there are similarities between the weaving of the Navaho Indian tribes and the Turkic weaving in terms of the motifs and patterns they use. Because Navaho weavers are inspired by Eastern culture, their patterns are similar to Turkic patterns. But interestingly, the symbolic meanings of these motifs are different for the Navaho people. For information, the Navaho (or Dine) is a Navaho-speaking Native American people living in the states of Arizona, New Mexico, and Utah in the United States of America.

According to Navaho legend, Spider Woman taught the members of her tribe to weave on a loom made of sunlight and lightning. Indians believe that this divine person still lives in a sacred nest in Canyon de Chelly, Arizona,



Fig. 1. Two Grey Hills

and guides the hands of the weavers. When a girl child is born, the elders rub the child's arms and hands with cobwebs so that her fingers do not get tired when weaving carpets, and the talent of the Spider Woman is passed on to her.

Geometric and graphic (linear) features are common elements found in Navaho rugs. The main feature of these carpets is the large central pattern called the lake (navel) and the edges surrounding it. The main pattern of these carpets is made up of geometric shapes like polygons and hexagons (Fig. 1).

Motifs, such as a large pattern or medal in the

middle, often contain other geometric features. Stars, crosses, and swastikas, commonly used in Turkic rugs, are also found in Navaho rugs and sand paintings.

The star motif on the rugs I gave as an example represents fertility in Turkic rugs. A woman who weaves a star motif, I am fertile, I have children. He says that I am strong and proud.

The patterns used in Turkic rugs do not carry the same symbolic meanings as those used in Navaho rugs. The bird motif seen in Turkic carpets has different meanings. Birds of prey such as eagles and falcons, found on the Seljuk and Ottoman flags, symbolize power. The bird motif also appears on the Navaho tree of life. The bird motif found in the more complex Turkic tree of life has many different meanings, such as good, happiness, joy and love, spirit of the dead, women, longing, waiting for news, strength. We must not forget that; Birds also symbolize the divine messenger and long life. The phoenix fighting the dragon is the harbinger of spring. The tree of life symbolizes the quest for immortality and hope for life after death (Fig.2).

The tree of life motif, widely used in Turkic carpets, is a symbol of eternity. This motif is a symbol of the search for immortality and the hope of life after death. The tree is one of the sacred plants among the Turks. The tree of life is depicted as being guarded by animals such as lions and eagles, which are believed to have power.

According to belief, the tree of life represents the vertical symbolism of life, which is constantly evolving and ascending to heaven. In a broad sense, it symbolizes



Fig. 2. Navaho - tree of life

the ever-evolving and changing universe. The three elements of the universe; It connects the underground with its roots going deep into the earth, the sky with its lower branches and trunk, and the sky with its upper branches rising to the light. It provides a connection between the earth and the sky.

The “hand on waist” and “ram’s horn” motifs, often used in Native American and Turkish rugs, indicate male and female. The blessing pattern consists of two “hands on waist” motifs showing a woman and two “ram’s horns” motifs showing a man. The eye motif in the middle of the composition was used to protect the family from the evil eye. The hand motif on the waist is a symbol of femininity. It symbolizes not only motherhood and fertility, but also good luck, abundance, destiny, happiness and joy. For this reason, it is the most used and important motive [5].

Hooks and various forms of crosses are often used in Turkic carpets to ward off the evil eye. The stylized eye motif has a similar function, as it is thought to be the best protection against the evil eye of a person.

The best protection against the evil eye is a stylized eye motif. Because it is believed that the human eye has such a protective feature. The simplest form of the eye motif is a triangle. The hand, finger and comb motifs consisting of five dots and five lines are based on the belief that the number five, i.e. the fingers on the hand, protect against the evil eye in Turks. The hand motif, which combines the concepts of fertility and success, is also a sacred motif. Because it symbolizes the hand of the Prophet’s sister. The eye symbol, sometimes seen on the hand, is proof of the hand’s protective function against evil.

The hand motif is also used to protect against witchcraft, and the purpose of the nail is to protect birth and marriage. The comb motif also symbolizes marriage and happiness in Turks.

The combination of white and black motif comes from the In-Yan Far East and indicates that the weaver is married. This motif, which is also found in Navaho weaving, symbolizes love and unity and harmony between men and women. Contrasting colored dots in the motif prove that nothing in nature is completely pure.

The so-called ram’s horn motif expresses heroism, strength and courage in Turkic carpets. This shows that the weaver is happy and is an expression of gratitude to God for his happiness.

Although many books have been written about Navaho weaving, it is difficult to find books that delve into the symbolic meanings of the motifs used in their rugs. “Weaving a Navaho Blanket” by Glades A. Reichard was created after four years spent with a Navaho family who taught her how to weave. But when asked about the meaning of motives, his answer is very simple, “nothing”.

Describing a symbol, Reichard says: “A pattern unit or whole composition that has a certain emotional content or meaning that is immediately and spontaneously recognized by a group of people”. And it continues; “It is possible and even expected that Navaho women add meaning to their patterns” [3, s. 178].

The weavers of this tribe also have different answers to questions about symbolism. They also agree that some of the motifs are simply copies of motifs found on Oriental carpets. Pearl Sunrise, a famous Navaho weaver I interviewed, stated after examining the motifs on Turkic rugs that Navaho motifs are variations of a simple motif. However, regarding the meaning of these motifs, he said that they do not have a certain symbolic meaning. Sunrise notes that each is associated with life and everyday objects, and that their symbolic meaning can only be so rich when connected to their stories of existence, not forgetting to add that each is very sacred and special to the Navaho, weavers prefer to keep it to themselves.

In the 19th century, Yei carpets, woven versions of sand patterns, come to mind. These rights depict the sacred Navaho people Yei in sand paintings. Sand painting is an important part of Navaho religious ceremonies and is performed by Shamans who know the intricate patterns by heart. Patterns must be perfect for the ceremony to be beneficial. But man does not create permanent perfection. Because it is reserved only for the gods. Therefore, sand paintings must be destroyed after they are created [4, s. 78].

When examining the various types of Navaho rugs, the similarities between them and Oriental rugs are immediately apparent. However, there is no similarity of meaning between the motifs. Motifs in Turkic carpets rarely have a sacred meaning. However, in the Navaho weaving tradition, it is quite the opposite.

The religious ceremony is performed by the Shaman and the patient takes his place in the middle of the sand painting. During the ceremony, the

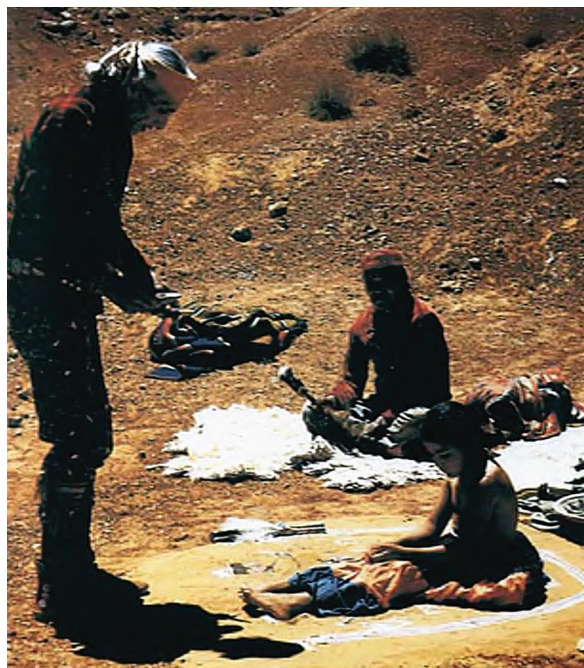


Fig. 3. Sand painting and shaman.

Shaman sings hymns. Foreigners are rarely allowed to take photos during the ceremony (Fig. 3).

Conclusion. However, the Navaho are careful to conceal the meaning of the motifs. This should be understood. Because certain beliefs should be respected without questioning them. The Navaho people, who have been historically oppressed, have decided to hide and keep secrets in order to protect their rich cultural values that have been passed down from generation to generation. This is a good result, as recent studies reveal similarities between Native American peoples and Turks.

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Ramil Quliyev (Azərbaycan)

TÜRK DÜNYASININ ORTAQ DİLİ: XALÇA NAXIŞLARI

Məqalədə Amerika yerliləri sayılan Navaho xalqı ilə türk xalqlarının mədəniyyətinin bir parçası olan xalçaçılıq sənəti araşdırılmış, oxşar xüsusiyyətlər aşkarlanmış, simvolların anlamları barəsində qeydlər aparılmışdır. Ən çox yerli Amerika və Türk xalçalarında görülən ortaq motivlər türk qadınının evinə bağlılığını, sədaqətini, yurdunu qorumağı ifadə edən işarələrə önəm verdiyini göstərilib. Bununla yanaşı, onun ailədə önəmli bir varlıq olduğunu bildirən motivlərə əhəmiyyət verdiyinə diqqət çəkmişdir. Bu kimi tədqiqatlar gələcək nəsillərə keçmiş adət-ənənənin qorunub saxlanılmasının nə dərəcədə önəmli olmasını aşılایır.

Açar sözlər: Türk xalqları, Navaho, xalça, ornament, simvol.

Рамиль Гулиев (Азербайджан)

ОБЩИЙ ЯЗЫК ТЮРКСКОГО МИРА: УЗОРЫ КОВРОВ

В статье проведено сравнительное исследование искусства ковроткачества, входящее в культуру народа навахо, считающегося аборигенами Америки, и тюркских народов. Выявлены сходные черты ковровых орнаментов, сделаны выводы о значениях символов. Общие мотивы, чаще всего встречающиеся на индейских и тюркских коврах, показывают, что тюркская женщина придает большое значение знакам, выражающим ее привязанность к дому, верность и защиту своей родины. При этом отмечено, что она обращает внимание на мотивы, указывающие на ее важное присутствие в семье. Проведенное исследование свидетельствует об общности архетипов и определенных культурных традиций тюркских народов и индейцев Америки.

Ключевые слова: тюркские народы, навахо, ковер, орнамент, символ.

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**REALITY OF THE IDEAL AS A STRATEGIC VEKTOR OF
CULTURAL DEVELOPMENT OF THE TURKIC WORLD
(ON THE MATERIAL OF MUGAM THINKING)**

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Abstract. The chosen topic, actualised by the acute crisis situation that has developed over the last decades, covering all aspects of the life of culturally minded humanity, calls for a large-scale comprehension of the law of universal development - growth. The attention in the proposed message is concentrated on the regularities related to the mystery of human consciousness, which opens new perspectives for studying and building logical judgements about both the distant past and future development of the unique Turkic and, in general, universal culture.

Key words: harmony, music, mugham thinking, cognition-illumination, inner-external.

