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NİZAMİ İMAGE AND THE ROLE OF “KHAMSA SUBJECTS IN THE DEVELOPMENT OF BENCH SCULPTURE

**(Based on the materials of the national Museum of Azerbaijan Literature
named after Nizami Ganjavi of ANAS)**

Abstract. In this article the image of Nizami and sculptural patterns which dedicated to his works are analyzed on the basis of the exposition and fund materials of the Nizami Museum. Patterns of bench sculpture, which appeal to the image and works of the powerful master of words are important in terms of revealing our artistic heritage, the diversity of the process of creating modern fine arts.

Key words: image of Nizami, Khamsa, fine arts, sculptural samples, museum exposition.

Introduction. Studying the stages of sculpture at a time when the interest in the study of our history of culture and art has grown and strengthened, is very important from the point of view of objective evaluation of our people's position in world civilization. Because sculpture works are reliable and valuable sources for studying public-political views and exploring artistic creativity of ancient artists in all human history. These valuable sources are located in museums. The art monuments exhibited at the Nizami Museum exposition include the interconnected relationship between the creative mind and the educational process through the museum environment. Orientalist-scientist Y.E. Bertels, speaking about Nizami's position in world literature, writes that there is no human being, no scale to be placed next to Nizami, he can be measured only by his own creative method.

The interpretation of the main material. From the 1930s, a great generation in Azerbaijani art, especially in the national sculpture, is being

formed. Like other types of sculpture, it is in bench sculpture the figurative depiction of Nizami's heroes has been delivered in a special style for all generations. These images created by sculptors are engraved in the memory of every person as they describe, and have an unforgettable character.

As we know, sculptures that are not related to architectural monuments, are not intended for the design of parks and fountains, and are mainly displayed in museums and exhibitions, are considered examples of bench sculpture.

At that time, a number of events in the cultural life of the republic - opening of museums and exhibitions, the organization of new cultural centers, the celebration of historical jubilees and many other reasons inspired sculptors to new creative achievements. In 1941 began serious jubilee preparations for the 800th anniversary of Nizami. In this respect, a separate museum dedicated to Nizami's creativity is also being established. In the process of preparation, the decision to create museum containing not only Nizami's, but also the Azerbaijani literature, and binding with the name of the poet proved the value given to the creativity of the poet, and became the caretaker of our museum literature, including the poet's collection.

One of the exhibits reflecting the life of Nizami Ganjavi, the composition named "Nizami with his wife Afaq and his son Mohammed", authored by Rasim Khalafov was created from porcelain material. According to orientalist Bertels, Nizami's first marriage was with Afaq, a young slave from Kipchak tribe in 1172–1173. In 1174–1175 he had a son named Mohammed [4, p.29].

These ideas can be clarified as a museum-significant item, referring to the decorative figure with fragment of Nizami's life. The moral role played by the great poet in Azerbaijan's patriotism is reflected in his illustrious expression of service plastic in the education of the Turkish-speaking young generation. The scientific value of the sculpture is associated with an informative property and increases the value of the museum's object.

Galvanic bas-reliefs "Nizami Ganjavi and Mahsati Ganjavi" of Munevver Rzayeva and "Nizami and Khagani" of Najafgulu Ismayilov are found.

There are examples of medallion art, which is one of the smallest forms of sculpture reflecting Nizami's creativity in the museum. Movsum Aliyev, who has been deeply traumatized by his research in the history of medallion in Azerbaijan, gave a clear picture of medals dedicated to national liberation struggle in the early 1900s. The medals awarded by the heroes were created by portraits, and their rear-faces were resolved by high craftsmanship [2, p. 81-84].

The well-known sculptor Fuad Abdurrahmanov and folk painter Gazanfar Khalykov's well-functioning medals have also preserved their history with their delicate design. So, beautiful facades as well as "Killing of dragon by Bahram" from "Seven Beauties", "Hunting scene of Shirin" from "Khosrow and Shirin", "Iskender is in the palace of Nushaba" from "Iskendername", "Two owls conversation" from "Treasure of secrets", "Majnun among animals" from "Leyli and Majnun" have a powerful influence on human beings with their magnificent images.

In the creativity of each of the artists we have mentioned above, we see episodes of relief from Nizami "Khamsa". A little comparative analysis shows that each of art works in terms of artistic-aesthetic essence and content are similar. However, each of them differs from each other in terms of processing characteristics, production technology, lines and statutory of objects, proportions.

The sculpture "Bahram and shepherd", which attracted the attention of the audience at the museum hall, is one of Zivar's most successful works. The image of Bahram and the Shepherd in the sculpture included in the museum in 1945, was so skillfully handled that if you watched the conversation between them. This fragment was taken from the poem "Seven Beauties". Rast Rovshan, the vizier of Bahram Shah, punishes the people. Wine and entertainments made Bahram's eyes so smoky that he could not see the vizier's action. Finally, one day, Bahram finds an old shepherd hanging his dog from a tree. The most important part of the pedagogical activity of the museum is moral education, which, in this respect, is a sculptural example of the "Bahram and Shepherd", which creates conditions for the spiritual cleanness of the school audience and the struggle for honesty. It instills self-confidence, self-esteem implements in teenagers.

