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NIZAMI GANJAVI'S WORLD AND THE ART OF CARPET WEAVING OF AZERBAIJAN

Abstract. The greatness of Nizami's work, who left samples of love and philosophical lyrics to posterity and the founder of the Oriental Renaissance, is that it is relevant at all times. The most popular in Azerbaijani decorative arts were motives from his poems "Leyli and Majnun" and "Khosrov and Shirin" for centuries. His works remains the criterion of virtue, morality for the modern period. Nizami's literary heritage being an example of high artistry remains an object for its embodiment in various types of art, including art of carpet weaving. Professional carpet designers create carpet compositions using various artistic solutions continuing the tradition of reflecting the motives of oriental classical literature in narrative carpets, which was formed in the Middle Ages.

Key words: Nizami Ganjavi, narrative carpets, artist, miniature, composition.

Introduction. The basis of the literary heritage of the greatest poet and thinker Ganjavi is the reflection of humanistic, universal and spiritual-moral values. "It was the merit of Nizami Ganjavi of his poems that the widespread dissemination of the theme of love and universal human ideals in the literature of the Middle East became. Thanks to Nizami Ganjavi and his poems, the themes on love and universal human ideals have become widespread in the literature of the Near East. Describing love from a philosophical point of view for the first time, he created the concept of tender love by linking it with freedom of speech and conscience... [7] Nizami's poetry is a source of inexhaustible inspiration for many masters of art, including carpet designers, who very often refer to the literary heritage of the great poet in their narrative carpets.

It should be noted that besides magnificent ornamental carpets, narrative-thematic carpets were also created traditionally in Azerbaijan. A later stylistic manifestation is distinguished by the use of primitive-realistic figurative elements, which are closely related to the development of miniature painting by the stage of development. Based on the data of decorative and applied art, the classical period of the early Middle Ages is characterized by a more realistic manner of reflecting life phenomena, which is marked by the contingency of carpet art with miniature painting [2, p. 109]. Miniature, which had a strong influence on carpet art, especially on the interpretation of narrative motives, developed not only in South Azerbaijan and its cultural center Tabriz, but also in the northern regions of Azerbaijan, Shirvan, Baku since the 14th century [5, p. 81]. The magnificence of Azerbaijani carpets is mentioned in the classical oriental literature, including in Nizami Ganjavi's works. For example, a description of the narrative carpet is given in the chapter "Pir Iskender with Nushaba" of the poem Iskender-name [4, p. 233].

The introduction of the main material. The favorite motives of narrative carpets throughout the development of carpet art were the plots from the poems of the great Azerbaijani thinker and poet Nizami Ganjavi. Indeed, the Azerbaijani carpet is poetry that is expressed in the symbolism of ornaments and color combinations. Apparently this is why even medieval carpet masters often referred to the lyrics of oriental poets by reflecting literary episodes on carpet surfaces. It should be noted that the classical literature of the Orient is distinguished by such a stylistic principle in which two directions play an important role: complex symbolism and vivid metaphoricity, which resemble a decorative pattern, where the plot is revealed not only by the actions, speech, thoughts of the heroes, but also by the involvement of the surrounding nature [6, p. 27].

Carpets describing scenes from literary works originated in medieval carpet weaving. Narrative carpets were woven mainly in South Azerbaijan in the city of Tabriz in the past and reached their heyday in the 16th century. It should be noted that the significantly improved process of carpet weaving in the first half of the 16th century reached its high stage of development both from a technical and artistic point of view. Delicate carpets made of wool, silk and especially woven with non-ferrous metal threads, which were created at that time, are kept in world museums as original works of art [3, p. 34]. The widespread use of literary motifs of the classical Orient in