Introduction. The trend of mass spiritual impoverishment, which emerged in the last century and has been increasing over the years, with its signs multiplying at the present stage of development of human society – from the risks of disintegration of the institution of the family to political, military confrontations, environmental, etc. problems, puts forward as a fundamental task the deep comprehension of basic, fundamental phenomena that keep the secret of Spirituality, the secret of world Harmony. It is to such phenomenal phenomena that music belongs in its origins, the importance of which in many ways exceeds the format of art, which explains the constant interest in music in the past and in the present shown by thinkers.

The interpretation of the main material. The identified problem of this topic, which puts the study of the Turkic spiritual community, which paves the way to the future, at the centre of attention, also aims at realizing the universal basic meaning of music in the format of tradition.

The achievement of the goal presupposes, as a prerequisite, the comprehension of the conceptual content of the spiritual system, to which all the variety of questions about the national ways of development of the Turkic traditional heritage, united in its origins, can be drawn.

The productivity of realization of the intended task, which largely depends on the worldview optics, presupposes realization of the motives that caused its existence. Meanwhile, it is the comprehension of the semantic invariant that becomes a “stumbling block” due to the abstraction from the original worldview attitudes, dictated by other irrational thinking, which is not conditioned by cause-and-effect relations. From the position taken, the task of rational understanding and explanation of the essence of alternative, spiritual cognition, originally belonging to the sphere of esoteric science and practice, closed to secular science and, as a consequence, rejected by it, became an insurmountable burden in research work. The unambiguous equation of esotericism with mysticism, which imposed a “taboo” on its scientific study and illumination, deliberately excluded the possibility of realising the heart of the problem - the very principle of early thinking. This, in turn, deprived science of both the immediate prospect of creating a unified system of studying individual cultural phenomena (e.g., music) and the more distant prospect of creating a holistic picture of the cultural development of mankind, based on a unified conceptual framework.

Oriented on the physical objectified world, modern science from the moment of its existence to the present day has not unreasonably considered and considers logical validity and evidence, verified either by empirical perception or by the presence of a sufficiently developed thought-idea that fits into a certain logically complete system, to be the main indicators of scientific understanding. The three indicators of scientific comprehension of the real world, in fact, do not conflict with spiritual cognition, which is also based on objectivity, reliability and logic. The indisputability of this fact, however, can be recognised only on condition of immersion in the most complex system of human consciousness, which carries out besides

the “constructive programme” - comprehension and transformation of the real physical world – a more significant programme - participation in the unified global process of peacemaking, carried out according to the Law of the Universal World Order and Harmony. In the present communication, the stated provision should be considered as a key one, since the comprehension of its essence determines the realization of the significance of the fundamental principle, the orientation on which was initially used to ascend to the heights of scientific knowledge.

The paradoxical conclusion is that the principle and norms of renewal-growth of all living things in the world are initially taken as immutability and constancy. In other words, movement-renewal is considered as constancy. From this point of view, we can speak of the dialecticality of the metaphysical attitude in early cognition. This is probably why, even later on, it is the principle of birth-renewal that constitutes the core of spiritual cognition, which determined the irrational and temporal nature of Eastern, in particular Turkic thinking and perception.

Involvement in the spiritual search, associated with the most complex inner work aimed at comprehending the Truth, is presumably a starting point in the comprehension of the Law of World Harmony, the manifestation of which was the very rhythmically organized four-part (equated to the four stages of the life cycle) creative process of ascending the seven-stage scale of spiritual states.

In the absence of other possibilities of cognition of the real world, the ancient man, beginning to master the world from scratch, was helped by the ability of inner spiritual search, originally embedded in the consciousness, expressed in the manifestation of the will to knowledge, the result of which was “illumination” with knowledge. Knowledge not connected with understanding, born in the process of spiritual search, which explains the specificity of Eastern thinking in general, is the essence of the ritual practice of cognition and enlightenment, where the fundamental role is played by inclusion in the spiritual process – the process of birth of thought – idea. Since ancient times, thought, like life, has not been understood, but lived. Since the practice of living a thought – the spiritual process was considered as the centre of all kinds of knowledge, it was accordingly the process that formed the thinking oriented to unspecific, internally comprehended by various stages of spiritual growth and manifested through the spiritual state of semantic content, subsequently reduced to specific discrete carriers.

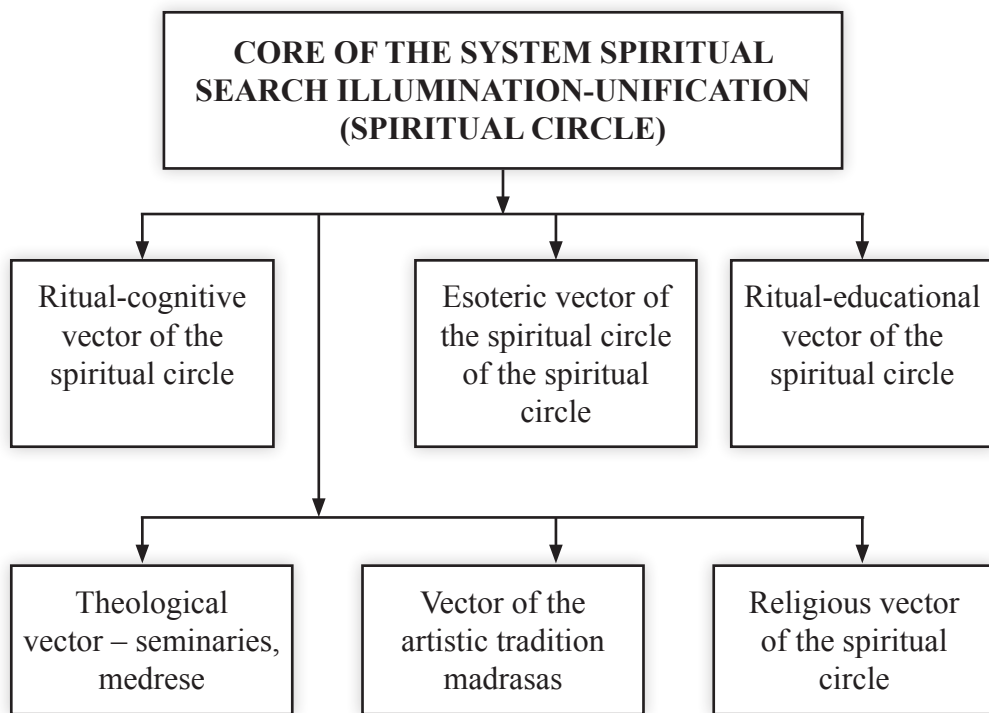
(Hence the holistic view of the world, expressed by the famous formula “all from one”). In this case, it is the inner process as an object and subject of study, forming a special type of thinking, gave rise to a special language of non-concrete thinking, associated with associative memory – the memory of spiritual state. The specificity of the language of non-concrete thinking is determined by the fact that the semantic codes of this language had not explanatory, but provoking to active spiritual search function, leading to the achievement of the spiritual state necessary for cognition. The language of the coded vocabulary and the spiritual memory activated by it, expressed by concrete practical actions “speak” all the constituent parts, the whole syncretic harmony of Turkic ritual and ceremonial actions, created by the dramaturgy of the thought process.

The universality of the language of music lies not in the universal availability of specific sound material (in which it is specific), but in the phenomenal possibility of translation into different languages (ethnic, scientific – humanitarian and technical) of its conceptually meaningful text, expressed by the norms of structuring form, the dynamics of rhythm and the plasticity of wave motion.

The criteria for understanding the phenomenon of music in the distant past were quite different, first of all, because they were formed not by the field of art, but by the field of science as an irrational comprehension of the universal law – the law of Being. And in the future music as a field of knowledge develops not only in the artistic, but also in the scientific direction, including, in addition to philosophy, medicine, biology, psychology, mathematics, physics and other fields of knowledge. However, the essential difference of early accession to the universal source as the law of world Harmony is that the form of its comprehension - inclusion in a systematic spiritual search-growth up to the moment of illumination by the Truth, i.e. sounding in “unison” with the Universal “orchestra” – was simultaneously the realisation of the law of Harmony. In other words, the first material objectification of the law of Harmony was the thought process aimed at illumination – unity, which constituted the event side of music as a spiritual phenomenon.

Any oriental text is composed according to the principle of the circle, as it is based on the musical subtext associated with the spiritual quest. In the context set by the spiritual paradigm, the circle was interpreted as the equivalent of the thought process, spirituality and music at the same

time. The circle as a conceptual paradigm, revealing itself by the norms of structuring the content of the spiritual text, in essence, fulfilled a fundamental role, ensuring the harmony of the thought process - the process of living in the meaning, by entering the rhythm-tonal zone of thought vibrating at certain frequencies. Spiritual cognition as a whole is formed in a system of circles with different vectors diverging from the central sacral nucleus, concentrating the energy of Thought, which, presumably, can be expressed by the following scheme:



Spiritual circle, carried out at the crossroads of constancy of continuous – spiritual movement – transformation (internal factor of consciousness) and discontinuity of physical manifestation (external factor of consciousness) – initially set rhythm of the world process, imitated by creative acts, for example, the life and death of a single person, in the phase of marriage copulation, giving birth to a new life (new circle), merger and disintegration of the community of people, giving birth to new structural units, new circles, etc.

All the traditional heritage of the Turkic East and the East as a whole grew out of the system of concentric circles, resonating the Law of World Harmony, the Law of Constant Renewal, the Law of Life. The perfect monumental form of its syncretic manifestation is the mugham – dyastgah – the conceptual basis of the entire traditional cultural heritage of Azerbaijan, represented, as well as the common Turkic heritage, by three main slices – 1- inward-turned, concentrating the energy of Thought mugham, 2- concentrating – extrapolating Ozano-Ashig, rooted in 3- ritual spiritual practice of creating Harmony.

Limiting ourselves to the format of a single message in the end, returning to the original thought, I will once again emphasise the importance of a systematic study of Eastern traditional culture, taking into account the peculiarities of the system of spiritual cognition, which played a decisive role in the harmonious development of a single cultural community, now called the Turkic world.

Conclusion. The importance of turning the optics of the research search away from Eurocentric attitudes, which largely negate the significance of the Eastern tradition for modern cultural development, seems most important from the point of view of the supra-ethnic component – the very principle of spiritual cognition, which formed the basis for the development of fundamental sciences. Let us remember that music as an equivalent of spirituality was called by ancient thinkers “the centre of all kinds of knowledge”. The demand for the study of music as a science in the present is primarily due to the need to restore the balance between the sacred and secular sides of a single cultural process. The weakening and then the loss of connection of the external side with a single spiritual core, manifesting and organising life according to the law of Harmony, has caused a change in the direction of cultural development, which is now directed neither vertically nor horizontally, but slipping into the abyss of ignorance. In the current situation, according to the concept of spirituality, it is the return to the sacred source of knowledge, that is, the return to music in its original high meaning – the meaning of the science of World Harmony, is able to pave the way for the Turkic community and together with it all mankind in the cultural future.

