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Vugar KARIMLI

*Ph.D (Culturology), Associate professor**Institute of Architecture and Art of ANAS**(Azerbaijan)**yanshaq@gmail.com*

PATTERN ELEMENT IN AZERBAIJANI ART CULTURE

Abstract. Rhythmic treatment of patterns is often found on carpets, fabrics, paintings, jewelry, architecture, etc. in art. Rhythmic treatment means the repetition of elements in all types of folk art. People have tried to decorate the environment, the places where they live, the things, the tools they use with different patterns from ancient times. Such pattern elements were more of a reflection of human artistic thinking. It is emphasized that pattern is an important element in works of art in this article presented by the author.

Key words: art culture, pattern, ornament, art, element.

Introduction. Every art has its own necessary conditions for its creation. The main condition is the emergence of necessity for products to be produced in the relevant field of art. But, the main issue is the high artistic value of these products. The main caring of the ancient, semi-savage man was to find the food he needed for his life, to protect himself from natural dangers, as well as from the attacks of other creatures living in the same environment. He was not yet interested in aesthetic values. The solution to these concerns was to make life easier for people and to create the conditions for necessary comfort.

Pattern, decoration, fresco painting created from the union of rhythmically replacing elements means meaning of ornament. It has different types, meanings and rules of use.

Description of rhythm is an important condition in art and architecture. Rhythmic design of the ornament with patterns in the form of drawings on the fabric is often found in applied art. The history of the ornament shows that it has come a long way from the time of the creation of tools to the present day. People used to decorate their environment, places where they lived, things and tools they used with various ornaments in ancient times. The elements of ornaments have consisted mainly of images depicting the

four elements of nature, people, plants, animals, etc. since ancient times. Primitive people believed that the elements used in ornaments protected them from the dark forces of nature and the four elements of nature. The various simple elemental ornaments that they used protected them from black forces. That is why the ornaments were mainly reflected on the sleeves and skirts of their clothes.

The interpretation of the main material. Ornamental elements on objects, clothes and tools used in everyday life were previously performed in the form of shallow dots, straight and curved lines. The dependence of primitive people on the dark forces of nature led to the emergence of more complex geometric shapes. Every geometric shape created at that time had a symbolic meaning and the most common circle meant the sun. The image of a circle reflecting the sun with its rays and wavy lines reflecting water became ornamental motifs used in folk applied art in ancient times. Even today, the compositional peculiarities of different types of patterns and the principles of artistic design of different types of ornaments are studied in the Azerbaijani folk applied art [8].

Masters of fine arts are now using the valuable traditions of our national art heritage in their works to create beautiful and artistic works. The application of our national art also makes an objective and constructive analysis of the artistic peculiarities of the works important. Experience shows that each work of art, as an artistic process, not only enriches the creative method of our artists and masters, but also contributes to the development of decorative-applied, high-level works of art, which are useful and ideologically important.

An important stage in the development of the art of that period is associated with the discovery of copper. Belts are one of the most remarkable works in terms of their art and taste among our ancient bronze monuments. It fascinates people with its zoomorphic paintings and artistically crafted patterns on bronze belts found during archeological excavations in Karabakh, Gazakh, Gadabay and other places. Interestingly, the same clothing, weapons and household items described here can be found in the information on the ethnographic life of the Caucasian population provided by the Greek scientist Strabo. It should be noted that metal treatment was highly developed in the south of Azerbaijan at that time.

Bronze man, bird figures, bronze made by Osman Salman oglu Nakhchivani in 1190 are interesting examples of art culture among the

works of art found in Beylagan during archeological excavations. These monuments of art give grounds to say that most of the metal products used by our people at that time were made of bronze. Tabriz was famous in the field of artistic metal crafts in the 14–15th centuries. The famous Venetian traveler Marco Polo, who traveled to Azerbaijan in the second half of the 13th century, emphasized the greatness of Tabriz and its role in the development of various art types.

The making of metal household things, weapons and ornaments was especially widespread in Tabriz, Ardabil, Maragha, Nakhchivan, Ganja, Shamakhi and Baku during the 16-17th centuries. Weapons and armored clothes made by Azerbaijani artists became widely known abroad at that time. The weapons made by Shamakhi artists during this period are also valued in Russian sources. We find information in one of such sources that the Russian Tsar Boris Godunov spoke about 8 decorated armored helmets made by Shamakhi masters.

The shield, known for its unparalleled beauty, was said to be one of the weapons used by Russian Tsar Mikhail Fedorovich Romanov during the war. This shield, which is 50,8 cm in diameter, was made of solid red steel and decorated with gold in the style of khatamkar.

