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EMBODYING PROBLEMS OF FOLKLORE MOTIFS IN CONTEMPORARY NATIONAL FINE ARTS

Abstract. The article is devoted to the embodying problem of the folklore motifs in the contemporary fine arts of Azerbaijan. The author notes that folklore motifs received a new round of development by manifesting themselves in artists' works of different generations during the period of independence. The article deals with famous painters and graphic artists' works – Arif Huseynov, Siruz Mirzazadeh, Vugar Ali, Zakir Huseynov. It is noted that folklore motifs in the fine arts of Azerbaijan are manifested both in plots and in individual elements and details that have a symbolic meaning. Summing up, the author comes to the conclusion that folklore motifs have made a significant contribution to the development of national avant-garde art.

Key words: fine arts, folklore motifs, painting, Arif Huseynov, Vugar Ali.

Introduction. One of the main themes in Azerbaijani fine arts is folklore. This theme, which is related to the national mentality and folk art, is widespread in all three types of fine arts.

Creating works on the theme of fairy tales, legends and myths is characteristic of many artists' works. The depiction of folk art characters, fantastic and real animals [3], fairy-tale heroes, various magical objects has attracted the attention of artists both in the 20th century and in modern times.

Many artists have applied the theme of folklore in Azerbaijani fine arts. Mikayil Abdullayev, Rasim Babayev, Arif Huseynov, Sirus Mirzazadeh, Ashraf Heybatov, Vugar Ali, Zakir Huseynov, Gunay Meydizadeh, Ali Shamsi and many others are among them.

The interpretation of the main material. People's Artist Arif Huseynov is distinguished among the brush masters who created colorful works on the theme of folklore. The artist, who drew illustrations for samples of folklore and books of poetry in the 60s–70s of the last century, has continued and developed this theme in his works later. It is no exaggeration to say that folklore motifs play an important role in Arif Huseynov's work.

Arif Huseynov's descriptive language is simple and laconic. There are rich features that reflect the national character fully in the artist's works. Art critic Ziyadkhan Aliyev, who analyzes Arif Huseynov's creative features, writes: "The artist, who is well acquainted with the artistic and technical possibilities of graphic art and who seeks more effective means of expression by directing the addition of a compact color solution with black-and-white lines to increase the power of artistic and psychological influence, achieves to create works with a deep philosophical sense, as well as attractiveness in the end" [5].

The series "Azerbaijani Fairy Tales" created by the artist in the 2000s is interesting. This series includes a large number of paintings. Episodes from Azerbaijani fairy tales are reflected in this series.

The painting "The Tale of Malikmammad" (2010) is noteworthy. As its name suggests, this painting is dedicated to the tale of Malikmammad, one of the most popular tales of Azerbaijan. The composition of the painting is quite simple, but also dramatic and expressive. It depicts an impressive scene of the tale – Malikmammad's fight with a giant. The monster, the horned giant comes to Malikmammad as if it roaring. The hero Malikmammad raises his sword fearlessly and strikes its knee. The magic apple tree is depicted in the background. Red apples are seen on the tree. The moon-star night draws attention at the edges of the composition (Fig. 1). The drawing is painted on paper, in a mixed technique.

It should be noted that Arif Huseynov's artistic style is close to traditional miniature art. This closeness manifests itself in the absence of light and shade, in colorful, cheerful colors and in the extensive use of decorative motifs. The same can be said of the artist's other works on folklore. Other paintings by Arif Huseynov in the series "The Tale of Malikmammad" – "Malikmammad's Flying on the Back of a Simurg Bird", "Malikmammad and His Lover" and others are distinguished by their fairy tale, closeness to the miniature style, delicate, elegant details, elements of national decoration. Another plot from the series "Azerbaijani Fairy Tales" – "The Tale of Tapdig" (2008) is interesting. Here is a character of the dragon, which is widespread

in Azerbaijani folklore. The red mythical character, which was painted on a black background, was depicted flying with fairy-tale heroes on the shoulders. The work is remembered for its dynamism, expressiveness, contrasting color solution, rich decorative elements and symbolic details (Fig. 2).

Folklore motifs are reflected not only in the plot, but also in various details and symbolic means of expression in modern art. Symbolic household items derived from folklore motifs – lamps, candles, tablecloths, jugs, animalistic characters – horses, birds, cats, fish, celestial bodies – the moon, sun and stars are widespread in modern art. Often, these symbolic elements contribute to the development of national avant-garde art by creating a certain atmosphere in the composition.