the Azerbaijani art of carpet weaving is explained by the fact that there was a genius mediator between literature and carpet weaving – Azerbaijani miniature painting, which “taught” carpet weaving makers to think with living images. The high technological level achieved by the Azerbaijani carpet-makers made it possible to create multi-figured compositions and to achieve extraordinary emphatic expressiveness within the strict framework of the canonized carpet art [6, p. 27]. As N. Abdullaeva notes: “Narrative images have various forms of expression in decorative art. Comparing the thematic scenes of the best French, Dutch and German tapestries of the 14th-16th centuries with carpets made according to sketches of Tabriz masters of the 16th century or Shirvan carpets with their conventional stylized figures with five carpets on the themes of Nizami’s poems, we will collide decorativeness everywhere, which is expressed by various forms, in a completely different manner of execution. Some of them are more conventional, but others are more realistic in their interpretation. But, the conventionality peculiar to the specifics of decorative art is preserved even in the most realistic ones” [1, p. 137].

It should be noted that a feature of the narrative carpets on literary themes was that couplets were given on carpets – beits or quatrains – rubai from the poetic works of Ferdowsi, Nizami, Khagani, Saadi, Navai, Khayyam, etc. according to tradition, and often these lines contained wise sayings and aphorisms. ...The entire narrative scene was also interpreted and ornamental decoration complemented it by helping to reveal the artistic image of the entire carpet in accordance with the meaning of the poetic dictum [1, p. 75].

One of the main plots of thematic carpets is motifs from Nizami’s poems “Leyli and Majnun” and “Khosrov and Shirin”. Some of the earliest examples of carpets with such plots include Kerman and Kashmir carpets, as well as a silk carpet of the 19th century kept in an art gallery in London, which describes a scene of Majnun’s father saying goodbye to his mad son and a Tabriz silk carpet, also of the 19th century, where Majnun is described among wild animals. A carpet, where the plot is the moment when Khosrov admires the bathing Shirin, is preserved in the Paris Museum of Decorative Arts. It should be noted that two classic carpets, which describe scenes from the poem “Farhad and Shirin” – Farhad’s death and the mourning of his beloved, are preserved in the Nizami Museum of Azerbaijani Literature.

The tradition of creating thematic carpets continued in the 20th century. A galaxy of professional carpet designers developed creatively during this period. The founder of the professional school of carpet weaving was Latif Kerimov. He was the author of a large number of thematic carpets, among which five carpets on the themes of the great poet of the Azerbaijani people Nizami Ganjavi's works occupy a certain place. The first carpet refers to the story "A Conversation of Two Owls" based on the poem "Treasury of Secrets". Another carpet shows Farhad splitting the mountain according to the poem "Khosrov and Shirin". The third describes Majnun among the animals based on the poem "Leyli and Majnun". Bahram-Gur and Fitne's story on the hunt from the poem "Seven Beauties" was a reason to create the next carpet composition. And the last carpet work from this series is "Alexander the Great and Nushabe" based on the poem "Iskender-name". All these works were made in 1939. Sketches for the narrative part of the composition of the carpets were made by prominent artists such as Kazim Kazim-zadeh, Gazanfar Khaligov, Amir Hajiyeve, Mamedali Shirinov. The narrative part of the carpets is completed with full consideration of the method of realistic image, which is characteristic of easel painting. The general peculiarities of the composition are colorful, expressive, built on the harmonious combination of all parts of the composition. Carpets are not only beautiful works of decorative and applied art, but also wonderful illustrations for the great Azerbaijani poet's works.

The classical theme is revealed in an extraordinary way in the work by the carpet designer D. Mujiri entitled "Layli and Majnun". A multi-element composition in the disclosure of the plot is inherent in a narrative character. A multi-element composition in the revelation of the plot has a narrative character. An interesting figurative line is drawn, which connects all the pictorial components into a single whole in this composition.

The creative path of the artist Kamil Aliyev is enriched by a large number of portrait works, where the image of the portrayed is described against the background of richly ornamented decor. One of these works is a portrait carpet dedicated to Nizami. The portrait was executed in a realistic manner by the author. The artist strives for a clear and accurate rendering of the facial features of the person being portrayed and various details of accessories by following the rules of easel art.