We should also mention two interesting works of this period in Azerbaijan. Both are helmets worn by nobles during the war. One of the helmets is currently kept in the Arms chamber in Moscow, the other in Istanbul. It is noted on the second helmet that it was made for Shah Tahmasib in 1528. For the first time, the first armored helmet is shown in the list of weapons brought from Shamakhi to Russian Tsar Boris Godunov. Later, this shield, which was distinguished by its art, belonged to Prince F. Mstislavsky. Today, the weapons collection of the Azerbaijan National History Museum not only reflects the socio-political events of our history, the glorious pages of our military history, but also it tells about the development of the Azerbaijani school of armaments, the professionalism of the art of the time [5].

There are examples of calligraphy among the decorations of the helmet. They were placed on the forehead of the helmet with a wide girdle. The words “In the name of the Almighty and the Most Merciful Allah” are written here.

The investigation of our artistic culture shows that different fields of art are historically close and have similar aspects. Knitting, weaving and stitching have played a very important role in human life and culture. It is impossible

for similar or different type of materials to be connected, associated with each other, to be used effectively, i.e. to be fully created. In fact, there were no means needed to combine the things and certain materials at the disposal of the ancient man. From this point of view, knitting, weaving and stitching were the first opportunities used in the creation of human household things. Based on this, we must say that it is necessary to distinguish weaving as the main art type in the life of our ancestors, regardless of which product is woven, which components are stitched [3]. Historically, traces of the people's favorite art are also expressed in its language. It would be more effective to look in the lexicon of a relevant field of art.

Woven wares as an important field of art, which were made of reeds and various plants, did not differ in durability, although they were historically created in ancient times. Nevertheless, the technology of making such woven wares has come down to our time. Bast mat and other household things woven by women are still developing as folk art in the regions of our country at present. It is important to say that various patterns and ornaments on these items also give them a special artistic and aesthetic appearance. Interestingly, such patterns and ornaments were later used in carpet weaving.

Embroidery, the oldest art form, is one of the most widespread fields in houses. The distinctive peculiarity of this art is the application of various patterns and images on leather, fabric, felt, etc. with needles and thread. Colorful dyed cotton, wool, silk threads, golden-silver threads called gulabatin (golden embroidery), pilak (embroidery with sparkles), small delicate beads, precious stones, colored pieces of fabric, etc. are applied in the embroidery and the artistic and aesthetic measures are also taken into account in this case. The culture of primitive embroidery, which emerged during the period of the primitive community, later became a kind of art that reflected the national peculiarity for different peoples. The art of embroidery was further improved and became an integral part of the cultural development of carpets through the replacement of stone needles with bone, later with bronze and steel needles and the predominance of weaving, dyeing and other fields in spinning in the process of development of household culture.

There are different types of embroidery: takalduz (tambour embroidery), covering, filling, stitching, tricks, tuile, latticed, etc. according to the method of processing of gulabatin (golden embroidery), pilak (embroidery

with sparkles), julma (loop embroidery), etc. and according to the artistic decoration material. For example, the embroidery of gulabatin and its other types are considered to be the art of ornamentation as well as the culture of embroidery [1]. Artistic fabric is a special form of artistic culture - a woven fabric product decorated with artistic and decorative patterns. As a rule, artistic fabric masters prefer to use legendary, religious plots, floral, geometric or mixed painting motifs in their patterns. So, in this case, the most important condition is the plot of the distinguishing pattern and the skillful application of weaving on the fabric.

Carpets and carpet products decorated with different shades of color, pattern elements and images are artistic weaving products [1]. Weaving products are widely used in the decoration of hut, tents, as well as on the walls and floors of houses and other buildings, also give an aesthetic charm to people's lives. Besides its high artistic qualities, the carpet played a certain role in keeping the heat inside the room and preventing environmental noise.

The type of art related to the woodworking field is ornament and skill of shabaka. Although these areas have found their place in everyday life, we need to comment in a modern context as they are related to woodworking. The authors did not pay much attention to this topic, as the shabaka method is more commonly used in jewelry [4]. In general, shabaka art is an example of intangible heritage as an artistic constructive form in Middle Eastern and Near Eastern architecture and decorative applied art [6]. Shabaka means net, cage in Arabic. Experience shows that skill of shabaka – the art of shabaka is mostly used in the field of wood carving. Craftsmen know that the elements of the shabaka are fastened to each other with solder in jewelry and but individual parts made of wood are put on each other and tied in the skill of shabaka. Using of the word “dam” in this art form is associated with this. It is true that skill of shabaka requires special technology. Our craftsmen skillfully use appropriate technologies. But, the important thing is that a beautiful example of art emerges, a phenomenon that reflects the cultural level of people and delights the audience appears in the end. The application capabilities of sbahakas and skill of shabaka are great. These art subtleties are creatively used to make doors, windows, partition walls in architecture and in the construction of pulpits of mosques. Today, skill of shabaka is widely used in window irons in houses. The iron strips are connected to each other by rings in iron windows of different shapes, which give an artistry to an ordinary window. We see the best examples of skill of

