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NIZAMI AND HIS HEROES IN BOOK GRAPHICS

Abstract. The article deals with the embodiment of the image of Nizami and his heroes in book graphics. The author notes that the topic of Nizami has been paid attention since the beginning of the 30s interested, which was associated with the preparation for the celebration of his 800th birthday. Well-known artists of Azerbaijan – Azim Azimzadeh, Gazanfar Khaligov, Ismail Akhundov and others created paintings on the theme of Nizami's poem and illustrated his book. The 60s were a new stage in the history of creating illustrations for the work of the outstanding poet-thinker. Ogtay Sadigzadeh, Mikail Abdullayev, Kazim Kazimzadeh and other artists were engaged in illustrating the book on Nizami in those years. It is noted in the article that this theme is also popular today, especially among young artists in the fine arts of Azerbaijan.

Key words: Nizami, fine arts, graphic art, illustration, water color.

Introduction. Books reflecting Nizami's poetry began to be published intensively in Azerbaijan from the 1930s. Nizami's poems and his selected works were reflected in these books. "Farhad and Shirin", "Alexander and the Shepherd", "Fitna", "Old Bricklayer" and other plots were published many times both at that time and later as a separate book. Some of the publications were intended for children and teenagers.

Nizami's work has been repeatedly illustrated by artists. Azim Azimzade, Gazanfar Khaligov, Ismail Akhundov, Amir Hajiye, Sadig Sharifzadeh and others appealed to Nizami's work repeatedly, creating both the heroes of the poet and his own image. Nizami's works were fully embodied through a solution of laconic composition, expressive images and rich colors in these illustrations.

The interpretation of the main material. A. Azimzadeh (1880–1943) has a special position among the artists who appealed to Nizami's works

early. In general, A.Azimzadeh appealed to the literary heritage of the classics of Azerbaijani literature repeatedly and created portraits of them. The artist painted a perfect portrait of Mahammad Fuzuli with water colors and created the composition "With Abul-Ula's students" (1937), which is one of the first thematic images of poets in the fine arts of Azerbaijan. The poet reciting his poems for wise men was also depicted in his work "Composition of Four Figures".

Interest in the theme of Nizami manifested itself in Azimzadeh's work in the early 1930s. Already at that time, the poet's separate admonishing works were published in the form of thin booklets with didactic literary plots (mainly stories included in the "Treasure of Secrets") and rich artistic design. A.Azimzadeh was engaged in book graphics, as well as worked productively in other fields of art, theater and decoration in those years.

The illustrations to the poem "Khosrov and Shirin" drawn by A.Azimzadeh are considered to be the earliest examples of book graphics created on this subject. Realism, simple but expressive embodiment of characters, rich elements of everyday life, colorful colors and most importantly, the national character are the main peculiarities of these illustrations.

The illustration "Farhad's Death" is interesting for its dramatic effect and expressive mood. Besides reflecting Azimzadeh's realism fully, the composition of the painting is also based on the peculiarities of romanticism, or more precisely, idyll. This idyll, in fact, is actually derived from Nizami's work and the fact that Farhad sees Shirin as an idol, almost like an angel who descended to earth. The artist depicted Farhad's character in the foreground. He has just been shocked to learn of Shirin's death. Farhad threw his hack to the sky, fell on his knees and held out his hands. The heavy and sharp hack that he throws up is rapidly falling. Azimzadeh described an emotional, tragic scene shortly before the hack hit Farhad's head and killed him. The artist managed to depict Farhad's sacrifice for his love in a very full, convincing and realistic way, where the scene was described with the spirit of intense drama. There is a stone-cutting image of Shirin on the massive rock in front of Farhad, which resembles fairies in tales; Farhad fell on his knees in front of it and held out his hands to it. The surrounding hard, sheer rocks reinforce the dramatic mood in the composition [Fig. 1].

Warm color shades are preferred in the color solution of the work. The artist depicted Farhad in a long red robe and the surrounding rocks were mostly described in yellow-brown color. The work reflects Nizami's works,

his humanistic views and the high and noble feelings peculiar to his poetry on the level of realism.

Gazanfar Khaligov (1898-1981) was one of the artists who worked on interesting illustrations on Nizami's works. He is the author of numerous color illustrations on the theme.