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Fərhadova Sevil (Azərbaycan)

TAMLIĞIN REALLIĞI TÜRK DÜNYASININ MƏDƏNİ İNKİŞAFININ STRATEJİ VEKTORU KİMİ (MUĞAM TƏFƏKKÜRÜ ƏSASINDA)

Seçilmiş mövzu son onilliklər ərzində inkişaf edən, mədəni düşüncəyə malik olan bəşəriyyətin həyatının bütün aspektlərini əhatə edən kəskin böhran vəziyyəti ilə yenilənən ümumbəşəri inkişaf qanununun – təşəkkülün geniş miqyasda dərk edilməsini tələb edir. Təklif olunan məndə diqqət insan şüurünün sirri ilə bağlı olan qanunauyğunluqlara yönəlib ki, bu da türk və ümumən bəşər mədəniyyətinin inkişafının həm uzaq keçmişi, həm də gələcəyi haqqında məntiqi təsdiqlənmiş mühakimələrin öyrənilməsi və qurulması üçün yeni perspektivlər açır.

Açar sözlər: ahəngdarlıq, musiqi, muğam təfəkkürü, idrak-nurlanma, batin-zahir.

Фархадова Севиль (Азербайджан)

РЕАЛЬНОСТЬ ИДЕАЛЬНОГО КАК СТРАТЕГИЧЕСКИЙ ВЕКТОР КУЛЬТУРНОГО РАЗВИТИЯ ТЮРКСКОГО МИРА (НА МАТЕРИАЛЕ МУГАМНОГО МЫШЛЕНИЯ)

Избранной темой, актуализированной сложившейся за последние десятилетия остро кризисной ситуацией охватывающей все стороны жизни культурно мыслящего человечества востребовано масштабное осмысление закона всеобщего развития – роста. Внимание в предложенном сообщении концентрируется на закономерностях связанных с таинством сознания человека, что открывает новые перспективы для изучения и выстраивания логически выверенных суждений как о далеком прошлом, так и будущем развития тюркской и в целом общечеловеческой культуры.

Ключевые слова: гармония, музыка, мугамное мышление, познание-озарение, внутреннее-внешнее.

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ARCHITECTURE IN ISTANBUL DURING THE REPUBLICAN PERIOD

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Abstract. Istanbul, one of Turkiye's 81 provinces, the largest city of geographical, historical and socio-cultural importance, ranks first in Europe in terms of population, 21st in the world after Lagos, Nigeria, and 34th in the world in terms of economic size.

Istanbul, which developed as an imperial capital for hundreds of years and transformed with new spaces by experiencing the modern urbanization process during the 19th century, entered the 20th century as an important world city and an imperial capital. After the first decade of the new century, the period that led to the destruction of the empire through wars and defeat in World War I, became a troubled period for the capital Istanbul, both politically, economically and culturally. At the end of this process, in which change in the urban space can occur to a limited extent, Istanbul, which lost its identity as the imperial capital, After the declaration of the Republic and the election of Ankara as the capital, Significant changes have also occurred in its physical structure [1].

Key words: Republic, Istanbul, Taksim, Beyoglu, Bosphorus Bridge.

Introduction. The city had already lost its population in the wars that determined the period leading to the end of the empire; After the bureaucracy members left Istanbul due to Ankara becoming the capital, the population of Istanbul, which was over 1,000,000 in the early 1920s, was halved at the end of the decade [2].

The Republican administration, which prioritized the construction of the capital Ankara and Anatolian cities, did not invest much in Istanbul in its first years. It is observed that foreign capital, which was effective in the modernization of the city during the late Ottoman period, also withdrew from the city within the framework of the nationalization policy of the Republic. Therefore, no significant spatial change was observed in Istanbul in the 1920s, when the new administration experienced difficulties both politically and economically. Nevertheless, in the Early Republic period, the urban space in Istanbul, as throughout the country, was shaped by state initiatives rather than private enterprises [1].



Fig. 1. Beyazıt Square



Fig. 2. Taksim Square. İstanbul

The interpretation of the main material

1. Boulevards, squares and parks. In the first years of the republic, it is noticeable that new squares were built, which played a significant role in the modernization of the city. Beyazıt Square (Fig.1), located in the center of the historical peninsula, was shaped as a public open space in 1923–1924, according to the design of Asım Kömürcüoğlu, with a pool with a fountain in the middle. This practice is followed by the arrangement of Taksim Square (Fig.2), which defines the point extending from the historical peninsula to the new residential areas of the city [3].

With the shaping of the pedestal and environmental layout according to the design of Giulio Mongeri and the installation of the Republic Monument designed by Pietro Canonica, the most important element of the square, in 1928, Taksim Square (Fig. 2) was defined as the representative place of the Republic administration in the city and the center of national ceremonies.

When it is remembered that in the last century of the Ottoman Empire, the center of Istanbul transcended the historical peninsula and led to new developments, especially in the Galata-Pera regions, it would not be surprising to see that this bi-focused spatial development even after the Republic [3]. The Unkapanı (Atatürk) Bridge, which developed as another important center of 20th century Istanbul and connected the Historical peninsula to Beyoğlu, the fact that its construction started in 1927, in the first years of the Republic, is an example of the restructuring of the city with a holistic approach (Fig.3).

Following the competition organized under the name of planning the capital Ankara with the slogan of “modernization” of the cities of the Republic, a master plan preparation competition was announced in Istanbul, as in many cities, in 1933 [4].



Fig. 3. Unkapanı bridge built over the Golden Horn



Fig. 4. Atatürk Boulevard view from Aksaray

Perhaps the most important of these new axes is the Atatürk Boulevard, which was opened in 1941 to connect the Golden Horn (Haliç) to Yenikapı by ensuring the continuation of the Atatürk Bridge, which connects Beyoğlu to the historical peninsula, on the peninsula (Fig.4). Similarly, during this period, while the Eminönü-Unkapanı line was opened on the historical peninsula, Galata-Tophane and Taksim-Tepbası were opened and developed on the Beyoğlu side, and Bagdat Street was opened and developed on the Kadıkoy side. In this process, along with the reshaping of Sultanahmet, the most important square of the historical peninsula, Sirkeci Square in front of the train station was also completed and put into use.

The most important initiatives carried out in this region are the demolition



Fig. 5. Eminonu New Mosque square



Fig. 6. Dolmabahce square

of many buildings deemed “worthless” in Eminönü Square in front of the Yeni Cami (New Mosque), and the demolition of some old buildings in Beyazıt Square to create a large open public space [4].

In this process, efforts to preserve large-scale structures simultaneously increased, for example, along with the demolition of the small buildings around them, the New Mosque (Yeni Cami) (Fig. 5), and Spice Bazaar (Mısır Çarşısı) in Eminönü Square, and the Beyazıt Mosque in Beyazıt Square were repaired, it is seen that they were unearthed as monumental structures that define and “beautify” the squares.

The Karakoy Square, which was formed as a counterpart to Eminonu Square on the Beyoglu side, was formed in the same way, by tearing down pre-existing structures. On the European side, the Kabatas, Dolmabahce (Fig. 6) and Barbaros (Beşiktaş) squares, and on the Anatolian side the Uskudar and Kadikoy squares were formed in a similar way, completing the piers. Following the example of urbanization that was implemented by Haussman in the 19th century, this practical implementation of modernization not only created squares and boulevards that were intended to establish the “new” city feel, but the old structures were sacrificed. Important buildings from the older structure were identified as “eternal” and their protection was brought to the fore.

The design made by Henri Prost, who was invited to Istanbul in 1936 and worked in this field until 1951, with the aim of creating a “beautiful city”, included not only the squares he called “free areas”, but also open spaces consisting of walking parks and paths, and viewing terraces [5].

In the 1930s and 1940s, many green areas in Istanbul such as Abbasaga, Aksaray, Anadoluhisari, Ayasofya (Hagia Sophia), Bakirkoy, Heybeliada, Tarabya, Visnezade, Yenikoy, Yesilkoy, Yogurtcu parks were opened to the public. In addition to these small-scale parks, the most important one, both with its large scale and its impact on the formation of Istanbul’s urban and public identity, is the area defined as “Park No. 2” in the Prost plan.

In the 19th century, with the destruction of the auxiliary buildings to Taksim Artillery (Topcu) Barracks, which were constructed during the era of Sultan Abdülmecid, was demolished in the early 1940s, Taksim Square was widened and landscaped; after this, with the destruction of the barracks structure itself, a terrace and park was formed to the north of the square.

This park, known as Taksim Gezi, or in Commemoration of the president of the era, İnönü Gezi, joins the Taksim Garden in the north, which was opened in 1868 as one of the first public park arrangements of the Ottoman Empire; from here it is connected to “Park No.2” [5].

With the shaping of Taksim Square as a public open space and the construction of Park No. 2, which the Prost plan defines as the largest green area of the city, located in the north and east of the square, the region has become, It has developed as a city center since the 1930s. Forming Istanbul’s largest designed open public space, this area plays a huge role in planning the “beautification” of the city and the “modernization” of urban life.



Fig. 7. Ataturk Cultural Center. Taksim

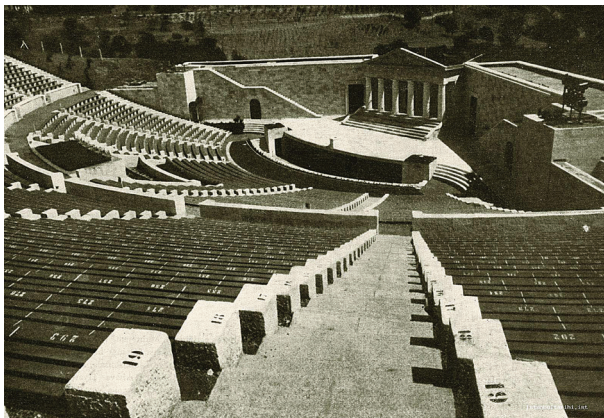


Fig. 8. Open Air Theater (Harbiye Cemil Topuzlu)

2. Entertainment, Culture and Education.

When the interventions made in Taksim Square and its surroundings in the 1940s are considered together with Park No.2, it can be seen that a design that restructured the city center as a public space was realized and the region turned into a “cultural valley”. In addition to the creation of a public green area called “Taksim Gezisi” in the part of Park No.2 facing Taksim Square, in one corner of Gezi, Taksim Casino, designed by Ruknettin Guney, was built in 1938, and on the side of Park No.2 opening to the sea, Taşlık Kahvesi (Taslik Coffee), designed by Sedad Hakkı Eldem, was built in 1948 [5].

