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THEME OF TURKEY IN AZERBAIJAN FINE ARTS

Abstract. The article deals with Turkey in the fine arts of Azerbaijan. The author points out that this theme is quite widespread in both classical and modern painting. This theme is more pronounced in landscape, portrait and thematic genres. The theme of Turkey stands out for its popularity in modern Azerbaijani fine art. Many Azerbaijani artists representing different generations addressed this topic. Some artists have created a series of works on Turkey. The theme of Turkey is more widely represented in the works of Ogtay Sadigzadeh, Jamil Mufidzadeh, Sakit Mammadov, Gunay Mehdizadeh and others. This theme is reflected not only in academic painting, but also in book graphics and decorative-applied art.

Key words: Azerbaijani fine arts, Turkish theme, landscape, portrait, book graphics.

Introduction. The theme of Turkey is not a foreign theme for Azerbaijani artists. The Azerbaijani artist embodies Istanbul with the same love as he reflects Baku lovingly on canvas. He works the mountainous-forested, hilly-plain relief of Anatolia enthusiastically, like the scenic corners of Azerbaijan, revives the portraits of the immortal Ataturk and the ever-living Great Leader Heydar Aliyev, other mythical and historical figures related to common roots with the same respect and the language of great art. The theme of Turkey is close to the Azerbaijani artist, it is native.

The theme of Turkey in Azerbaijani art has existed since the Middle Ages. The styles, art features, themes and plots that existed in miniatures, mural paintings, carvings on calcium gypsum, and wall paintings at that time formed

the main line of art relationships and embodied the Anatolian culture, which is close in spirit, in the folk creativity of Azerbaijan.

The interpretation of the main material. The 20th century is the period when the theme of Turkey was widespread in Azerbaijani fine art. Artists like Alibey Huseynzadeh and Ibrahim Safi lived in Turkey and created various paintings at the beginning of the century. The series of Istanbul landscapes by Ibrahim Safi in the 50s and 60s of the last century reflect this ancient city in a lyrical-romantic style (Fig. 1). Interest in the Turkish theme increased in fine art since the 50s. Despite the pressure of the Soviet ideology, various pretext and prohibitions, our artists paid attention to this theme in their works whenever possible.

A new stage of the embodiment of the theme of Turkey in Azerbaijani fine art is associated with the period of independence. The theme of Turkey was widely represented in the national fine art at that time, and most artists addressed this theme.

The theme of Turkey in national fine art is manifested in various genres and plots. Traditionally, it includes landscape and portrait genres, themes depicting the life and activities of intellectuals, artisans and peasants. Besides realistic paintings, the theme of Turkey is also embodied in abstract forms in accordance with the modern worldview.

Azerbaijani artists and sculptors such as Mikayil Abdullayev, Buyukaga Mirzazadeh, Ogtay Sadigzadeh, Arif Aziz, Ali Verdiyev, Sakit Mammadov, Ismayil Mammadov, Muhammad Aliyev, as well as Omar Eldarov, Tokay Mammadov, Mirali Mirgasimov and others addressed this theme.

Istanbul landscapes are one of the main directions of the theme of Turkey. We mentioned Ibrahim Safi's landscapes of Istanbul above. The landscapes of Istanbul are widely represented in the works by Jamil Mufidzadeh, Ali Verdiyev, Sakit Mammadov, Gunay Mehdiyeva and others in modern times.

People's artist Jamil Mufidzadeh is the author of several works on the theme of Turkey. His theme of Turkey is mainly represented by landscape and portrait genres. The artist's painting "Istanbul. Sunset" (1997) is kept in a private collection in Turkey. The historical part of Istanbul, which is located on the sea coast, is reflected in the cityscape painted with oil paint in golden-yellow tones. Houses, ancient defensive walls, towers were painted against the background of the setting sun in yellow in the background. A large suspension bridge over the Bosphorus can be seen on the right side of

the composition. The contrast of oldness and newness in the work evokes interesting associations in audience [1, p. 204].

Relationships between Azerbaijan and brotherly Turkey expanded considerably during the years of independence. A certain part of the life and works of many Azerbaijani artists – Arif Aziz, Muhammad Aliyev, İsmayil Mammadov and others was associated with Turkey. Azerbaijani artists felt themselves at home here and taught at prestigious universities in Turkey. This process is still ongoing. Ali Verdiyev, Honored artist, was one of the Azerbaijani brush masters working in Turkey once. The artist created several landscape and domestic paintings on the theme of Turkey. “Phaeton stop”, “İstanbul” and others can be mentioned among them. Ali Verdiyev’s thematic portrait on the Turkish theme has a special place. The first place in this list belongs undoubtedly to the art image of Mustafa Kamal Atatürk, the great son of the Turkish people (Fig. 2). “The image of Atatürk created by Ali Verdiyev (the artist painted various paintings on this theme) was highly appreciated at the state level in the brotherly country. In our opinion, the successful fate of the portrait of Atatürk by A. Verdiyev is not limited only to the rich academic criteria, right compositional solution, and sensitive sense of color demonstrated by the artist. The basis of this successful artistic destiny is also the rendering of the image of Atatürk in a realistic, vital and popular manner. A. Verdiyev popularized the image of Atatürk by portraying him sometimes surrounded by ordinary people – Turkish peasants, sometimes children and women, sometimes soldiers, and achieved a convincing artistic embodiment of his connection to the people” [5, p. 90].