In general, it should be noted that like other artists, G. Khaligov began to be interested in the great poet's works comprehensively during the extensive preparations for his 800th anniversary. Artists created the poet's image and drew illustrations for his works. It should be noted that G.Khaligov took part in the competition on creating a portrait of Nizami and won. The famous portrait of Nizami Ganjavi, which was created by the artist in 1940, defined the iconography of the poet decisively and this image became public in this view.

Like his great predecessor and teacher A.Azimzadeh, G.Khaligov created images of famous pen owners and drew thematic paintings dedicated to them. "Firdovsi's funeral" (1934), a portrait of Afzaladdin Khagani, as well as illustrations (during 1950s) created for his book are examples of this.

G.Khaligov occupies also a worthy place among the artistic designers of Nizami's books published during 1940s. His water color illustrations for poems such as "Leyli and Majnun", "Khosrov and Shirin", "Iskendername" attract attention with their smooth contours, expressiveness of characters, colorful color solution and dynamism of the compositions. "The artist appealed to Nizami's works twice - for the first time (the anniversary edition of these illustrations was published after the war, in 1947) and in 1953, when he created artistic design of the work "Iskendername". Both series are created in a classical-realistic style, with complex figured angles, accurate work of ornaments, interior and exterior elements and sometimes very complex compositions" [1, p. 25].

The illustrations based on the poem "Khosrov and Shirin" have a more emotional and interesting effect. The artist chose the most interesting and dramatic moments of the poem and described them skillfully. The feelings of nobility and humanism, as well as humanistic qualities such as heroism, courage and pure love, which are glorified in the poem "Khosrov and Shirin", are consistently revived in these illustrations.

Farhad is depicted in front of Khosrov in one of the illustrations. Although the fact that Farhad's character has been drawn from behind, it is clear that he is morally and spiritually stronger than Khosrov, who sits on the throne haughtily. The young hero stood in front of the ruler insistently, put his hands

on his chest and put his right foot forward. The hack he placed on the ground next to his feet is seen. Farhad's clear, courageous eyes are fixed on Khosrov. As if his free, courageous bearing disappoints the ruler. Khosrov leans forward a little, places the fist of his left hand on his leg in a commanding manner and holds his sword in his right hand. A lion's skin was placed under the ruler's feet. He stares at Farhad with arrogant, sharp eyes. The confrontation of these two contradictory characters - Farhad and Khosrov, silent and unarmed, as if fighting with their eyes and dialogues are reflected by the artist in a tense psychological context.

The illustration, which describes the scene where Farhad takes Shirin, who came to see him, on horseback, is retained in our memories by its dramatic and lyrical qualities. Farhad with the lion's wrist raises the horse on which Shirin is sitting with his strong arms above his chest. This point reflects the peculiarities of the work, such as heroism and dramatic effect vividly. At the same time, Shirin's amazed looking at her admirer gives the painting a delicate, lyrical feeling. The ideological and artistic content of the illustration is based on the unity of these two aspects – dramatic effect and lyricism. Rock around the characters, sky and clouds in the background are seen in the foreground. The composition is remembered for its realistic structural peculiarities and expressive facial features.

The illustration of Farhad's mountain split attracts attention with its expressive composition and optimistic mood. G.Khaligov described thickest Farhad while splitting rocks. Farhad's pure love for Shirin gave him double strength. Farhad leans his left knee on a large piece of stone and splits the rock in front of him resolvedly. The rocks could not withstand Farhad and fell into pieces and rolled into the valley. The artist reflected Nizami's attitude to the character accurately here, reveals the power of man, the ability to overcome all the difficulties encountered to achieve his goal with patience and endurance through a simple but meaningful and dynamic composition.

Another illustration shows Farhad committing suicide. But, this illustration differs from A.Azimzadeh's illustration on the same subject in terms of composition. If Farhad knelt down and turned his face to the back in the work created by A.Azimzadeh, but his face was depicted towards the spectator in the illustration drawn by G.Khaligov. Farhad is very sad, he is shaken by the false news brought by a traitor. His hack fell also from his hands. The whole image of the character reflects his sad, deep psychological crisis. The artist described Farhad as if he had stumbled. As if another moment will pass and

resentful Farhad will fall into a bottomless abyss in the lower right corner of the composition [Fig. 2].