In the area where buildings were demolished to the east of Taksim Square, the construction of the Opera House started in the mid-1940s, based on the projects of Ruknettin Guney and Feridun Kip, but was completed in the 1960s as the Ataturk Cultural Center (Fig. 7), in accordance with the project of Hayati Tabanlıoğlu, and also, it increased its role in the cultural life of the region and the city with the Open Air Theater (Fig.8), (Harbiye Cemil Topuzlu), designed by Nihad Yucel and Nahid Uysal in 1946–1947, located on the natural slope of the park.

In the same period, in the area of the park extending to Dolmabahçe, which was obtained as a result of the demolition of the palace stables, in 1947, the stadium designed by Paolo Vietti-Violi, Sinasi Sahingiray and Fazıl Aysu, and named after

the then President “İnönü”, was built (Fig. 9).

On the northern border of the park, the Sports and Exhibition Palace (Fig. 10) named after Governor Lutfi Kırdar, who carried out the improvement initiatives of the time, was designed and built by the same architects in 1949. In 1945, the Istanbul Radio House, located in the northwest of the park area, was built with the projects of Dogan Erginbas, Ismail Utkular and Omer Gunay. Thus, starting from Taksim Square, which took on a ceremonial character with the Republic, this area grew with public open spaces and buildings, and since the 1940s, it has become a recreation center with the most important sports, entertainment and cultural activities in Istanbul.

People’s Houses (Community Centers) were added to the new entertainment and cultural centers established around Taksim Square and Taksim Gezi Park and in Park No 2 in the 1930s and 1940s. Although most of these institutions were housed in historical buildings, among the seventeen community centers opened in Istanbul by the 1950s, there were also new buildings, such as the Kadıkoy People’s House designed by Ruknettin Guney, which won a competition in 1939. Ruknettin Guney worked in Istanbul Municipality, during the period of Lutfu Kırdar – between 1938–1951 – when the public places of the city center were designed and made important, he worked as a regional manager in the last stage of the administration and as the author of the architectural works of many buildings in the city center, he is an architect who made pioneering contributions to modern Istanbul.



Fig. 9. İnönü stadium



Fig. 10. Sports and Exhibition Palace)

Among the buildings he implemented during his tenure in the municipality: Taksim Municipal Casino, Tennis Fencing and Mountaineering Club, which he developed together with Fazıl Aysu, and Florya Municipal Casino [5].

Educational buildings take an active part in the urban space; However, since these institutions generally carried out their functions in historical buildings, they did not have a very important role in new architectural construction. Istanbul University, which started to use the Ministry of War building and took a key position in Beyazıt Square, in the center of the historical peninsula, The Academy of Fine Arts, located in Çifte Saraylar on the Bosphorus, Istanbul Technical University, which is located in the Taşkılla building near Taksim, or Yıldız Technical University, which uses some of the Yıldız Palace buildings, as seen in the examples, higher education institutions of the period generally adopted and used historical buildings from the Ottoman period, and there was no need to build new buildings for these institutions for a while.

Although many primary and secondary education buildings used converted historical buildings, there were also newly built educational buildings, as seen in the example of Fındıklı Primary School, which was completed in 1932–1934 with the design of the French architect Georges Debés.

While new school buildings were designed in a modernist, simple language according to the architectural approach of the period in the 1930s, designs with historical references were seen in the 1940s.

The additional building, built for the Faculty of Science – Literature of Istanbul University in 1943 with the design of Sedat Hakkı Eldem and Emin Onat, is one of the most important examples of the period style defined as “second national” (Fig. 11).

On the other hand, despite the strong central character of Beyoğlu and Taksim regions, modern life is not limited to the city center. Located on the periphery of the city, of which The Florya Marine Mansion, designed by Seyfi Arkan for President Atatürk in the mid-1930s, is an important example; The residences in Yesilköy, Kadıköy and the islands, as well as summer resorts for entertainment and relaxation such as beaches, pools and clubs, spread the new lifestyle from the center of Istanbul to the surrounding districts [6].

Near Sultanahmet Square, one of the most central places of the historical peninsula, where the administration has been located since the Ottoman period.

It can be said that there was no other administrative structure that stood out in the definition of urban space until the Palace of Justice (Fig. 12), which was built in 1948 with the design of Sedat Hakkı Eldem and Emin Onat.



Fig. 11. Faculty of Science – Literature of Istanbul University



Fig. 12. Sultanahmet courthouse building

3. Urban Interventions.

With the addition of the practice of filling sea shores in the 1960s and 1970s, coastal roads were opened on both sides of the Bosphorus; The Levent-Buyukdere-Maslak line, which accelerated the northward movement of the European side, was developed and Bagdat Street, which accelerates the urban development of Kadıkoy by forming the main axis of the Anatolian side, was expanded.

One of the most decisive applications for Istanbul in this period is the Bosphorus (Atatürk) Bridge, where the project of connecting the two sides of the Bosphorus, which has been dreamed of since the IX century, was realized in 1973. The structural design of the suspension bridge, whose piers are located on the shores of Ortakoy on the European side and Beylerbeyi on the Anatolian side, was carried out by Freeman Fox & Partners Company. The steel ropes carrying the bridge, which is 1,560 m long, 33.40 m wide and 64 m high, are supported by 165 m high towers forming the piers on both sides (Fig.13).



Fig. 13. Bosphorus (Ataturk) Bridge

Conclusion. Although criticism due to its possible urban and environmental impacts during the construction process created great controversy, The Bosphorus Bridge, completed in the 50th year of the Republic, was followed by the Fatih Sultan Mehmet Bridge, which was built in the northern part of the Bosphorus in the second half of the 1980s; and in 2016, the third bridge named after Yavuz Sultan Selim, which defines the city's outer line close to the Black Sea, was put into service.

Today, Istanbul, which is growing day by day with modern business centers, residences, luxury sites, shopping malls, industrial, commercial and public buildings, has a special place in world architecture as one of the selected cities of the 21st century.

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Sevinc Tangudur (Azerbaijan)

CUMHURİYYƏT DÖVRÜNDƏ İSTANBUL MEMARLIĞI

Türkiyənin 81 vilayətindən biri, coğrafi, tarixi və sosial-mədəni əhəmiyyətli ən böyük şəhəri olan İstanbul, əhalisinə görə Avropada birinci, dünyada isə Nigeriyanın Laqos şəhərindən sonra 21-ci, iqtisadi böyüklüyünə görə dünyada 34-cü sırada yer alır.

Yüz illər boyu inkişaf edərək XIX əsrdə şəhərsalma baxımından müasir urbanizasiya prosesi yaşayan, XX əsrə mühüm dünya şəhəri və imperiya paytaxtı kimi daxil olan İstanbul üçün baş verən müharibələr, eləcə də I Dünya Müharibəsindən sonrakı illər siyasi, iqtisadi, mədəni cəhətdən

çətin bir dövrə çevrildi. Cümhuriyyətin elan edilməsi və Ankaranın paytaxt seçilməsindən sonra imperiya paytaxtı kimliyini itirmiş və milli dövlətə keçid dövründə İstanbulun fiziki və multikultural strukturunda homogenləşməyə doğru bir çox dəyişiklik baş verdi.

Açar sözlər: Cümhuriyyət, İstanbul, Taksim, Bəyoğlu, Boğaziçi körpü.

Сеvindж Тангудур (Азербайджан)

АРХИТЕКТУРА СТАМБУЛА РЕСПУБЛИКАНСКОГО ПЕРИОДА

Стамбул, одна из 81 провинций Турции, крупнейший город как географического, исторического и социально-культурного значения, по численности населения занимает первое место в Европе, 21-е место в мире после Лагоса (Нигерия), и 34-е место в мире по развитию экономики.

Войны, как и годы после Первой мировой войны, стали политически, экономически и культурно сложным периодом для Стамбула, который развивался на протяжении сотен лет и переживал современный процесс урбанизации в XIX веке с точки зрения городского планирования и вступивший в XX век как важный мировой город и имперская столица. После провозглашения республики и избрания Анкары столицей в физической и мультикультурной структуре Стамбула произошло множество изменений, который утратил свою идентичность имперской столицы и превратился в национальное государство.

Ключевые слова: Республика, Стамбул, Таксим, Бейоглу, Босфорский мост.

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ETHNOCULTURAL DIVERSITY IN AZERBAIJAN AGAINST THE BACKGROUND OF HEYDAR ALIYEV'S HERITAGE

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Abstract. The article presented by the author considers of personality of Heydar Aliev through the prism of formation of the united Azerbaijani nation of the basis of different ethnic groups living in Azerbaijan. The re-evaluation of priorities in the history of national-ethnic relations, the awakening of national identity and the prevention of the possibility of ethnic confrontation is precisely during the reign of Heydar Aliev.

The article states that it is possible to study the history and culture of the small indigenous peoples of Azerbaijan faithfully, to prevent the cosequences of nationalizm in a multi-ethnic state, thanks to the wise political course of Heydar Aliev. At the same time, the article underlines the fact that the Azerbaijani model of coexistence and multiculturalism, founded by Heydar Aliev and successfully continued to date by president Ilham Aliev, has been studied and accepted by many countries of the world, as the most efficient model.

Key words: Heydar Aliyev, culture, national and moral values, small nations, ethnic groups.

Introduction. Great Leader Heydar Aliyev's devotions to the Azerbaijani people are incomparable. We understand the greatness of Heydar Aliyev's personality more clearly over time. A branch of the conception "Heydar Aliyev returned Azerbaijan to the Azerbaijanis" is also related to the national culture. The idea that the wise leader always

said – “a nation with a high culture will always develop” – has been memorized by everyone and become the main line of everyone’s practical activities. He recommended that even politics should be conducted with great culture [5, pp. 12-13]. For this reason, the historical development of Azerbaijani culture continued under Heydar Aliyev’s protection. As the Great Leader said: “We are proud of our culture, national-spiritual values and traditions” [4, pp. 123-124].

Today, Azerbaijan is recognized as a model of the coexistence tradition in the world. It is known that Azerbaijan has historically been a place where different religions and cultures meet. The great religions of the world such as Zoroastrianism, Fire worship, Judaism, Christianity and Islam have spread here throughout history. This situation continues in the same way today.

The interpretation of the main material. Heydar Aliyev’s services in the formation of the cultural and political foundations of ethnic groups and a coexistence model are diverse. Heydar Aliyev achieved to implement extensive reforms in all fields in order to turn Azerbaijan into one of the most advanced republics of the Soviet Union during the Soviet era, in the complex historical conditions dominated by the totalitarian regime.