wooden shabaka in the pulpit of the Ganja Juma Mosque (the 18th century) and in the windows of the Palace of Sheki Khans (the 18th century) in Azerbaijan. It should be noted that it has found its application as an artistic constructive form in the Middle Eastern and Near Eastern architecture and the decorative-applied art due to its nature. This form is widespread in the art of jewelry, calligraphy and metalworking. There are four types of shabaka and skill of shabaka in architecture: stone, brick, wood and aslant shabaka. It is important to distinguish these types according to structural and treatment peculiarity of material. Because wooden shabaka are assembled, but stone shabakas are carved. One of the peculiarities is that the craftsmen prefer the motifs of curvilinear floral patterns in the late shabakas. Craftsmen sometimes decorated such shabakas with enamelled pottery fragments. Decorative items such as bracelets, necklace, earrings, etc. were made by the shabaka method in jewelry. When making the shabaka, craftsmen melt non-ferrous metals (gold, silver, melchior) in special containers and then pour them into moulds. Not hardened alloy is passed through a certain hole of the hedde (rectangular steel tool with holes of different sizes on it) and made into a wire. This wire is called “spinning” in mastery of shabaka. Making jewelry is a special technological process. But, in all cases, jewelry should be an example of artistic aesthetics that delights people in the world, including in Azerbaijan. Therefore, it is no coincidence that these works of art not only amaze tourists, but also make a good impression on the artistic culture of our people.

Conclusion. The figurativeness of paintings and petroglyphs is an example of artistry. We see this in the example of paintings and petroglyphs. Petroglyphs tell about the way of life and traditions of our ancestors. Gobustan rock paintings, which are a unique monument in our land, contain preliminary information about graphics, one of the oldest types of art. It should be noted that the paintings engraved in Gobustan cover the period from the Early Neolithic to the Middle Ages and their number exceeds 6,000 [7]. There are also paintings that are about 25,000 years old. Necklace with five rows on the neck of a statue of a woman and a metal comb were found in one of the archeological excavations. Another female figure found during archeological excavations in Aghsu has a large medallion necklace around her neck, which suggests that such jewelries are not only the product of ancient times, but also a unique example of artistic culture. These findings also indicate the evolution of

processing methods, the range and variety of things and most importantly, their aesthetic value. Bone was also used as a material in the making of jewelry. However, it should be noted that the type of artistic carving in decorative-applied art is one of the oldest and most widespread types of decorative-applied art due to its nature. The method of carving on stone, wood, aslant, metal, bone, etc. is an obvious creative method of artistic work, in other words, it is the creation of artistry. The difference here is the use of artistic carvings, which are widely studied in Azerbaijani art, in the interior and exterior design of architecture, in houses and in the decoration of commonly used items.

The professionalism of our masters and craftsmen is that they were able to create patterns from various lines and geometric figures. Today, different countless such patterns are still used in all spheres of Azerbaijani folk art.

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Vüqar Kərimli (Azərbaycan)

AZƏRBAYCAN BƏDİİ MƏDƏNİYYƏTİNDƏ NAXIŞ ÜNSÜRÜ

Bədii sənətdə naxışların ritmik şəkildə xalçada, parçada, rəsmdə, zərgərlikdə, memarlıqda və s. işlənməsinə tez-tez rast gəlinir. Ritmik işlənmə xalq sənətinin bütün növlərində elementlərin təkrarı deməkdir. İnsanlar hələ qədim dövrdən ətraf mühiti, yaşadıkları yerləri, işlətdikləri əşyalarını, əmək alətlərini müxtəlif naxışlarla bəzəməyə çalışırdılar. Bu cür naxış ünsürləri

daha çox insanın bədii təfəkkürünü əks etdirən təsvirləri təşkil edirdi. Müəllifin təqdim etdiyi bu məqaləsində bədii sənət nümunələrində naxışın mühüm ünsür olduğu vurğulanır.

Açar sözlər: bədii mədəniyyət, naxış, ornament, bədii sənət, ünsür.

Вугар Керимли (Азербайджан)

ЭЛЕМЕНТЫ УЗОРА В ХУДОЖЕСТВЕННОЙ КУЛЬТУРЕ АЗЕРБАЙДЖАНА

В декоративно прикладном искусстве узоры, построенные на ритмичном повторении, используются в коврах, тканях, картинах, в различных украшениях, в архитектуре и т. д. Ритмическое развитие означает повторение элементов узора во всех видах народного творчества. С древних времен люди пытались украсить окружающую среду, места, где они жили, вещи, инструменты которыми они пользовались разными узорами. Такие узоры были скорее отражением художественного мышления человека. В этой статье, представленной автором, подчеркивается, что узор – важный элемент в произведениях художественного искусства.

Ключевые слова: художественная культура, узор, орнамент, искусство, элемент.