Another illustration in the series is based on the poem “Iskendername”. The work is called “Nushaba in Alexander’s camp”. The composition depicts Nushaba, who came to Alexander’s camp on horseback. The spectator does not see Nushaba’s face because she is looking at the opposite side - the camp located in the depths of the composition and the tents lined up side by side. But, the beautiful figure of the woman ruler, the delicate gestures of her hands, the delicate, curly hair that fell on her shoulders under the iron helmet reflect both her feminine beauty and the power of the ruler quite clearly and fluently.

It is interesting that G.Khaligov often directs the faces of the women characters he depicted not to the spectators, but to the other side. Only the profile of women is seen in abovementioned painting, as well as in some other illustrations drawn to “Khosrov and Shirin”. The artist depicted the character of a woman (Shirin) not from a profile, but from full face only in one case.

People’s Artist Ismayil Akhundov (1940-1994) was one of the artists who revived Nizami’s heritage in the genre of book graphics. He appealed to Nizami’s heritage since his youth. The illustrations created by the artist during the 50s of the last century are full and impressive in terms of art [4]. I.Akhundov created a series of paintings for Nizami’s “Khamasa”. Nizami’s works were considered in these paintings, in which he worked with gouache on paper, and reflected through harmonious compositions.

The image of Nushaba created by I.Akhundov is deep and meaningful. The artist described her as a brave, courageous and determined woman. If G.Khaligov highlighted the beauty of a woman, her love and sincerity in the image of Shirin, I.Akhundov reflected the courage and bravery of the ruling woman as the main features of the character in the image of Nushaba. But, besides all this, the artist succeeded also to emphasize her beauty as a woman. Sincerity, chastity, charm and elegance, which are characteristic of a real Azerbaijani woman and cannot be veiled by courageous appearance and military uniform, are observed in Nushaba’s brave, fighting face. The guard women with spears behind Nushaba’s back look also brave and fighting. At the same time, their feminine elegance and charm are also reflected in their faces. This painting, which was finished on a dark background, is distinguished by a compact compositional solution [Fig. 3].

The 60s were a new period of Nizami’s theme in fine arts. If Nizami’s heroes were described in a more realistic way within the existing ideological

requirements in the 30s and 40s and partly in the 50s, but, the situation in this area changed significantly in the 60s. The works on Nizami began to include national color, modernity, philosophical content and means of romantic expression. The theme of Nizami was mostly reflected in the works of Mikayil Abdullayev, Ogtay Sadigzadeh, Elmira Shakhtakhtinskaya, Maral Rahmanzadeh, Altay Hajiyeu and others in those years. The illustrations created by these and other artists were the beginning of a new stage in the development of book graphics.

A series of colorful illustrations on the theme of Nizami's works created by People's Artist Ogtay Sadigzadeh (1921-2014) was the beginning of new traditions in this field [2, p. 24]. O.Sadigzadeh's national-romantic style illustrations brought an innovation to Nizami's theme. The use of miniature elements, the local grouping of characters in the composition, the gestures and movements that have a symbolic meaning, the colorful palette reflect the peculiarities of these illustrations. The compositions "Fitna" belonging to the poem "Seven beauties" have a fuller artistic content [Fig. 4]. One of the innovative achievements of the book publishing was the placement of local illustrational compositions in different parts of the page (at the bottom and top, the right and left, diagonally, etc.), in different combinations by adapting to the text in the 60s. The talented artist, People's Artist Kazim Kazimzadeh's works opened a new page in the artistic embodiment of Nizami and his gallery of characters. The artist appealed the theme of Nizami repeatedly in years of youth and adulthood. Many of his colorful paintings on the plots of "Khamsa" can be considered not only as illustrations, but also as independent works [5]. K.Kazimzadeh created a series of illustrations based on local plots of Nizami's poems in the 50s. "Illustrations drawn to the fairy tales "Magic Ring", "Fitna", "Alexander and the Cock" and others, which were created during these years and based on children's translations of Azerbaijani classical literature, are characterized by their completeness and clarity" [3, p. 66].

K.Kazimzadeh appealed to the theme of Nizami once again in the 80s, created colorful plots with a rich palette based on the alternation of warm and cold colors. The plot of "Sultan Sanjar and the old woman", which the artist drew for the poem "Treasure of Secrets", is interesting. This plot has been developed many times in Azerbaijani graphic art. K.Kazimzadeh built the composition mainly on a straight line and depicted the ruler on the horseback and the old woman in the foreground, but the others a little behind [Fig. 5]. Cold-toned landscapes in the background - green meadows and blue mountain

peaks rising up to the sky create an interesting color contrast with the ruby dress of the ruler.