If we take a look at the history of the Soviet period, we will see that the Department of National Minorities was established under the Central Committee of the Azerbaijan Communist Party in the first years of the Soviet rule. Special attention was paid to the organization of cultural and educational work among national minorities even at that time. Departments of national minorities opened schools, libraries and other cultural and educational institutions, published new textbooks and literature. Taking into account the multinational composition of the republic during this period, normative legal acts on speaking, publishing newspapers, and opening schools in their native language were adopted by the government of Azerbaijan without harming the interests of national minorities the “Decree on the state language in government institutions, the language of the local population and the language of local minorities” was adopted in Azerbaijan at that time [6, pp. 35-36]. But later, a new Constitution was adopted in the country of the Soviets. The national issue began to lose its importance in the process of social changes in a multinational country. The distortion of the national issue

in the construction of socialism was especially manifested in republics with a Muslim population. If it were not for the steps Heydar Aliyev took by overcoming a thousand obstacles in this rather complicated period, there would be no cultural construction of modern Azerbaijan today. Therefore, the tradition of national-cultural diversity and coexistence in Azerbaijan is directly related to Heydar Aliyev's name. The healthy environment created during his first leadership sowed the seeds of stability, friendship and unity among religions, peoples and societies. Thanks to Heydar Aliyev's same approach to all nations and religions, representatives of every nation living in our country lived in peace and tranquility. "We should live side by side with our neighbor without asking his nationality, whether he worships in a church, synagogue or mosque. Only then we can reduce potential risks" [2, p. 49].

The concept of multiculturalism as a model occurred in Canada in the 60s of the 20th century, as mentioned by the Australian scientist Chandran Kukathas. Before the emergence of the concept of multiculturalism, Western countries, which were faced with ethnic, racial, religious and cultural diversity, achieved this polyethnic landscape due to the influx of migrants.

And these values in Azerbaijan became possible not as a result of artificial influx, but because of the tradition of coexistence of the peoples who have lived in this area since time immemorial. "The multinational composition of the Azerbaijani population is our wealth, our advantage, we value it and we will preserve it" said the Great Leader, who directed all his subsequent works in the direction of making this wealth eternal. The national quality and humanistic tradition, which have formed throughout history, have already become a reality, and the Azerbaijani model of multiculturalism has become a perfect example in the world. This is of great interest to many countries. However, although this value and the tradition of coexistence of different nations and confessions has existed in Azerbaijan for centuries, the multicultural character of the society was raised especially as a result of Heydar Aliyev's genius of statesmanship, his political wisdom and foresight, and it was accepted as one of the priority directions of Azerbaijan's state policy.

It is true that the term multiculturalism was not used before. But the tradition of multiculturalism existed in Azerbaijan for centuries. The Great Leader justified this tradition and turned it into an important

part of state policy. The most important value that Heydar Aliyev gave to Azerbaijan is the ideology of Azerbaijanism. It is now a necessary part of the ideology of multiculturalism. It is Azerbaijanism that unites all peoples around one land and one purpose, regardless of their ethnic and religious affiliation. Heydar Aliyev had such a statement: “We are interesting to the world together, we are not interesting to anyone separately” [1, p. 68]. Azerbaijanism is an expression that completes what we call multiculturalism.

Ideological restrictions were applied against other nations during the Soviet regime. The Russians were considered a hegemonic nation or “big brother” and could not be accused for historical or other matters. Barda, the ancient capital of Caucasian Albania, was destroyed and looted twice by Russian troops. The city was destroyed in such a way that it was never able to recover its former appearance. Although this fact was included in the national history textbooks of 1941, it was removed from the textbooks in 1946 and after, because it was considered an anti-Russian position. When academician Heydar Huseynov wrote the history of philosophical thought in Azerbaijan in 1949, he included Sheikh Shamil and his rebellion in his book. This caused him to criticize the Communist regime strongly and led to the academician’s suicide. Even the history of Azerbaijan was rewritten to get rid of such criticisms. Heydar Aliyev was able to cope with the issue of protecting national interests at a difficult time and created a rich ground for the security of national thought.

The Great Leader put forward the idea of deeply researching the history and culture of the minorities who historically lived in the territory of Azerbaijan. The main reasons for not paying attention to the history of minority nations were socio-ideological and political conditions during the years of Soviet rule.

After the collapse of the Soviet Union, when the policy of ethnic cleansing was implemented in many republics in the post-Soviet space, Heydar Aliyev adopted more than 50 international documents related to ethnic groups, religious confessions and national minorities living in Azerbaijan. Azerbaijan established cooperation with UN, OSCE, Council of Europe, UNESCO. The conventions to which Azerbaijan joined were reflected in its domestic legislation. The approval of the religion-state article, the right to equality, the right to nationality, the right to freedom

of conscience of the Constitution of the Republic of Azerbaijan and their reflection in legislative acts played a major role in ensuring the multicultural security of Azerbaijan. While there were only 17 mosques in Azerbaijan before independence, the number of newly built mosques, renovated sanctuaries and religious temples in Azerbaijan was increased to 1236 by the initiative of the Great Leader [7, pp. 375-376].

The National Leader said in one of his meetings with minority peoples: “I would not like to call my meetings as a meeting with representatives of national minorities. This is a meeting with Azerbaijan and representatives of Azerbaijan people” [6, p. 14]. As can be seen from this saying, the Great Leader did not consider minority nations separate from Azerbaijan, and Azerbaijan from these nations. All peoples and nationalities living in Azerbaijan have historically had no homeland other than Azerbaijan, and therefore these peoples are considered representatives of a single polyethnic Azerbaijani nation.

When we look at Heydar Aliyev’s life and works, we witness the works he did from the first period of his activity until the end of his life. Therefore, constantly learning, protecting, promoting and applying Heydar Aliyev’s legacy is the most important and global issue facing today’s and future generations. We have witnessed how the famous figures of the world spoke with admiration and respect about Heydar Aliyev, a rare personality who became a legend in his lifetime and conquered the top of politics. The greatness of Heydar Aliyev’s personality, whom the former President of the United States George Bush, who acknowledged his greatness, called an “unquestionable leader”, Recep Tayyip Erdogan called “the well-known and beloved leader of the Turkic world”, Vladimir Putin called a “political giant”, the former French President Jacques Chirac called an “extraordinary personality”, is reviving in front of our eyes these days and once again awakens feelings of pride in our hearts.

Conclusion. The rich legacy of statehood and philosophy of life laid down by National Leader Heydar Aliyev will always be in the center of attention. Because the Great Leader’s philosophy of life and creativity always was to serve his people faithfully, to form the Republic of Azerbaijan as an independent state and to see it as a multinational state. As a continuation of this policy, President Ilham Aliyev is strengthening civil solidarity and deepening positions in the direction of ensuring stability and security environment.

We will make a great contribution to the culture of Azerbaijan by studying Great Leader Heydar Aliyev's irreplaceable role and services as a politician and national leader in the development of culture on a serious scientific basis and by analyzing the National Leader's character, life path, struggles and victories.

Heydar Aliyev was such a historical figure that he often did not reckon with time, he created his own time, and as long as Azerbaijan existed, the name of Heydar Aliyev would live forever.

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Vüqar Kərimli (Azərbaycan)

AZƏRBAYCANIN ETNOMƏDƏNİ MÜXTƏLİFLİYİ HEYDƏR ƏLİYEVİN İRSİ FONUNDA

Təqdim etdilmiş məqalə Heydər Əliyevin hakimiyyəti dövründə Azərbaycanca milli münasibətlər tarixi, mədəni reallıqların tənzimlənməsi, milli-etnik mənsubiyyətindən asılı olmayaraq ölkədə yaşayan xalqların milli düşüncənin oyanışı dövrünü tədqiq edir. Azərbaycan ərazisində tarixən yaşayan azsaylı xalqların tarixini, mədəniyyətini dərinləndirən araşdırılması, çoxmillətli bir dövlətdə etnik millətçilik fəsadların qarşısını almaq, tənzimləmək Heydər Əliyevin müdrik mədəni siyasəti nəticəsində mümkün olması bildirilir. Bununla yanaşı məqalədə əsas Heydər Əliyev tərəfindən qoyulmuş və bu gün prezident İlham Əliyev tərəfindən uğurla davam etdirilən birgəyaşayış ənənəsi və multikulturalizmin Azərbaycan mo-

deli ən effektiv model kimi bir çox dünya ölkələri tərəfindən öyrənilməsi, mənimsənilməsi faktları vurğulanır.

Açar sözlər: Heydər Əliyev, mədəniyyət, milli-mənəvi dəyərlər, azsaylı xalqlar, etnik qruplar.

Вугар Керимли (Азербайджан)

ЭТНОКУЛЬТУРНОЕ РАЗНООБРАЗИЕ АЗЕРБАЙДЖАНА НА ФОНЕ НАСЛЕДИЯ ГЕЙДАРА АЛИЕВА

Статья, представленная автором, рассматривает личность Гейдара Алиева сквозь призму формирования единой азербайджанской нации на основе различных по этнической принадлежности народов, проживающих в Азербайджане. Переоценка приоритетов в истории национально-этнических отношений, пробуждение национального самосознания и предотвращение возможности этнического столкновения приходится именно на период правления Гейдара Алиева. В статье получает своё утверждение мысль, что достоверно изучить историю и культуру малочисленных коренных народов Азербайджана, предотвратить последствия национализма в полиэтническом государстве стало возможным благодаря мудрому политическому курсу Гейдара Алиева. Одновременно в статье подчёркивается тот факт, что азербайджанская модель сосуществования и мультикультурализма, основанная Гейдаром Алиевым и успешно продолженная на сегодняшний день президентом Ильхамом Алиевым, изучена и принята многими странами мира, как наиболее эффективная модель.

Ключевые слова: Гейдар Алиев, культура, национально-нравственные ценности, малочисленные народы, этнические группы.

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THE CHARACTERISTIC PECULIARITIES OF MIRZA JALIL'S WORLD

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Abstract. The article deals with the characteristic peculiarities of Jalil Mammadguluzadeh's literary heritage from a completely different point of view. The author, who considers Mirza Jalil as the greatest representative of critical realism in Azerbaijan, puts forward his scientific opinions based on the writer's prose examples. According to the researcher, the characteristic peculiarities of Mirza Jalil's world are mostly reflected in the way of life and worldview of the characters who are between primitive thinking and civilization, between East and West, between past and present.

Key words: Mirza Jalil, Azerbaijan, critical realism, national, prose.

Introduction. We have been living in an independent country for more than thirty years, and this requires us to think seriously about the ways in which the new, truly independent national culture of an independent country, including its literature have developed and taken on. Whether we like it or not, the prose genre in Azerbaijan began to take shape after our country was united with Russia. And it shows itself today. So, literary thinking in Azerbaijan was formed not as a derivative of an independent cultural space, but as a part of some other, larger space. The "world" reflected by Russian and European literature began to appear more important, and this formed a complex of incompleteness that we have not gotten rid of to this day. The world in which Azerbaijani writers lived was seen as a manifestation of backwardness: "the foreigner comes

out to watch with balloons, but we haven't gotten in the car yet" [2, p. 285]. Criticizing this backwardness was perceived as an important task of the writer, this kind of literature got the name of "critical realism" literature.