People's Artist Sirus Mirzazadeh's handwriting attracts attention with its decorativeness and rich decorative motifs. The artist refuses light and shadow in most of his paintings and decorates the composition with small decorative motifs, compositions and petals. His paintings remind the famous Austrian symbolist artist Gustav Klimt's paintings. "The aesthetic merit, which is more pronounced in the current stage of perfection of the artist's renewed creativity in terms of subject and their expression, is the creation of "Sirus Mirzazadeh's vision" in our art. This is due to the existence of a new look at the traditions of miniature style that we encounter in the vision, the reliance on symbolic details of the semantic content of the compositions and the philosophical addition of the artistic attitude to reality as a whole" [7].

In fact, the lamp in Sirus Mirzazadeh's "In the light of a lamp" (1989) is symbolic. A traditional lamp was depicted in the center of the composition. All other details are arranged around it. Two women in red were depicted in the work. They are sitting on both sides of the lamp and talking. Of course, the artist could depict these women without lamp. But, the inclusion of a lamp in the composition and its placement in the center gives a symbolic meaning to this traditional household item. This aspect is also reflected in the name of the work. Dark color prevails in the color solution of the work. Women in red were depicted mainly on a green, partially gray neutral background. The lamp is distinguished better on a dark background and reinforces the symbolic nature of the composition (Fig. 3).

Symbolic elements are very common in Azerbaijani folklore. One of them is the fruit of the pomegranate tree. Pomegranate is presented as a cure for a thousand illness, a talisman, a magic fruit in Azerbaijani fairy tales. Pomegranate is one of the most widely described fruits in our fine arts. People's

Artist Toghrul Narimanbeyov used pomegranate motifs in his paintings [4]. Even now, when we talk about the pomegranate motif in the fine arts, we remember Toghrul Narimanbeyov's art. However, many artists use the pomegranate motif to express their feelings and the symbolic meaning of the painting fully in modern times. It is not surprising that pomegranate is widely used in fine arts. This fruit is very common in our fairy tales. Its symbolic meaning is great. Pomegranate is one of the main artistic and philosophical symbols in the national fine arts. From this point of view, pomegranate can be compared with mugham performance, saz melody, shabaka art, carpets, kalaghayis. Pomegranate is glorified in the mentioned fields of art and is found in artistic composition.

Well-known artist Vugar Ali often applies to the pomegranate element. Pomegranate can be seen in many of his paintings. Also, the pomegranate drawn by Vugar Ali is not only symbolic. It is also associated with mysticism, cosmogonic ideas. The pomegranate tree is embodied as a source of life in some of the artist's paintings and people, beautiful girls and fairies fly from the pomegranate. From this point of view, Vugar Ali's paintings can be compared with Arif Huseynov's paintings. It should be noted that a beautiful girl coming out of a pomegranate was depicted in Arif Huseynov's work "A Pomegranate Girl". The houses, towers, domes and minarets of the Old City can be seen behind her.

Vugar Ali is one of the brush masters who raised the pomegranate to the level of a real artistic character. The artist says: "Many of our artists have applied this theme before me. But my pomegranates are distinguished. It is said in the end in Azerbaijani fairy tales that three apples fell from the sky. These are three pomegranates for me. The pomegranate is a symbol of the world for me. The arils (seed) in it are people. None of the stuff inside pomegranate repeats the other. Like people. This is a code sent to people, i.e. there is a curtain between you, do not tear that curtain. I often cut pomegranates, but I do not decide to eat it" [6].

Folklore motifs occur in various forms and characters in the talented artist Zakir Huseynov's works whose productive period dates back to the early 2000s. People, animals, fruits, trees, and household items were depicted in his paintings [2, p. 29-30]. The artist, who passed away prematurely, was able to give a meaning to each of them on the magical plane of his art. The folklore motifs created by him combine with magic and create a unique aura in the paintings.

The characters of dervishes are especially interesting among the folklore characters applied by the artist. Zakir Huseynov painted various characters of

dervishes. An attentive art lover can feel the features of the artist's own character and worldview in these characters. Of course, it would be wrong to call these dervishes as self-portraits. But, there is certain closeness, similarity, a wonderful spiritual connection between them and the artist. As if the artist reflected in the dervishes what he wanted to see in himself but could not see. In this way, he found some comfort, as if he had achieved his goal. His creative plans were very broad. Although the artist is not with us today, his art is very popular.

