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Nurlana KERIMLI
Institute of Architecture and Art of ANAS
(Azerbaijan)
nurlana-kerimli@mail.ru

REPRESENTATION OF WOMAN CHARACTERS IN TURKIC CULTURE

Abstract. In this article, the author talks about the rich and unique culture of Turkic women. On the example of Turkic peoples, the images of women are studied in artistic culture, where female characters are traced in the spotlight. As we see, from ancient times, Turkic women took an active part in the processes of managing society, culture, science and art. And also the article describes the current state, obstacles, problems and opportunities of Turkic women in folk art.

Key words: Turkic peoples, woman, cultural heritage, art culture, folk art.

Introduction. The culture of the Turkic peoples and their way of life is one of the conceptual issues underlying culturological investigations. Historical realities are such that the artistic heritage of the Turkic peoples has left an indelible mark on early civilizations. As one of the most ancient nations in the history of the world, the Turkic peoples, whose history is more than four thousand years old, were engaged in agriculture and cattle breeding. For the development of cattle breeding, they were forced to lead a nomadic lifestyle. This objective factor prevented the Turks from leading a semi-nomadic lifestyle.

Today, the study of the artistic heritage of the cultural position of the nomadic Turks in society has become a tradition. The prevailing opinion is that the warrior is the central figure in a nomadic society, and this in itself sounds perfectly logical. This is evidenced by the information available in a large number of historical sources and cultural monuments involved in scientific circulation. Archaeological, ethnographic and other sources show that researchers come across interesting facts about the artistic thinking of the Turkic peoples. For example, materials obtained in recent decades provide an interesting and objective look at the high status of women in society. As a result of the study of a number of monuments of the Scythian-Sarmatian

period, the graves of prominent women holding a high place in society were discovered in the burials. Scientific analysis shows that these women did not do household at all [1]. According to the researchers, excavations in various parts of Central Asia show that women's graves are richer than male ones. It should be noted that despite the abundance of sources, for example, the Turkic-speaking peoples of Central Asia have the most ancient cultural history.

The interpretation of the main material. Each nation has its own woman stereotype in the national culture. However, the role of a woman is identified with such concepts as the protection of the hearth, a wise adviser and fertility in almost every culture. Nomads have always treated women with love and respect since ancient times. Women have always worked side by side with men. The perception of the world by a nomadic woman is determined not only by the conditions of her existence, but also by her self-awareness. It should be noted that researchers prefer to study the heritage of women and the women's position in the settled and semi-settled Muslim peoples of Central Asia in order to obtain comparative material on the legal status of women with the traditional culture of Muslim nations. The culture of these peoples, their way of life and cultural thinking are to a greater extent based on the norms of Sharia and to a lesser extent determined by individual provisions of customary law. However, a Turkic woman does not follow blindly the principles of Sharia, she is guided by the moral principles of Islam, thereby further purifying her morality, which enriches her cultural thinking as a whole with new qualities. We can say that the Turks, Turkic women felt the beauty of nature, the masters of words paid great attention to the description of the artistic character of a woman through raising it to the level of the phenomenon of cultural life since ancient times.

The character of a woman is expressed in various artistic forms. One of the most important indicators of improving morality and artistic-aesthetic thinking of the Turkic people are examples of ancient artistic thought in the form of anthropomorphic plastic in terms of a woman's character. It should be noted that anthropomorphic plastic was a very important event in the full study of the spiritual culture of the world's peoples. Lifestyle changes created a new attitude towards nature of ancient people and created a new attitude towards nature. Ancient man began gradually to believe in small magical rituals. The embodiment of nature begins to form, which finds its embodiment in the souls of various natures, earth and sky. However, a more mysterious cultural event of the Neolithic era was anthropomorphous plastics of various shapes.

There is no single point of view on the occurrence of this phenomenon in plastic form. Longstanding scientific debates continued to find out the true reasons for the appearance of symbols and patterns, crosses, swastikas, etc. Samples of anthropomorphic plastics were found in various regions, including Azerbaijan and mythological symbols found in a number of regions represent the character of woman stone plastic. There are the most attractive, great ancestral stone sculptures among them [3].

Besides the character of a mother-woman, the character of a warrior woman is also shown in the foreground. The name of the warrior woman is mentioned high in the immortal work “Oguzname” (8th century). The character of an ancient Turkic woman leading a many-sided lifestyle, standing in the same way with a man is revived in the epos “Dede Gorgud”. The equal status of husband and wife was considered normal in medieval Turkic society.

Historical facts give reason to affirm that women’s issue is as old as our history. Women are described with great respect in folklore, which is a product of the artistic thinking and mythological consciousness of the Turkic people. The character of a woman is glorified in various artistic forms. One of the most important indicators of improving the spirituality and artistic-aesthetic thinking of the Turkic people are examples of art developed in the form of anthropomorphic plastics in context of the character of a woman in ancient national artistic thought.