The interpretation of the main material. Mirza Jalil is perhaps the most important representative of the critical realism movement in Azerbaijan [3, p. 128-202]. As if three characters – Novruzali, Master Zeynal and Bearded boy characterize Mirza Jalil's work and his attitude to the nation. As if these three characters represent the three main features of the nation – ignorance, illiteracy and laziness. On the one hand, this is true. But only on one side. And I would like to propose a different approach to Mirza Jalil's works in this article. Yes, Mirza Jalil's works were formed under the influence of Russian critical realism literature. But let's not forget that that period was also the period of formation of independent national consciousness in Azerbaijan. A new Azerbaijan was about to be born. As a rule, every beginning requires an epos. And Mirza Jalil created the impossible at this moment. Mirza Jalil turned the short stories he wrote in critical realism into a unique epos. The writer reflected everything in these stories – the whole life of Azerbaijan. Everyone, all classes, all people of society pass through the pages of his stories: beys (noble man), khans, consuls, workers, peasants, teachers, journalists, porters, merchants, butchers, police agents, customs officials, mullahs, doctors, hammam keepers (bath keepers), cooks, grocers, landlords, officers, village officials, Russians, Armenians, Europeans, etc. All the signs that make up life: holidays, weddings and mourning ceremonies, dances, parties are reflected on the pages of his stories.

All these stories have a very interesting peculiarity: one of these characters is the author himself. But the attentive reader gets the impression that whether the author exists or does not exist in these stories. He was inside the events and outside them at the same time. As if he was in another dimension. Mirza Jalil created his own world, at the same time not his own. Sometimes he wrote about his characters as if he didn't understand their logic and what they think:

- "Mashhadi Rahim looked straight at me; but he looked at me LIKE I didn't know whether he liked my words or if he was angry" [1, p. 296].
- "Bey stood up, thought of something, ran to the other side of the room and to this side" [1, p. 174].
- "Khan thought for a while" [1, p. 122], etc.

As if he didn't create those characters himself, they came to the writer's stories from somewhere.

The basis of any dramaturgy is one feature: any character tries undoubtedly to achieve some goal. Sometimes he achieves his goal, sometimes he doesn't. Because achieving a goal is the basis of human life and human thinking. From this point of view, the behavior of Mirza Jalil's characters, their attitude to the goal was very interesting. And it's not just that they never achieve their goals, except for swindlers like Kabla Mammadhusein in the story "The Lamb" or criminals like Mirza Sadig in the story "The Khan's rosary". And the reason for this is not that they are doing their best, but events prevent them. No. Characters such as Gurbanali Bey, Doctor Takhil or Master Zeynal forget this goal. More precisely, these people do not perceive the goal as a goal. The porters in the story "Porters" carry the chairs somewhere. But they don't even know where they are going. As if a program is written in their minds: to take and carry. Taking them anywhere was a concept that had not yet formed in their minds. "Where to carry" was a concept that had not yet formed in their minds. Even if it is about the threat of death as in the stories "The ice" and "The Barber", the characters do not think about the goal, i.e. the goal of saving someone from death. Mirza Jalil's characters live in a world where the goal has not yet been formed as an understanding. And that's why they look like blind kittens. As their eyes are not opened, the world is not formed. They have no memory as Azizkhan in the story of "The Lamb". You can sell the same lamb to them a hundred times.

Mirza Jalil's world was a world where concepts were still in the process of formation. And it can be said that these works are more about consciousness than life. Consciousness that takes the first step to civilizational thinking. The character in the story "Faculty of the East" writes an essay called "You must reap what you have sown" and understands this proverb literally. He writes that, for example, if you sow wheat, grain will grow. The conventionality, which is characteristic of civilizational thinking has not yet formed in his mind. Similarly, the character of the story "The Russian Girl", an old Muslim goes to kiss a young Russian girl on Easter. He does not understand the conventionality of the holiday kiss, he feels only its sensual side. Mirza Jalil's world is a world in the process of formation of understandings and imaginations. This meal is not cooked yet. And the author, like God, revives this world

before our eyes. The world is born in front of our eyes and does not cook until the end. This image is also reflected in the story “Master Zeynal”: Master Zeynal always stirs the clay, and it always dries up. This world is cooking, grows and reduces before our eyes. The child pierces his nose with a thorny grass at the beginning of the “The Barber” story, and he gallops on a horse made of a long tree in the finale. This is the thorny grass that grows at the end of the story.

The world as a landscape has not yet formed. It consists of parts. The character gets married to a woman after seeing only her legs in the story “Freedom in Iran”. As if a human has not yet been fully formed, but exists only in parts. As if a human consists only of legs in this story. And on the contrary, the same lamb that is sold several times seems to multiply in “The Lamb” story. As if this is not a lamb, but an imagination of it. The image and the accompanying sound are not yet united in the story “The Game of Currants”, they seem to exist separately. Image and voice are not combined in Mirza Jalil’s stories, and reality and dream are not yet separated from each other. The writer’s story “Dream” is one of his most mysterious stories. Reality and dream have not yet separated from each other in this story– the female figures in the veil move around like shadows – the world of shadows has not yet become human. As a result, the character misleads the wives.

The writer does not forget that there is another world next to this world in the process of the formation of understandings and ideas, in the process of the creation of the world. This is a civilized world. And these two worlds collide in Mirza Jalil’s stories. The author describes the clash of two worlds in different ways. Two imaginations about time collide in the famous story “Master Zeynal”. The key to understanding the story is in its last sentence: “Mugdusi Akop’s son came to the motherland by train at nine o’clock in the morning” [1, p. 150]. Parallel to Usta Zeynal’s world, there is another world where everything is subject to time and trains come and go according to the schedule.

Another character of the clash between Mirza Jalil’s world and the world of civilization was given in the famous story “The Letter Box”. A primitive interpretation of the character of Novruzali as a poor, ignorant person is very widespread. Nothing in the story informs us about his ignorance. Novruzali is a selfless and thrifty owner in his own world. He is owner his world. Khan sends him to drop the letter in the letter box,

but Novruzali is already thinking about tying up the donkey, protecting the eggs and feeding the chickens. And he treats the letter with such care. Carrying out the Khan's task is not ignorance, but a sense of responsibility. But the letter is a sign of another world, the world of civilization. You can't tie the letter like a donkey, and you can't feed it either. The letter is a sign of such a world where functions are divided: one sends the letter, the other receives the letter. Novruzali enters the battle boldly with the civilized world. If he were an ignorant, he would not be afraid of the Khan, but of the Russian official. No. He and the Russian postal worker pull the letter sack from each other without saying a word to each other. Novruzali pulls, the postal worker pulls, and both of them don't think to ask each other, what are you doing? Because these are completely different worlds. Novruzali's belongings are left after him, and these belongings remind their owner. It is a world that goes to the past. The world that has no place anymore.

The clash of two worlds, the clash of understandings and imaginations is widespread in Mirza Jalil's stories. And this topic finds an artistic solution in many variants. Two ideas collide in the story "Russian Girl". The world of traditional kisses, which express Christian love on Easter and have become a lifeless ritual, and the world of Muslims, who perceive these kisses as a primal sensual feeling. Village official Khudayar Bey, who expresses his duty under his own name, brings the laws of the village where he lives to the city in the famous story "The loss of the donkey". He entered the shop and wanted to take sugar free from the Armenian. He cannot adapt to the fact that he is no one in the city anymore, and no one here is subordinate to him. In the story "The Consul's Wife", a Russian woman informs about the death of the Iranian consul's wife, but she does not understand that a Muslim has other wives besides his main wife. The clash of ideas typical of two worlds is deeper in the story of "The Double Pillow". The old Armenian thinks that father and daughter as husband and wife. Because as far as she knows, it is common for Muslims to marry girls much younger than themselves. Here, not two worlds, but the world and the traditional idea about it collide. The spiritual world of people and the natural world collide in the story of "Aunt Fatma": the horse enters the yard it remembers, because the horse has its own traditions, and people have their own traditions.

Conclusion. The world created by Mirza Jalil is a world of primitive understandings and thoughts. The letter, a symbol of the civilized world, becomes a source of trouble in several stories. But this world – the primitive world is taking a step towards civilization before our eyes. The story “The Bearded Boy” is often presented as a feuilleton about illiteracy. To my mind, in fact this is not the case. True, the “Bearded boy” is illiterate. But this illiterate boy finds a way out, and it is similar to how primitive human created the hieroglyphic system once. Mirza Jalil brings us back to ancient times. The first step towards civilization is taken. His characters are not wild, illiterate people. They are children – a child with a beard, or a Novruz who cries like a child. Mirza Jalil’s world is the childhood world of humanity. As it is said, a human gets the main amount of information to the age of five. These children are on the pages of Mirza Jalil’s works. And today, while thinking about the ways of development of a new, independent culture, perhaps a completely independent culture, we can remember this unique artistic experience.

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Ayaz Salayev (Azərbaycan)

MİRZƏ CƏLİL DÜNYASININ SƏCİYYƏVİ XÜSUSİYYƏTLƏRİ

Məqalədə Cəlil Məmmədquluzadə yaradıcılığına tamamilə fərqli nəzər nöqtəsindən baxılaraq onun ədəbi irsinin səciyyəvi xüsusiyyətləri araşdırılır. Mirzə Cəlili Azərbaycanda tənqidi realizmin ən böyük nümayəndəsi hesab edən müəllif, ədibin nəsr nümunələri əsasında öz elmi mülahizələrini irəli sürür. Tədqiqatçıya görə, Mirzə Cəlil dünyasının səciyyəvi xüsusiyyətləri daha çox onun ibtidai təfəkkürlə sivilizasiya arasında, Şərqlə Qərb arasında, keçmişlə bu gün arasında qalan personajlarının həyat tərzində, dünyagörüşündə öz əksini tapır.

Açar sözlər: Mirzə Cəlil, Azərbaycan, tənqidi realizm, milli, nəsr.

Аяз Салаев (Азербайджан)

ХАРАКТЕРНЫЕ ЧЕРТЫ МИРА МИРЗЫ ДЖАЛИЛЯ

В статье предлагается новое, отличное от традиционного прочтение творчества классика азербайджанской литературы Джалила Мамедкулизаде. Согласно сложившейся трактовке его творчества, Мирза Джалил предстаёт критиком таких черт азербайджанцев как безграмотность, отсталость, лень, глупость и т.д. В статье о творчестве Мирзы Джалила говорится как о своеобразном эпосе, где главной темой является сознание человека. Мир, изображённый писателем – это мир в процессе формирования понятий, мир, делающий шаг из первобытного мышления в цивилизацию.

Ключевые слова: Мирза Джалиль, Азербайджан, критический реализм, национальная, проза.