The dervishes painted by Zakir Hüseynov differ from each other both in character and appearance. You can see among them a talented performer (Fig. 4), a wise poor man and a crafty magician. He painted most of these characters in the 2000s. "Zakir Hüseynov confronted his fans with a theme they might not have expected in the mid-2000s, when his worldview was quite different. The series "Dervishes", which was created by him in 2005-2007, became a new page in his really colorful work. So, the characters in these works differed from the previous ones, first of all, in terms of meaning and content" [1, p. 108-109].

Conclusion. As we can see, folklore motifs are widespread in modern Azerbaijani fine arts. These motifs are reflected in the work of older, middle and young artists. Folklore motifs manifest themselves in various forms in the fine arts. Folklore motifs are reflected in the form of plots in some artists' works and in the form of individual symbolic elements and details in others. All this gives reason to say that the interest in folklore motifs has increased significantly in modern art. Folklore motifs depicted in various artistic forms have an important impact on the development of modern national avant-garde art.

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MÜASİR MİLLİ TƏSVİRİ SƏNƏTDƏ FOLKLOR MOTİVLƏRİNİN TƏCƏSSÜM PROBLEMLƏRİ

Məqalə müasir Azərbaycan təsviri sənətində folklor motivlərinin təcəssüm problemlərinə həsr edilmişdir. Müəllif qeyd edir ki, müstəqillik dövründə folklor motivləri müxtəlif nəsiləri təmsil edən rəssamların yaradıcılığında özünü büruzə verərək yeni inkişaf mərhələsinə qədəm qoymuşdur. Məqalədə tanınmış rəngkar və qrafiklərin – Arif Hüseynovun, Sirus Mirzəzadənin, Vüqar Əlinin, Zakir Hüseynovun əsərləri nəzərdən keçirilir. Qeyd olunur ki, Azərbaycan təsviri sənətində folklor motivləri həm süjetlərdə, həm də rəmzi məna kəsb edən element və detallarda özünü büruzə verir. Müəllif öz fikirlərini yekunlaşdıraraq belə bir fikrə gəlir ki, folklor motivləri milli avantgard sənətinin inkişafına əsaslı təsir göstərmişdir.

Açar sözlər: təsviri sənət, folklor motivləri, rəngkarlıq, Arif Hüseynov, Vüqar Əli.

Севиндж Алиева (Азербайджан)

ПРОБЛЕМА ВОПЛОЩЕНИЯ ФОЛЬКЛОРНЫХ МОТИВОВ В СОВРЕМЕННОМ ИЗОБРАЗИТЕЛЬНОМ ИСКУССТВЕ АЗЕРБАЙДЖАНА

Статья посвящена проблеме воплощения фольклорных мотивов в современном изобразительном искусстве Азербайджана. Автор отмечает, что в период независимости фольклорные мотивы получили новый виток развития, проявляя себя в творчестве художников разных поколений. В статье рассматриваются работы известных живописцев и графиков – Арифа Гусейнова, Сируза Мирзаде, Вугара Али, Закира Гусейнова. Отмечается, что фольклорные мотивы в изобразительном искусстве Азербайджана проявляются как в сюжетах, так и в отдельных элементах и деталях, имеющих символическое значение. Подытоживая, автор приходит к мысли, что фольклорные мотивы внесли существенный вклад в развитие национального авангардного искусства.

Ключевые слова: изобразительное искусство, фольклорные мотивы, живопись, Ариф Гусейнов, Вугар Али.

FIGURES



**Fig. 1. Arif Huseynov. "The Tale of Malikmammad".
From the series "Azerbaijani Fairy Tales". Paper, mixed technique. 2010.**



**Fig. 2. Arif Huseynov. "The Tale of Tapdig".
From the series "Azerbaijani Fairy Tales". Canvas, oil paint. 2008.**



Fig. 3. Sirus Mirzazadeh.
“In the Light of a Lamp”. Canvas, oil paint. 1989.



**Fig. 4. Zakir Huseynov. "The dervish's Speech".
Canvas, oil paint. 2005.**