Similar color peculiarities can be said about the illustration “Farhad’s meeting with Shirin” in the poem “Khosrov and Shirin”. This painting, which is based on blue and red, has a balanced coloring effect. Farhad, who climbed the rock, put his left hand on his chest as a sign of respect and bowed his head. Shirin, who approached Farhad on horseback, stared at him. A maid accompanying Shirin is seen in the background. The work has a laconic compositional solution [Fig. 6].

Conclusion. The theme of Nizami and his heroes in book graphics is one of the most widespread themes in the fine arts of Azerbaijan. This theme began to develop in the 20s and 30s of the last century and reached its peak in the 60s and 70s. This was related to the general development of both fine arts and book publishing.

There is still interest in the images of Nizami and his heroes in Azerbaijani fine arts. There is great interest in this theme, especially among young people. The announcement of 2021 as the Year of Nizami in Azerbaijan determines the urgency of this theme.

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Xəzər Zeynalov (Azərbaycan)

NİZAMİ VƏ QƏHRƏMANLARI KİTAB QRAFİKASINDA

Məqalədə Nizaminin və onun qəhrəmanlarının obrazlarının kitab qrafikasında təəssüm etdirilməsindən bəhs olunur. Müəllif qeyd edir ki, 30-cu illərin sonlarından etibarən Nizami mövzusunə maraq xeyli artmışdı ki, bu da onun 800 illiyinin keçirilməsinə hazırlıq ilə bağlı idi. Azərbaycanın tanınmış

rəssamları – Əzim Əzimzadə, Qəzənfər Xəlqov, İsmayıl Axundov və başqaları Nizami poemaları mövzularında rəsmlər yaradır, kitablarına illüstrasiyalar çəkirdilər. 60-cı illər böyük mütəfəkkir-şairin yaradıcılığına illüstrasiyaların çəkilməsi sahəsində yeni bir mərhələ təşkil edir. Həmin illərdə Nizaminin kitablarının illüstrasiyalaşdırılması ilə Oqtay Sadiqzadə, Mikayıl Abdullayev, Kazım Kazımzadə və başqa rəssamlar məşğul olurdular. Məqalədə qeyd olunur ki, bu mövzu Azərbaycan təsviri sənətində, xüsusilə gənc rəssamlar arasında bu gün də populyardır.