If we analyze the work created by Zivar Mammadova in the direction of descriptive art, we see that plastic means expresses the impact load of the creative atmosphere of the poet.

E.P. Orbeliani is one of the sculptors who apply to Nizami's "Khamsa" and who skillfully delivers plots in them to the public. Especially the artist's plastic works stuffed with elegant feelings attract attention. E.P. Orbelian's appeal to classics has further enhanced his reputation as a sculptor. The author created a work of art by working on plaster the scene "Killing of Dragon by Bahram" from the poem "The Seven Beauties". There is a description how Bahram in the iron helmet, armored dress and with the dagger in his right

hand cuts off head of dragon, which goes out from mountain in the sculpture. But I believe that this sculpture example is not so important from the point of view of the artistic effect of the image and the expression of Bahram's image. Because Nizami's "Seven Beauties" poem is remembered by its philosophical depth. The poet brings the king-nation problem to the foreground through the ruler of the Sassanid dynasty, Bahram Shah, who is in the center of the events described in the poet's work.

The artist, who closely participated in the artistic drawing of the Nizami Museum, created a compact relief composition of "Farhad breaks up the Bisutun Mountain", the most famous of his works, based on the motifs of the poem "Khosrov and Shirin". In this work, the sculptor permits a certain breakthrough in the description of both the images and the landscape. The giving of a miniature style of the mountains that appear behind the figures can be an example. However, these conventionality signs do not exclude the work from realism, but solving the details in the miniature style draws closer to Nizami's poetry and shapes it into the spirit of the poem [1].

Garyagdi's ability to dominate this episode from the poem, perhaps, comes from his understanding of Farhad in terms of craftsmanship. It can be said that if Farhad made an image of Shirin on the rocks, Celal Garyagdi was able to create the image of Farhad with the highest quality.

In the "Seven Beauties" (1955) figurines Hayat Abdullayeva gives a new and original opening to literary characters of Nizami. The sculptor could best show not only the appearance of the heroes, but also their decorative nature, the outfit of nature, and their invoices. The "Seven Beauties" figurines are selected with their plasticity, colors and the distinctive features of each national type. We must agree with the conclusion of the authors of the book "The Art of Designing in Soviet Azerbaijan" that the sculptor worked more beautifully Indian, Slavonic, West and Khoresm beauties [7, p.112].

Generally, sculptors of Azerbaijan have created a great number of works based on the themes of Nizami's "Khamsa". Sculptor Hayat Abdullayeva before and after has also applied this subject. Z.Mammadova, E.P. Orbeliani, R. Khalafov and many other sculptors have also created memorable works on this subject. But "Seven Beauties" can be considered a significant success of H.Abdullayeva in the field of decorative small plastic. From the point of view of the first, the work is considered as an initial work [5, p.37-38].

Nizami Ganjavi and his "Khamsa" and dozens of our poets and writers have long been citizens of the world. The words they have long

remembered have become borderless, beyond the scope of being only Azerbaijani [6, s. 3-4].

Conclusion. Nizami Ganjavi is a mighty warrior who has conquered the whole world with his word army, and he will always survive. We understand why Nizami's works of art are so widespread in our people's lives that it is so close to their everyday life. In general, the appeal of sculptors to this subject is a great pleasure. This shows that both new and old generations respect the inheritance traditions, and are adventurously benefiting from their predecessors' experience. Today our sculptors repeatedly return to Nizami subject. The fact that the sculptures with the subject "Khamsa" are objects of museum significance gives grounds for the positive impact on the development of museology by defining the artistic and aesthetic essence, form and content of fine arts.

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Gülsəba Həsənova (Azərbaycan)

NİZAMİ OBRAZI VƏ "XƏMSƏ" SÜJETLƏRİNİN DƏZGAH HEYKƏLTƏRAŞLIĞININ İNKİŞAFINDA ROLU (AMEA Nizami Gəncəvi adına Milli Azərbaycan Ədəbiyyatı Muzeyinin materialları əsasında)

Nizami ənənəsi Azərbaycan poeziyasının inkişafına məna və genişlik verən zəruri ehtiyac olduğu kimi, Nizami obrazı və yaradıcılığı Azərbaycan təsviri sənətinin zənginləşməsinə təkan verən həqiqi və estetik vasitəyə çevrilmişdir.

Məqalədə Nizami obrazı və onun əsərlərinə həsr olunmuş heykəltəraşlıq nümunələri Nizami muzeyinin ekspozisiya və fond materialları əsasında təhlil olunur. Qüdrətli söz ustasının obrazına və əsərlərinə müraciət olunan dəzgah heykəltəraşlığı nümunələri bədii irsimizin üzə çıxarılması, müasir təsviri sənət yaradıcılığı prosesinin çoxcəhətliyini izləmək baxımından mühüm əhəmiyyətə malikdir.

