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REFLECTION OF THE TRADITIONS TYPICAL FOR THE AZERBAIJANI CARPET WEAVING ART IN THE WORKS BY E. MIKAILZADE

Abstract. Throughout the centuries the Azerbaijani people have created a unique carpet art with rich traditions. In modern times, the development of Azerbaijani carpet art is distinguished by its specificity and originality. The source for creative search of carpet artists is the traditional artistic methods and techniques embodied in classical carpets, which are world-wide art works. Eldar Mikayilzade's creativity is a vivid example of loyalty to modern Azerbaijani carpet weaving traditions. The art style in his works reflects the basic principles of the Tabriz carpet-weaving school, as his work can be regarded as a decent continuation of that school for the modern stage.

Key words: tradition, carpet art, carpet artist, composition, subject carpet.

Introduction. Within many long centuries, the Azerbaijani people have created an original carpet weaving art, known for its diverse traditions and being distinguished by a high artistic quality of its decorative solutions, an original color palette, clarity of composition and a perfect technique.

At the current stage of its development the carpet weaving art of Azerbaijan differs by its originality, of the world, is observed in their creative work. Each artist has his own individual style and method of realization of a decorative principle and creation of harmony in a composition.

One of the challenges that art has been facing for many centuries is a problem of continuity of traditions. Of course, the contemporary carpet weaving art still faces this problem. Unfortunately it has not been solved yet. It should be emphasized that the carpet weaving art is a kind of art with a strict and obligatory "code of rules", these rules are very stable and little affected by any changes. The above mentioned "code of rules" "or in other words, "gene

pool” that defines an artistic and aesthetic principles of the carpet (a structuring of a composition, color, symmetry, etc.), and its ideological essence, is characterized by the national perception of the world, psychology, [2, p.8] etc. during all periods of the carpet art developing it has been the major starting point in a chain of the different variations of carpet compositions’ creating. The creative approach towards the artistic decoration was possible only in the context of this “Gene pool”, on its background and was tightly connected with it.

The interpretation of the main material. The carpets by Eldar Mikailzade are the bright and remarkable works, which clearly demonstrate us a continuity of traditions existing in the contemporary art of the Azerbaijani carpet weaving. The art style of his works reflects canons of the Tabriz carpet school, and his works on the right can be considered worthy continuation of development of this school at the present stage.

Informative entity of E. Mikailzade’s carpet works has under itself purely national basis. To manage “read” its carpets, it is necessary to be the real Azerbaijanian who is deeply knowing the past, have ability to select from history and the culture of the ancient East what belongs to your nation [1, p.30]. It should be mentioned that not so many ornamental carpets are available among his works. Most of his carpets were so called carpets with a definite plot, i.e. the “plot carpets”. Such carpets completely disclose the high level professional skills, a non ordinariness and an ingenuity. First of all it is tightly connected with a fact that in the middle of the twentieth century, a group of artists has been already formed and grew in experience day by day. Moreover their carpets could serve an example of a fresh approach as they added the creative originality into the further development of the carpet weaving art of Azerbaijan. The traditional artistic methods, some plots embodied at the classical carpets which are the world wide known works of art, have been a source of their creative searches. At the same time a search of new approaches and improvisations, while decorating the carpet surfaces, which is connected with a contemporary perception pithy, thoughtful and deep, varied inner world of E. Mikailov. E. Mikailov’s creativity is saturated by subject and thematic carpets. It is connected with the fact that subject and thematic compositions help the artist to open most fully the opportunities, to express the deeply substantial and versatile inner world. The subject of numerous compositions, as well as approaches to its disclosure, in E. Mikailzade’s works is various and

interesting. He is the only artist touching non-standard and original subjects in the creativity. It would be desirable to note that the plan specification in composition which is reached the general graphic creation of work is inherent in almost all works of E. Mikailzade. The artist addresses always difficult and extraordinary subjects.

In all his works, he continuously develops the traditions of the classic carpets with a plot, in which the pictorial part of each composition was depicted by means of definite artistic ways inherent in the art of miniature painting. Every live item was represented as a flat object without any checkered light and shade, so all the colors were local, contingent and conditional, a horizon was not depicted on a surface of the carpet. The ornament has quite limited features, so it was impossible to convey the key points and meaning of a complicated plot's lines by means of it, various motifs of each plot decoratively interpreted and organically introduced into the ornamental decoration of a carpet, served to increase an effect and impact of its images. The floral motifs displayed in the center of the carpet also have been ornamentally interpreted. This way, it was possible to achieve a common decorative solution for a whole the carpet. The traditions of a Tabriz Art of Miniature Painting and a Tabriz school of carpet weaving harmoniously merged in works by Eldar Mikailzade. Not only a technical essence, but a texture of the carpet also requires an application of certain artistic methods which would not be contrary to its initial content. The relative simplicity of the carpet itself requires certain decisions while placement some elements to decorate it. At the same time as a master, who creates the so called «plot carpets» he demonstrates the high level of professionalism, clearly depicts the proper theme and joins together the plot's patterns and the ornamental decoration. In this regard, the most appropriate way to place the image on the surface of the carpet is a traditional, classic one, as opposed to the realistic manner, typical for the most of the modern carpets.

Not only themes and topics of E. Mikailzade's carpets but the approaches he applied to disclose them are various and interesting as well, they require a suitable level of implementation. The poetry by Fizuli, Nizami, admiration by creativity of an outstanding local artist Sattar Bahlulzadeh, and the religious themes have inspired him to create his carpets and were extraordinarily reflected in his works. Such his carpets as "The Birth", "Shabi Hijran", "Sattar Bahlulzade", "Zodiac", "Nizami", etc., stands separately and could be highlighted as they clearly demonstrate his masterliness and talent.