The theme of Turkey is widely represented in the works by the talented brush master Sakit Mammadov. Landscape and thematic genres are organically associated in the artist’s expressive and moody paintings. His painting “Long Live İstanbul!” is interesting from this point of view. This painting, which was created with free strokes, depicts a joyful group on a trip into the Bosphorus on a small excursion boat. People have fun, party and listen to music carelessly. The ship is surrounded by the dark blue waters of the Bosphorus. The expressiveness in the painting is associated with the color created by the cold, dark blue waters. At the same time, the painting is characterized by an optimistic mood. The views of İstanbul – houses, minarets, bridges attract attention on the low horizon line in the background (Fig. 3).

S.Mammadov is also a psychological portrait master. The inner world of the image is very smoothly and clearly reflected through subtle color strokes in the artist's portraits full of psychologisms. From this point of view, portraits of women and girls have deep shades of meaning. Since female nature is more inclined to psychologism, the expressive mood in those portraits, the mental excitement experienced by the inner world is obvious. Sometimes, besides expression, lyrical romantic feelings are also included in these portraits. The portrait "Istanbul girl" created by the artist is one of them. A dreamy girl in a red skirt is painted in a unique romantic aura. The rhythmic alternation of colorful and cold color strokes strengthens the expressive mood visually. We can observe similar features in other paintings of the same type by S. Mammadov, for example, in the portrait "Italian girl".

Sakit Mammadov created perfect portraits of well-known political, cultural and public figures of the world. For example, portraits of Pope John Paul II, popular Italian actress Monica Bellucci, etc. At the same time, we cannot forget the portrait of Ajda Pekkan, the famous Turkish singer and actress. The artist created the painting of the world-famous singer in a lyrical-romantic style, managed to individualize the image, add expressive touches to the external similarity, skillfully using large and medium-sized strokes.

The theme of Turkey is widely represented not only in academic painting, but also in book graphics, theater painting and other fields in Azerbaijani fine art. Our artists addressed this theme not only during the years of independence, but also long before that. Of course, this was related to drawing illustrations for the books of Turkish writers and poets published in Azerbaijan, and staging the works of Turkish dramatists.

The works by Nazim Hikmet, Rashad Nuri Guntekin, Orkhan Kamal, Suad Darvish and other 20th century Turkish classics were regularly published in Azerbaijan since the 40s and 50s of the last century. Well-known Azerbaijani graphic artists designed these books artistically, created interesting and meaningful illustrations for them. At the same time, it is impossible not to mention the People's Artist Ogtay Sadigzadeh. The artist, who worked for a long time as a designer at the Azerbaijan State Publishing House, drew illustrations for dozens of books. The famous novelist Rashad Nuri Guntakin's novel "Firecrest", which was very popular in the 60s-70s, can be specially mentioned among them. Rich, emotional illustrations,

authored by O.Sadigzadeh, played no small part in the popularity of the novel in Azerbaijan. The artist approached the book creatively, drew the illustrations of the main characters of the novel – Farida, Kamran Bey, etc. These characters reflect the hero's character, appearance and inner world with high professionalism and accuracy. “Farida in the village”, “Doctor Kheyrolla bey” and other illustrations drawn in the book are notable for the high professionalism of the drawing and the smoothness of the graphic lines [2, p. 21].

The staging of Turkish dramatists' works on the stage of the Azerbaijani theater has rich traditions. The basis of this tradition goes back to the 40s and 50s of the last century, and it became richer during the period of independence.

It is known that besides the director's interpretation, actor's performance, music composition, the artist's work is also very important in the success of the play. The artist's work is immediately noticeable as it has a visual character on the stage and has a significant influence on the appreciation of the structure by audience.

Nazim Hikmet's drama “In Turkey” was one of the first plays related to the theme of Turkey on the stage of the Azerbaijani theater. That play was staged in 1953 at the Azerbaijan State Drama Theater by Tofiq Kazimov, a young director at that time, and gained wide popularity. At that time, the meeting of the Azerbaijani audience with the life and household of Turkey in a full, lively and colorful manner on the stage caused a great echo in the republic.