As we noted that one of the most important parts of spiritual culture is artistic culture, which serves to form the inner world of a person, contributes to the development of the personality as a creator of cultural values along with cognitive, religious, moral, economic and political cultures. Artistic culture plays an exceptional role in the discovery of the second nature of human. One of the most important cognitive mechanisms that are the core of the content of fiction is fiction. We find an artistic description of the character of a Turkic woman, first of all, in literature, which is an integral part of artistic culture. As if the character of a Slavic girl that was created in the poem “Seven Beauties” by the great Azerbaijani poet Nizami Ganjavi was a spiritual embodiment. The strength of our artistic culture is the fact that Nizami Ganjavi created a human resemblance to our literature between Shirin and “Kipchak gizi”. The genius poet treated women as a symbol of dignity. The characters of women created by him are brilliant personalities with equal rights to brave men. Just as the artist used the best colors of his artistic palette to create a work of art, Nizami did not regret to give the character the bright peculiarities of his spirituality

when creating the character of a woman. It would not be an exaggeration to say that neither the written monuments of the Orient, nor the West have such a woman character found in the history of artistic thought with psychological depth. Artistic culture is a system of material and spiritual values created and accumulated by historical subjects over the many centuries. From this point of view, the historical memory of our people has played an important role in the life of our country, in strengthening statehood and has shown the character of many women who have shown determination to improve the cultural life of their country. A review of the history of the nomadic way of life of the Azerbaijani Turks in the past shows that our ancestors engaged both in agriculture and cattle breeding, they were both ordinary people and brave warriors. But in all cases, the blood of a warrior flows in the veins of a Turk. P.P. Zutov writes about this: "Although the Tatars (Azerbaijani Turks-the author) are engaged in peaceful work as citizens and farmers, they are much more capable of fighting and grazing cattle. For this reason, most of them lead a nomadic lifestyle, following their ancestors who lived in the endless steppes along the Volga, Don and Ural rivers" [6]. It is known that most of the Azerbaijani Turks are the predecessors of the Oghuz and Kipchak tribes. As you know, the mentioned tribes were nomads. I. Balaramberg provides interesting information about the reasons of the nomadic life of the Azerbaijani Turks in his work, which provides a historical, topographic, statistical and military description of the Caucasus. For example, this shows that the nomads living at the foot of the two plains of the Caucasus led a nomadic life for many centuries.

Speaking about the role of religion in the development of the spiritual world of a woman and her worldview in different historical periods, it is impossible not to touch upon the problem of women in Islam. However, since this is a very broad topic, we will only briefly touch on the issue of love and women in Sufism. It is known that a new civilization-Islamic culture began to form since the establishment of Islam in a religious society in the history of mankind, which had a strong influence on the development of cultural values in the world over time. The sages spreading Sufism instill in the followers of Islam such an elevated truth: love manifests itself through beauty. Beauty is one of the attributes of Allah. Beauty always reminds a person of the Almighty in everything that exists in the world. Ibn Arabi, the founder of Sufi pantheism and one of the most prominent representatives of Arab artistic thought, writes: "There is no need to try to see God in any material form. The appearance of the Almighty in a woman is the most perfect character".

Secular love is almost always “in form” and pantheistic in content in the Orient. Preparing the heart for love and achieving love is a reality in Sufism. The idea of a higher love is more clearly visible in classical oriental literature. This is reflected in Nizami’s poems “Leyli and Majnun” and Jami “Yusif and Zuleikha” [2]. Numerous reviews of these works, which are pearls of artistic culture, are associated with the excellent artistic solution to the issue of love and women. When the Sufi masters asked Bayazid Bastamiya who his protector was, he replied: an old woman I met in the desert. Some Western ideologues who intend to “enslave traditional Islamic women” can learn from this. The great Sufi master Zun wondered. Who is the tallest among Sufis in society? Answer: “There is a woman in Mecca named Fatima Nisapari... She is one of the saints of the Almighty, she is my teacher” [5].

Conclusion. The character of a woman is shown as an example of purity in the Avesta, in Zoroastrianism. Women are considered equal to men in Zoroastrianism. The end of the Middle Ages and the beginning of a new era is a period of revival in the artistic thought of the Azerbaijani people. It was the rich culture, which emerged during the Renaissance, that formed the fundamental cultural system and a new attitude emerged towards women. The study is devoted to the investigation of the miniature school in Tabriz, it is said that the oriental miniature art experienced its highest stage of development in the Tabriz school during 1530–1540. The characters of women play an important role in the work of this school. Nizami Ganjavi “Characters in Khamsa were an important source of inspiration as creators of miniature art”. Nizami’s manuscript from “Khamsa” was decorated with miniatures by several artists. The scene of Alexander the Great’s meeting with Nushaba is interesting among the interesting plots [4].

So, the created woman characters in the history of Turkic culture refute the idea that woman creativity is the second kind of art. The importance and relevance of the women’s contribution to world culture and art are no less important than the men’s contribution.

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Nurlanə Kərimli (Azərbaycan)

TÜRK MƏDƏNİYYƏTİNDƏ QADIN OBRAZININ TƏQDİMƏTİ

Müəllif bu məqalədə türk qadınlarının zəngin və misilsiz mədəniyyətindən bəhs edir. Türk xalqlarının təmsalında bədii mədəniyyətdəki qadın obrazları öyrənilir, burada qadın xarakterlərinə diqqət yetirilir. Gördüyünüz kimi, qədim zamanlardan türk qadınları cəmiyyəti, mədəniyyəti, elmi və sənəti idarə etmə proseslərində fəal iştirak edirdilər. Məqalədə türk qadınlarının xalq sənətindəki mövcud vəziyyəti, maneələri, problemləri və imkanlarının təsviri də verilmişdir.

Açar sözlər: Türk xalqları, qadın, mədəni irs, bədii mədəniyyət, xalq sənəti

Нурлана Керимли (Азербайджан)

РЕПРЕЗЕНТАЦИЯ ЖЕНСКИХ ОБРАЗОВ В ТЮРКСКОЙ КУЛЬТУРЕ

В данной статье говорится о богатой и уникальной культуре тюркских женщин. На примере тюркских народов изучены образы женщин в художественной культуре, где в центре внимания прослеживаются женские персонажи. Как видим, с древнейших времен тюркские женщины принимали активное участие в процессах управления общества, культуры, науки и искусства. А также в статье дается описание текущего состояния, препятствий, проблем и возможностей тюркских женщин в народном искусстве.

Ключевые слова: Тюркские народы, женщина, культурное наследие, художественная культура, народное искусство