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NIZAMI'S IMAGE IN MONUMENTAL SCULPTURE

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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NİZAMİ OBRAZI MONUMENTAL HEYKƏLTƏRƏŞLIQDA

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

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

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

Эртегин Саламзаде (Азербайджан)

ОБРАЗ НИЗАМИ В МОНУМЕНТАЛЬНОЙ СКУЛЬПТУРЕ

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

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

FIGURES



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

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





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



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