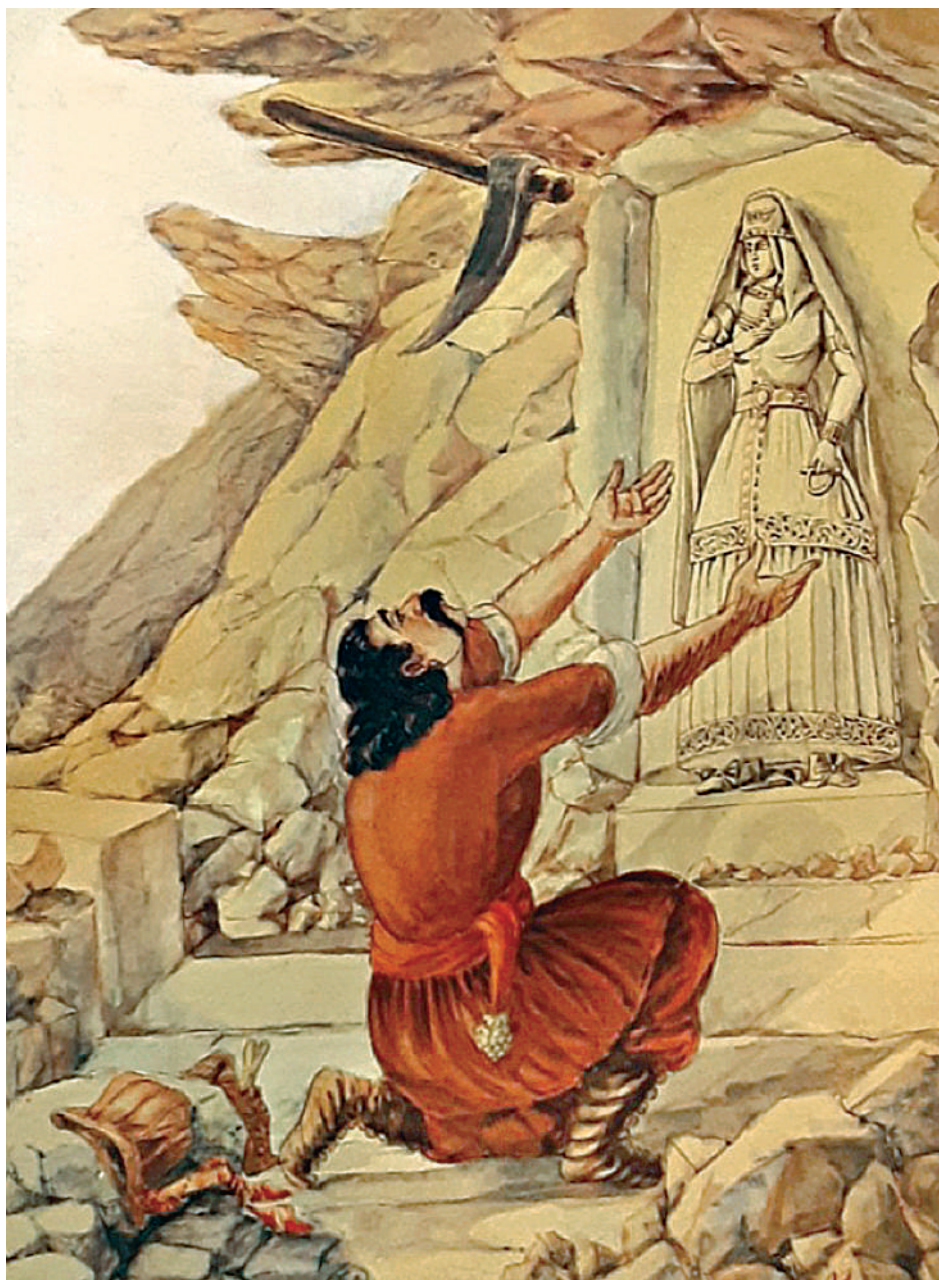
Açar sözlər: Nizami, təsviri sənət, qrafika sənəti, illüstrasiya, sulu boya.

Хазар Зейналов (Азербайджан)

НИЗАМИ И ЕГО ГЕРОИ В КНИЖНОЙ ГРАФИКЕ

В статье говорится о воплощении образа Низами и его героев в книжной графике. Автор отмечает, что начиная с конца 30-х годов заметно повысился интерес к теме Низами, что было связано с подготовкой к проведению его 800-летия. Известные художники Азербайджана – Азим Азимзаде, Газанфар Халыков, Исмаил Ахундов и другие создавали картины на тему поэм Низами, иллюстрировали его книги. 60-е годы – новая веха в истории создания иллюстраций к творчеству выдающегося поэта-мыслителя. В те годы иллюстрированием книг Низами занимались Огтай Садыгзаде, Микаил Абдуллаев, Кязим Кязимзаде и другие художники. В статье отмечается, что в изобразительном искусстве Азербайджана эта тема популярна и сегодня, особенно среди молодых художников.

Ключевые слова: Низами, изобразительное искусство, графическое искусство, иллюстрация, акварель.

FIGURES

1. Azim Azimzadeh. "Death of Farhad". Illustration to "Khosrov and Shirin" poem by Nizami Ganjevi. Paper, watercolour, 1933



2. Qazanfar Khaligov. "Death of Farhad". Illustration to "Khosrov and Shirin" poem by Nizami Ganjevi. Paper, watercolour, 1940.



3. Ismail Akhundov. "Nushaba - ruler of Barda". Illustration to Nizami Ganjevi "Iskendername" poem. Paper, gouache, 1950s.



4. Ogtay Sadigzadeh. "Fitna". Illustration to "Seven beauties" poem by Nizami Ganjevi. Paper, watercolour, 1960s.



5. Kazim Kazimzadeh. "Sultan Sancar and old women". Illustration to poem "Treasure of mysteries" by Nizami Ganjevi. Paper, watercolour, gouache. 1986.



6. Kazim Kazimzadeh. "Farhad's meeting with Shirin". Illustration to Nizami Ganjevi "Khosrov and Shirin" Poem. Paper, watercolour, gouache. 1986