E. Mikailov is a participant of many both republican, and international exhibitions. In 1987 in Germany the gold medal for carpet work under the name "Birth" was appropriated to him. Work was performed in 1984. A graphic part of composition of a carpet reflects the idea of the artist in disclosure of the stage-by-stage process of creation of the carpet connected with laborious work, leading to the carpet birth. The originality of the idea found interesting artistic realization in the choice of subject of a plot of a carpet.

In 1981, E. Mikailzade creates one of the great works devoted to the great poet, the thinker of the 16th century Fizuli under the name "Shebi-Hidzhran". The originality of this work consists in ability of the artist on the small carpet plane when using limited art means to transfer rich inner world of the great poet, his gift of the poet and thinker.

Ease and lightness is inherent in the general composition of a carpet. Fizuli's shape is kind of dissolved in the general decorative furniture of composition. This work is a magnificent example of synthesis of the subject composition constructed on abstract form of presentation of contents with the ornamented carpet plane.

The carpet composition "In the world of fairy tales" differs in a peculiar structural creation and original disclosure of contents. This work is distinguished by the big amount of ornaments, light and juicy color scale and eccentricity of functional submission of separate parts of composition to a plot.

As usual, the artist builds carpet composition out of two parts – the central field and a border, delimiting them a light narrow border, not ornamenting it with a pattern. At the same time in certain cases E. Mikailade visually destroys this border, making an impression of the illusory window gleam presented by the central field.

Characters of fairy tales are various, and all of them are represented in motion. One of them flies on a magic carpet, another – on a firebird. There is a daredevil struggling with a dragon; there is a rider who uprooted a tree.

Decoration of a border part is solved as continuation of thematic disclosure of the central field. If in the central field elements are located freely, then in a border, on the contrary, all area is sated with elements. The close texture of ornaments, generally elements xachali-islimi the large sizes with graphic elements creates fine bordering of the central field.

In general the composition is distinguished by originality and eccentricity in disclosure of a plot. It is formed on harmony of color and the line that does work highly professional.

The artist himself has repeatedly emphasized that two teachers on the carpet - Latif Kerimov and Sattar Bahlulzadeh - had great influence with him and actively participated in his formation as a professional artist. Latif Kerimov taught him the secrets and subtleties of the carpets' ornament, and Sattar Bahlulzadeh correspondingly was a person who inspired him a lot and was his creative mastermind.

Carpets by E. Mikhailzade are distinguished by a competent compilation of a color composition. He has a fine sense of color; it allows him to achieve a perfect harmony in combination of different colors. His works demonstrate a wide range of his skills and capabilities. His creative style is an extraordinary.

His carpets can be classified by a composite structure, composition and color palette. The carpets with a definite plot, i.e. "plot carpets" can be divided into some groups. The first group consists of the carpets designed in accordance with the compositional principles typical for the ornamental carpets. The second group includes the carpets with a plot and some narrative features; the theme of these carpets is gradually explained and disclosed in every detail.

One of the features of his carpets is to specify and elaborate the key idea in the composition. He achieves this by means of arranging a common image on the carpet. While analyzing the works of the artist and observing them in a chronological order you come to the conclusion that all the carpets have been weaved at a high professional level, regardless of whether they belong to the early period of his career, or to the later one.

Conclusion. All works by E. Mikailzade could serve a bright confirmation of a fact that his carpets are distinguished not by a principle of a superficial exploration of a number of life processes and realities, but by a principle of their careful and thoughtful consideration.

In his works he successfully combines the national poetry on one hand and the philosophical values of universal significance on the other hand, appealing at the same time to traditional canons of carpet art of Azerbaijan.

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Aida Sadıqova (Azərbaycan)**E.Mikayılzadənin əsərlərində Azərbaycan xalça sənəti ənənələrinin əksi**

Uzun əsrlər boyu Azərbaycan xalqı zəngin ənənələrə malik özünəməxsus xalça sənəti yaradıb. Müasir dövrdə Azərbaycan xalça sənətinin inkişafı özünəməxsusluğu və orijinallığı ilə fərqlənir. Xalçaçı rəssamların yaradıcılıq axtarışları üçün mənbə dünya miqyaslı sənət əsərləri olan klassik xalçalarda təcəssüm etdirilən ənənəvi bədii metodlar və süjetlərdir. Eldar Mikayılzadənin yaradıcılığı müasir Azərbaycan xalçaçılıq ənənələrinə sadıqlıq bariz nümunəsidir. Onun işlərindəki bədii üslub Təbriz xalçaçılıq məktəbinin təməl qaydalarını əks etdirir, belə ki, onun işlərini tam haqqı ilə həmin məktəbin müasir mərhələ üçün layiqli davamı hesab etmək olar.

Açar sözlər: ənənə, xalça sənəti, xalçaçı rəssam, kompozisiya, süjetli xalça.

Aida Садыгова (Азербайджан)**Отражение традиций азербайджанского коврового искусства в работах Э.Микаилзаде**

Резюме: На протяжении многих столетий азербайджанский народ создает самобытное ковровое искусство, обладающее богатыми традициями. На современном этапе развития ковровое искусство Азербайджана отличает своеобразие и неординарность. Источником для творческого поиска художников по ковру служат традиционные художественные методы, сюжеты, воплощенные в классических коврах, являющихся произведениями искусства мирового масштаба. Творчество Эльдара Микаилзаде является ярким примером преемственности традиций в современном азербайджанском ковроткачестве. Художественный стиль его работ отражает каноны тебризской ковровой школы, и его работы по праву можно считать достойным продолжением развития этой школы на современном этапе.

Ключевые слова: традиции, ковровое искусство, художник по ковру, композиция, сюжетные ковры.