Açar sözlər: Nizami obrazı, Xəmsə, təsviri sənət, heykəltəraşlıq nümunələri, muzey ekspozisiyası.

Гюльсеба Гасанова (Азербайджан)

РОЛЬ ОБРАЗА НИЗАМИ И СЮЖЕТОВ «ХАМСЕ»

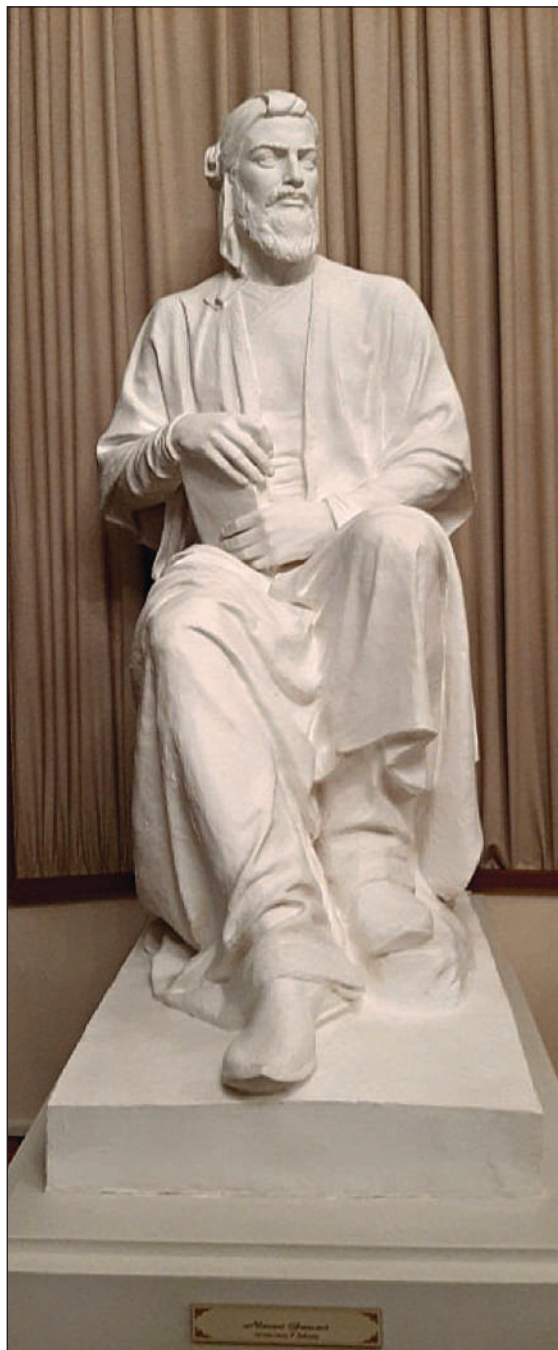
В РАЗВИТИИ СТАНКОВОЙ СКУЛЬПТУРЫ

(по материалам Национального музея азербайджанской литературы имени Низами Гянджеви НАНА)

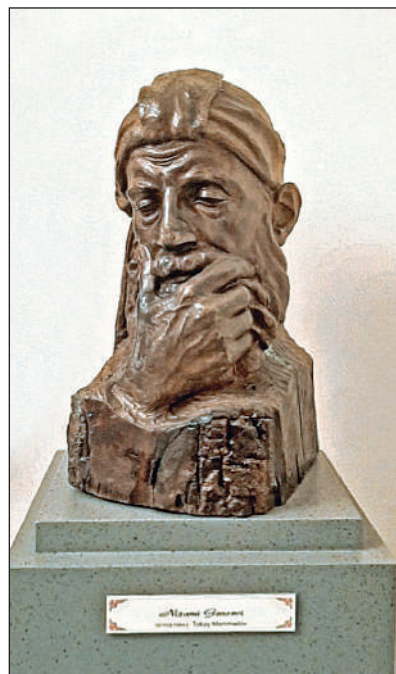
В статье образцы скульптуры, посвященные образу Низами и его произведениям, анализируются на основе экспозиционных и фондовых материалов музея Низами. Скульптурные изделия, посвященные образу и творчеству мастера могучего слова, имеют важное значение с точки зрения раскрытия нашего художественного наследия, прослеживания многогранности процесса современного изобразительного искусства.

Ключевые слова: образ Низами, Хамсе, изобразительное искусство, скульптурные образцы, музейная экспозиция.

FIGURES



1. Nizami Ganjavi.
Sculptor: Pinkhos Sabsay



2. Nizami Ganjavi.
Sculptor: Tokay Mammadov



3. Farhad cuts Bisitun mountain. Sculptor: Sculptor: Jalal Garyaghdi



4. Leili and Majnun. Sculptor: Timchenko