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ƏLƏKBƏR ƏSGƏROVUN YARADICILIĞINDAKI İSLAHATLAR VƏ NOVATORLUQ

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Xülasə. Bu məqalədə, Azərbaycan musiqisini əsrarəngiz ifaları ilə zənginləşdirən və nəfəs çalğı alətləri üzərində islahatlar edən görkəmli sənətkarımız Ələkbər Əsgərovun çoxşaxəli yaradıcılıq irsi maraqlı faktlarla və arxiv materiallarla təqdim olunacaq. Həmçinin, Azərbaycanda ilk instrumental-folklor ansambli “Dügah”ın yaranma tarixinə rəhbəri olan Ələkbər Əsgərovun buna dair etdiyi yeniliklərdən fikir bildiriləcək.

Burada, ustadın ifaçılıq məziyyətləri, bəstələdiyi rəqs melodiyaları və muğam rəngləri nəzərdən keçiriləcək. Məqalədə, Azərbaycanın görkəmli sənətkarları Nəriman Əzimovun Ələkbər Əsgərov haqqında lentə alınmış müsahibəsi şərh ediləcək. Bundan başqa, Ələkbər Əsgərovun Avropa mənşəli klarnet və milli alətimiz balabanın üzərində etdiyi konstruktiv dəyişiklikləri haqqında arıxdırmalar nəticəsində əldə etdiyimiz məlumatlar təqdim olunmuşdur.

Açar sözlər: Ələkbər Əsgərov, klarnet, balaban, islahatlar, “Dügah” folklor ansambli.

Giriş. Azərbaycan nəfəs musiqi alətlərinin görkəmli nümayəndəsi Ələkbər Əsgərovun çoxşaxəli yaradıcılığı bu gün musiqi kamilliyinin yüksək etalonu sayıla bilər. Neçə onilliklər boyu fəaliyyət göstərmiş virtuoz ifaçı, müəllim və yenilikçi Ə.Əsgərov öz yaradıcılığında – klarnet, balaban, ney və zurna alətlərinin təkmilləşdirilməsinə dair müxtəlif islahatlar etmişdir. Professional musiqiçilərin fikrincə Ə.Əsgərov, Qafqaz dövlətləri arasında ən virtuoz ifaçılardan biri olmuşdur.

Böyük təcrübəyə malik olan ustad sənətkarımız – klarnet, balaban, tütək, zurna və ney kimi nəfəs çalğı alətlərində illər ərzində biri-birindən maraqlı və virtuoz ifalarını xalqa təqdim etmişdir. Onun klarnetdə ifa etdiyi “Şalaxo”, balabanda “Şur” və tütəkdə “Şüştər” muğamları, neydə bəstələdiyi “Düghah” rəngi, zurnada “Bayram axşamları” və bir çox ifa etdiyi əsərlər Azərbaycan xalqının incilərindən sayılır.

Əsas materialın şərh. **Azərbaycanın** Xalq artisti, bəstəkar və dirijor mərhum Nəriman Əzimov AzTV-nin “Unudulmaz ifaçılar” proqramında Ələkbər Əsgərov haqqında dəyərli fikirlər söyləmişdir: “Həyatda elə sənətkarlar var ki, həm özü yaşayanda, həm də dünyasını dəyişəndən sonra heç vaxt unudulmur<...>. Mən, 1958-ci ildə Səid Rüstəmovun rəhbərliyi ilə Xalq Çalğı Alətləri orkestrinə işə qəbul olunanda Ələkbər Əsgərovla çiyin-çiyinə işləmişəm. Ə.Əsgərov bizim xalq çalğı alətləri orkestrinin ən gözəl ifaçılarından və solistlərindən idi. Mənim yaxşı yadımdadır, o vaxtları bizim görkəmli sənətkarımız Səid Rüstəmov 1959-cu ildə, Moskvada on günlük çıxışlara hazırlıq işləri aparırdı və Şərq aləmində yeganə milli Xalq Çalğı Alətləri orkestri olaraq ən gözəl ifaçıları toplamışdı. Mən, Ələkbər Əsgərov, Əhsən Dadaşov, Baba Salahov, Hafiz Mirzəyev və başqa görkəmli sənətkarlarımızla bərabər çalışırdıq. O vaxtlar Ələkbər Əsgərov çox cavan olmağına baxmayaraq gözəl istedadla malik bir ifaçı idi. Bircə onu deyə bilərəm ki, görürsən bir adam tarzəndir, amma pianoda da çalır, kamanda da çalır nə bilim başqa alətdə də çalır, amma onlardan biri onun gözəlliyini göstərir. Lakin Ələkbər Əsgərov elə bir sənətkar idi ki, o balabanda çalanda görürdün ki, bu alətin bütün sirlərini, sehirli səslərini elə bil Allah Ələkbər Əsgərova bəxş edib. O, balabanı yerə qoyub tütək çalanda elə bilirdin ki, bu sənətin ustası elə Ələkbər Əsgərovdur. Bir söz deməklə məqsədim ondan ibarətdir ki, Ə.Əsgərov öz sənətini sevən və ustası olan bir ifaçı idi. Onun klarnetdə ifa etdiyi Ü.Hacıbəylinin – “Sevgili canan” və “Sənsiz” romansları, balabanda – Səid Rüstəmovun “Sənindir”, Süleyman Ələsgərovun “Xəyala dalarkən”, bas balabanda Hacı Xanməmmədovun – “Simfoniyyə” əsəri, zurnada, neydə və tütəkdə böyük improvizasiyalara malik olan çalğılarını qeyd etmək olar” [4].

Ələkbər Əsgərovun “Düghah” instrumental-folklor ansamblı. Qeyd etməliyik ki, Ə.Əsgərov 1966-cı ildən Sumqayıt Musiqi Texnikumunda balaban ixtisası ilə yanaşı alətsünaslığın tədrisi və ansambl yaradıcılığı ilə də məşğul olurdu. Pedaqoqun xalq çalğı alətləri haqqında illərlə

topladığı nəzəri bilgilər 1981-ci ildə “Dügah” instrumental-folklor ansamblının yaradılmasında böyük rol oynadı. “Dügah” ansamblı quruluş özəlliklərinə görə Azərbaycanda o dövrlərdə fəaliyyət göstərən bütün folklor kollektivlərindən fərqlənirdi. Əsas xüsusiyyətlərindən biri o idi ki, ansamblın tərkibinə – tar, kamança, qanun, nağara, qoşanağara, saz, ud, balaban, zurna, tütək, ney kimi qədim milli alətlərimiz daxil edilmişdir və heç bir müğənni və yaxud xanəndə dəvət olunmamışdır, çünki ustad sənətkarın arzusu idi folklor-instrumental ansamblı yaratsın və orada qədim alətlərimizin tembr xüsusiyyətlərini təqdim etsin. “Dügah”ın heyyyəti Musiqi Texnikumunda çalışan müəllimlərdən ibarət idi. Ansamblın adını Ə.Əsgərov dövrümüzdə unudulmaqda olan “Dügah” muğamı ilə əlaqələndirmişdir və bu məqsədlə sənətkar eyniadlı rəng bəstələmişdir. Burada Azərbaycan muğamları, xalq rəqsləri, eləcə də Ə.Əsgərovun bəstələdiyi – “Dügah”[5], “Bayatı-Şiraz”[6] rəngləri səsləndirilmişdir.

“Dügah” ansamblı 1994-cü ilə kimi fəaliyyət göstərmişdir və ustadın xəstəliyi ilə əlaqədar məşqlər dayandırılmışdır. Sevindirici hal budur ki, onun yaradıcılığı gənc ifaçılar tərəfindən öyrənilir. Dövrümüzdə Ə.Əsgərovun bəstələdiyi melodiylar Türksöylü xalqların musiqiçiləri tərəfindən də maraqla qarşılınır və repertuarlarına daxil edilir. Məsələn, Ardahan Universiteti Gözəl Sənətlər Fakultəsinin müəllimi Yusuf Altunun ifasında eşitmək mümkündür [7].

Ələkbər Əsgərovun rəqs melodiyları. Sənətkarın yaradıcılığında bəstələdiyi rəqs melodiyları da xüsusi yer alır. Ələkbər Əsgərov, öz bəstələrini Avropa musiqisinə xas olan variasiya, sekvensiya və sərbəst modulyasiya prinsiplərinə əsaslanaraq qurmuşdu. Onun melodiyları quruluş özəlliklərinə görə və improvizələr baxımından xalq rəqslərindən fərqlidir.

Ə.Əsgərovun rəqs melodiyları 6/8 ölçüsündə yazılan fərqli insanların xarakteristik portret eskizləridir. Bu əsərlər nəfəsli musiqi alətlərinin texniki imkanlarına uyğun bəstələnmişdir. Melodiyların əvvəlində səkkizlik pauzalara rast gəlmək mümkündür.

Günümüzdə Ə.Əsgərovun bəstələdiyi – “Ədaləti”, “Mehribanı”, “Natəvani”, “Rasimi”, “Cavidi”, “Mətanəti”, “Vüqarı”, “Bəxtiyarı”, “Kürdü”, “Qədim rəqs”, “Zöhrabi” rəqs melodiyları gənc ifaçılar tərəfindən öyrənilir və konsert proqramlarına daxil edilir.

Ə.Əsgərov, Azərbaycan məqam özəlliklərindən və Avropalad (məqam) prinsiplərindən faydalanaraq özünəməxsus bir sintez yaratmışdır. Bu

yanaşmanın izahını vermək üçün onun “Zöhrabı rəqsi üzərində qurduğu struktur özəlliklərinə aydınlıq gətirək.

“Zöhrabı” rəqsinin melodiyasını eşidərkən ilk baxışdan elə təəssürat yaranır ki, bu rəqs bayatı-şiraz məqamında səslənir və “Bayatı-Şiraz” muğamı üzərində qurulmuşdur. Lakin biz bütün məqamlarımızdan və “Zöhrabı” rəqsinin xüsusiyyətlərini təhlil edəndən sonra belə bir qənaətə gəlirik ki, bu melodiya bayatı-şiraz məqamında deyil və Qərb musiqisinə xas olan major və minor ladlarına (məqamlarına) əsaslanır. Fikrimizi onunla izah edə bilərik ki, hər bir rəqs musiqisində olan məqam dəyişiklikləri öz əksini Azərbaycan muğamlarında tapmalıdır, çünki məqamlarımız eyniadlı muğamlar əsasında qurulub.