The carpet composition dedicated to Nizami in another carpet designer E. Mikailzade's works occupies one of the main places. His work is

fundamentally different from other portrait works dedicated to Nizami created by L.Kerimov and K.Aliyev. E.Mikhailov's carpet contains both a portrait and a multi-element composition associated with the portrait part.

The central field is distinguished by its uniqueness in terms of the structure of the construction. A small medallion with the image of a seated poet in the center of the field, which distinguishes from the general composition of the carpet by its unusual interpretation, attracts the viewer's eye. The image of the poet has symbolic character; the created image is filled with lyricism and inspiration.

The portrait is framed in a refined-delicate frame with figured ledges. The free part of the middle field is filled with images of various episodes from Nizami's works. This resembles a miniature painting on a carpet surface, where images of animals and people, which make up mini-scenes from various poems by Nizami, are interpreted in a planar and schematic form.

Conclusion. Today, the tradition of carpet art is continued by a galaxy of young generation of carpet designers. The source for their creative search was traditional artistic methods and plots embodied in classic carpets, which are works of art on a global scale. Nizami's literary heritage is still relevant today.

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NİZAMİ GƏNCƏVİ DÜNYASI VƏ AZƏRBAYCAN XALÇA SƏNƏTİ

Məhəbbət və fəlsəfi lirikanı nəsillərə qoyub gedən Şərq İntibahının qurucusu Nizaminin yaradıcılığının böyüklüyü onun hər zaman aktual olması ilə bağlıdır. Əsrlər boyu Azərbaycan dekorativ sənətində “Leyli və Məcnun” və “Xosrov və Şirin” poemalarının motivləri daha çox populyar olmuşdur. Müasir dövr üçün onun yaradıcılığı mənəviyyatın, əxlaqın meyarı olaraq qalır. Yüksək sənətkarlıq nümunəsi olan Nizaminin ədəbi irsi müxtəlif sənət növlərində, o cümlədən xalça sənətində təcəssüm olunmaq üçün bir obyekt olaraq qalır. Orta əsrlərdə formalaşmış şərq klassik ədəbiyyatının motivlərini xalçalarında əks olunması ənənəsini davam etdirən peşəkar xalçaçı rəssamlar müxtəlif bədii üsullardan istifadə edərək xalça kompozisiyaları yaradırlar.

Açar sözlər: Nizami Gəncəvi, süjetli xalçalar, rəssam, miniatür, kompozisiya.

Aida Садыгова (Азербайджан)

МИР НИЗАМИ ГЯНДЖЕВИ И КОВРОВОЕ ИСКУССТВО АЗЕРБАЙДЖАНА

Величие творчества Низами, оставившего потомству образцы любовной и философской лирики, основоположника Восточного Ренессанса заключается в том, что оно актуально во все времена. Наиболее популярными в декоративном искусстве Азербайджана на протяжении столетий были мотивы из его поэм «Лейли и Меджнун» и «Хосров и Ширин». Для современного периода его творчество остается критерием нравственности, морали. Являясь образцом высокой художественности литературное наследие Низами остается объектом для воплощения его в различных видах искусства, в том числе и в ковровом искусстве. Продолжая традицию отражения мотивов восточной классической литературы в сюжетных коврах, сформированную еще в средневековье, профессиональные художники по ковру посредством различных художественных решений создают ковровые композиции.

Ключевые слова: Низами Гянджеви, сюжетные ковры, художник, миниатюра, композиция.

FIGURES



1. Carpet “Majnun among the animals”. Latif Kerimov



2. Carpet “Farhad cuts the mountain.” Latif Kerimov



3. Carpet "Nizami". Eldar Mikailzadeh



4. Carpet "Conversation of two owls". Latif Kerimov.