“Zöhrabı” rəqsi

Allegro con brio

d-moll tr tr ~ tr tr

f

F-dur tr tr tr tr

“Zöhrabı” rəqsinin melodiyası əvvəldə “re” mayəli bayatı-şiraz məqamı qərində qurulub, lakin sonra melodiya modulyasiya olunaraq “fa” mayəli rast məqamına keçid alır. Bildiyimizə görə “Bayatı-Şiraz” muğamında elə bir şöbə yoxdur ki, “Mayə”dən kiçik tersiya (k.3) yuxarı rast məqamına əsaslanınsın. Bu səbəbdən, “Zöhrabı” rəqsinin melodiyası sırf bayatı-şiraz məqamı üzərində qurulduğunu demək düzgün deyil. Bu rəqsi biz major bə minor prinsipləri ilə qurulduğunu izah edə bilərik. Belə ki, rəqsin əvvəlindəki melodiya minor tonallığında başlayır və orta hissəsi paralel major məqamına yönəldilir, yəni əvvəldə d-moll (“re” minor) nəzərdə tutsaq, orta hissəsi F-dur (“Fa” major) tonallığına modulyasiya olunur. Maraqlı bir fakt da var ki, bu modulyasiyalar sekvensiyalar üzərində qurulmuşdur və davam olunaraq pillə-pillə aşağı düşür. “Fa” səsindən başlayan melodiya sekvensiya olunaraq “mi” səsinsə təkrar olunur və qəribə haldır ki, bu sekvensiyanın melodik xətti bizə “mi” mayəli segah məqamını xatırladır. Lakin bildiyimizə görə, bayatı-şiraz muğamında “Mayə”dən bir ton yuxa-

rı seğah məqamına əsaslanan şöbə yoxdur. Bu səbəbdən biz, melodiyanın inkişafını sekvensiyaların variasiya prinsipləri əsasında qurulduğunu qəbul edə bilərik. Ə.Əsgərovun dahiliyi onda idi ki, göründüyü kimi, Avropa musiqisinə xas olan major və minor ladlarından musiqi bəstələyir, lakin heç kəs onu hiss etmir və xalq məqamlarında olduğu kimi qəbul edirik. Beləliklə o, özünəməxsus bir sintez yaratmışdır.

Ələkbər Əsgərovun balaban və klarnet alətləri üzərində etdiyi islahatlar. Ələkbər Əsgərov, çaldığı alətlərin üzərində konstruktiv dəyişikliklər etmişdir. O, nəfəs musiqi alətlərinin nəzəri və praktiki biliklərindən faydalanaraq müxtəlif islahatlar etmişdir və nəticədə iki klapanlı balaban [8], “As” köklü klarnet [9], iki müştüklü zurna alətlərini düzəltmişdir.

O, balabana klapanlar əlavə etməklə alətin diapazonunu ikinci oktavanın “do” səsindən “mi” səsinə kimi genişləndirilmişdir.



Ələkbər Əsgərovun hazırladığı klarnet aləti də fərqli xüsusiyyətlərə malikdir. Ustadın hazırladığı “As” köklü klarnet Avropada istehsal olunan – “A”, “D”, “E”, “F”, “G”, “B” növlərindən uzunluğu, kök sistemi və tembrinə görə seçilir. O, öz konstruksiyasında hissə və klapanların uzunluqlarını fərqli düzəldərək yeni çalğı imkanları yaratmışdır.

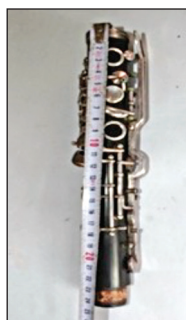
Edilən dəyişiklikləri görmək üçün “B”, “A” və “As” klarnetlərin quruluşlarına nəzər yetirək (şəkil: 1, 2, 3, 4, 5, 6, 7, 8, 9).

“B” klarnetin müvafiq hissələri

“B” yuxarı yarım-hissə 255 mm “B” aşağı yarım-hissə 243 mm “B” boruağzı (boru bilərziyi) 110 mm



Şəkil 1.



Şəkil 2.



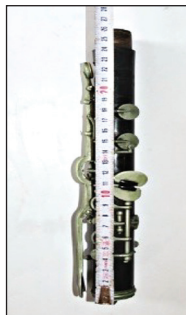
Şəkil 3.

**“A” klarnetin
müvafiq hissələri:**

“A” yuxarı yarım-
hissə 278 mm “A” aşağı
yarımhissə 260 mm “A”
boruağzı (boru bilərziyi)
110 mm



Şəkil 4.



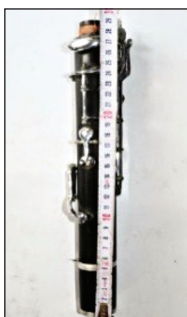
Şəkil 5.



Şəkil 6.

**Ələkbər Əsgərovun
“As” köklü
klarnetin müvafiq
hissələri**

“As” yuxarı yarım-
hissə 290 mm “As” aşağı
yarımhissə 280 mm “As”
boruağzı (boru bilərziyi)
116 mm



Şəkil 7.



Şəkil 8.



Şəkil 9.

Ə.Əsgərovun düzəltdiyi “As” köklü Azərbaycan klarnetinin həm ümumi uzunluğu, həm də boruağzılıhissəsi digər alətlərin eyniadlı hissələrinə nisbətən uzundur. Orqanologiya elmindən bəllidir ki, hər hansı bir nəfəs musiqi alətinin borusu nə qədər uzun olarsa, bir o qədər də bəm səslənər və bəm səslı klarnetin dalğaamplitudası zil səslı klarnetə nisbətən daha güclü və qüvvətlidir. Ona görə bəm növlü klarnetin səs dalğası digər alətlərlə müqaisədə gec sönür.

Ə.Əsgərov klarnetini “As” kökündə hazırlayıb. Yəni bu klarnetin “do” səsi fortepianonun “lya bemol” səsi ilə üst-üstə düşür. Bu alət əsasən dəstgahlarıöz kökündən yarım ton aşağı oxumaqda əziyyət çəkən xanəndələri müşayiət etmək üçün nəzərdə tutulmuşdur, yəni yarım ton aşağı transpozisiya edilmişdir. Xanəndələr toy məclislərində, konsertlərdə özlərini əziyyətə salmamaqdan ötrü və yaxud səs diapazonları yetərinə olmadığından ifa etdikləri əsərin ümumi kökünü yarım ton aşağı salmalı olurlar. Bu ifalar “A” klarnetinin kökünə uyğun gəlmədiyi üçün heç bir

ifaçı xanəndəni müşayiət edə bilmirdi. Yaranan problem ilə əlaqədar Ə. Əsgərov “A” köklü klarnetin uzunluğunu dəyişdirməklə yanaşı onun ümumi səs düzümündə dəyişikliklər edir və büməsələ öz həllini tapır. Başqa musiqiçiləryaranan problemlə əlaqədar yalnız duetin ifasını dinləyə bildirilər. “As” klarnetin applikatura quruluşu Avropa istehsalı olan “B” alətində olduğu kimi yarımpərdələrə düşür və ifaçılardan virtuozluq tələb edir. Müqaisə üçün fortepianonun qara dillərini nümunə göstərmək olar. Piano ifaçıları arasında da qara dillərdə ifa edən virtuoz ifaçılara çox az rast gəlik. Eləcə də Ə.Əsgərovun “As” klarnetində başqa musiqiçilər də ifa edə bilirlər, lakin onlardan peşəkarlıq və xüsusi hazırlıqtələb olunur. Ə.Əsgərovun icad etdiyi bu alət “A” klarnetindən yarım ton aşağı səslənir və “B” klarneti kimi eyni applikaturaya malikdir.

Nəticə. Qeyd edilməlidir ki, Ələkbər Əsgərov öz alətini ebonit (elmi adı qrenadil) materialından hazırlanmışdır və söyləyirdi ki: “Gələcəkdə “As” köklü Azərbaycan klarneti probasiya olduğundan sonra abnosdan, yəni qara ağacdan düzəldəcəyəm”. Çox təəssüf ki, ustad bu arzusunu bəlli səbəbdən həyata keçirə bilmədi.

Qeyd edək ki, Ə.Əsgərov çalğılarını “A”, “B” və “As” köklü klarnet alətlərində zamanında ustalıqla ifa etmişdir. Onun repertuarında: Üz.Hacıbəylinin – “Sevgili canan” və “Sənsiz” romansları ilə yanaşı bir çox dünya xalqlarının musiqiləri, bəstəkar əsərləri önəmli yer almışdır. Görkəmli sənətkarın ifa etdiyi əsərlər Azərbaycanın “Qızıl Fond”unda qorunub saxlanılır.

Azərbaycan musiqi tarixində Ələkbər Əsgərovun rolu böyükdür və danılmazdır. Neçə illər keçsə də onun çoxşaxəli yaradıcılığı xalqın sərvəti olaraq qorunub saxlanacaq.

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Mahira Guliyeva (Turkiye)

REFORMS AND INNOVATION IN THE CREATION OF ALAKBAR ASGAROV

In this article, the multifaceted creative heritage of our outstanding artist Alakbar Asgarov, who enriched the Azerbaijani music with his mysterious performances and reformed wind instruments, will be presented with interesting facts and archival materials. Also, the history of creation of the first instrumental-folk ensemble “Dugah” in Azerbaijani and the innovations made by Alakbar Asgarov, the head of it, will be presented. Here, the master’s performance qualities, teaching activities and dance melodies composed by him will be considered.

In the article, the recorded opinions of well-known musicians of Azerbaijan – Nariman Azimov about the artist Alakbar Asgarov will be commented. In addition, A.Agarov’s reforms on the European-origin clarinet and our national instrument, the balaban, will be compared and presented.

Key words: Alakbar Asgarov, clarinet, balaban, reforms, ensemble “Dugah”.

Махира Гулиева (Турция)

РЕФОРМЫ И НОВАТОРСТВО В ТВОРЧЕСТВЕ

АЛЕКПЕРА АСКЕРОВА

В статье на основе фактов и архивных материалов представлено многогранное творческое наследие выдающегося музыканта Алекпера Аскерова, обогатившего азербайджанскую музыку своими загадочными исполнениями и реформами на духовых инструментах. Также представлена история создания первого в Азербайджане инструментально-фольклорного ансамбля “Дюгях” и нововведения, внесённые его руководителем Алекпером Аскеровым. Здесь рассмотрены исполнительские качества мастера, педагогическая деятельность и сочинённые им танцевальные мелодии.

В статье прокомментированы зафиксированные мнения известных музыкантов Азербайджана – Наримана Азимова об Алекпере Аскерове. Кроме того, сопоставлены и представлены реформы Алекпера Аскерова на кларнете европейского происхождения и на национальном инструменте балабан.

Ключевые слова: Алекпер Аскеров, кларнет, балабан, реформы, ансамбль “Дюгях”.

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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.
9. Помимо языка написания, статьи должны иметь резюме на двух языках. Оба резюме должны быть абсолютно идентичными и соответствовать тексту статьи. Научные выводы автора (авторов) в статье, научная новизна работы, практическое значение и т.п. должны вкратце отражаться в резюме. В каждом резюме должны быть указаны название статьи, полное имя автора (авторов).
10. В каждой статье должны быть указаны УДК индексы и ключевые слова на трех языках (на языках статьи и двух резюме)
11. Каждая статья печатается решением редколлегии.
12. При обнаружении факта плагиата статьи не печатаются. Статьи печатаются бесплатно. Рукописи не возвращаются.