Three theater artists – Nusrat Fatullayev, Kazim Kazimzadeh and Badura Afganli were involved in the decor of the play “In Turkey”. Nusrat Fatullayev was the general decorator of the scene and artist. Two other artists made sketches of the costumes of the characters [4, p. 54]. Today, these sketches, which are included in the golden fund of Azerbaijani theater culture, are carefully preserved as examples of classical theater painting.

As mentioned above, the image of Ataturk occupies a special place among the works created by Azerbaijani artists and sculptors on the theme of Turkey. Many Azerbaijani artists, including young people address this theme gladly.

One such artist is Gunay Mehdizadeh. It is a good that the “Portrait of Ataturk” by her decorates the “Ataturk House” in Ankara (Fig. 4). “The size of the portrait, which was painted with oil paint on canvas in 2014,

is 80x60 cm. The composition consists of images of Atatürk and various buildings related to his name. The colorful portrait looks attractive and impressive against the background of architectural monuments, which were drawn with black and white lines. The junction of the traditions of realism with broad artistic generalizations in the work is very effective and emotional...” [6].

The image of Atatürk is also widespread in carpet art. Carpets created by Kamil Aliyev, People’s Artist, are especially important among them [3, p. 27]. The famous carpet artist created two carpets of Atatürk’s image. “If the portrait of Atatürk is depicted above his chest on the first carpet, the image is depicted from the upper part of the legs on the second one. However, the pose of the portrait and the direction of the face are the same as in the previous carpet. However, these two portraits cannot be equated. Atatürk is depicted in a green military uniform, without a hat on the first carpet. But, he is depicted in a white holiday military uniform, a white cap on his head and his hands behind his back on the second carpet. A sword decorated with lace is visible on his side, which was used by high-ranking officers in their festive military uniforms” [5, p. 95].

Conclusion. The theme of Turkey has always been popular and remains popular today in Azerbaijani fine art. Works on this theme have been created and are still being created today in all types of fine and decorative-applied arts. This theme is becoming more and more popular every year. This popularity grew much more in the years of independence. Azerbaijani artists, especially young people apply to the theme of Turkey with great enthusiasm. The saying “One nation, two states” is the powerful idea-artistic basis of these close relationships.

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Xəzər Zeynalov (Azərbaycan)

AZƏRBAYCAN TƏSVİRİ SƏNƏTİNDƏ TÜRKİYƏ MÖVZUSU

Məqalədə Azərbaycan təsviri sənətində Türkiyə mövzusunun danışıqları. Müəllif göstərir ki, bu mövzu həm klassik, həm də müasir rəssamlıqda kifayət qədər geniş yayılmışdır. Həmin mövzu mənzərə, portret və tematik janrlarda özünü daha çox büruzə verir. Türkiyə mövzusu müasir Azərbaycan təsviri sənətində populyarlığı ilə seçilir. Bu mövzuya müxtəlif nəsilləri təmsil edən bir çox Azərbaycan rəssamı müraciət etmişdir. Bəzi rəssamlar Türkiyə mövzusunda silsilə əsərlər işləmişlər. Oqtay Sadiqzadə, Cəmil Müfidzadə, Sakit Məmmədov, Günay Mehdizadə və başqalarının yaradıcılığında Türkiyə mövzusu daha geniş təmsil olunmuşdur. Bu mövzu akademik rəngkarlıqla yanaşı kitab qrafikasında, dekorativ-tətbiqi sənətdə də öz əksini tapır.

Açar sözlər: Azərbaycan təsviri sənəti, Türkiyə mövzusu, mənzərə, portret, kitab qrafikası.

Хазар Зейналов (Азербайджан)

ТЕМА ТУРЦИИ В ИЗОБРАЗИТЕЛЬНОМ ИСКУССТВЕ АЗЕРБАЙДЖАНА

В статье рассматривается тема Турции в изобразительном искусстве Азербайджана. Автор отмечает, что данная тема достаточно широко распространена как в классической, так и в современной живописи. Эта тема более ярко выражена в пейзажном, портретном и тематическом жанрах. Тема Турции выделяется своей популярностью в современном азербайджанском изобразительном искусстве. Многие азербайджанские художники, представляющие разные поколения, обращались к этой теме. Некоторые художники создали серию работ о Турции. Тема Турции широко представлена в произведениях Октая Садыгаде, Джамиля Муфидзаде, Сакита Мамедова, Гюнай Мехдизаде и многих других. Эта тема отражена не только в академической живописи, но и в книжной графике и декоративно-прикладном искусстве.

Ключевые слова: азербайджанское изобразительное искусство, турецкая тема, пейзаж, портрет, книжная графика.

FIGURES



Fig. 1. Ibrahim Safi.
“Istanbul Evening”.
Canvas, oil paint. The 50s.

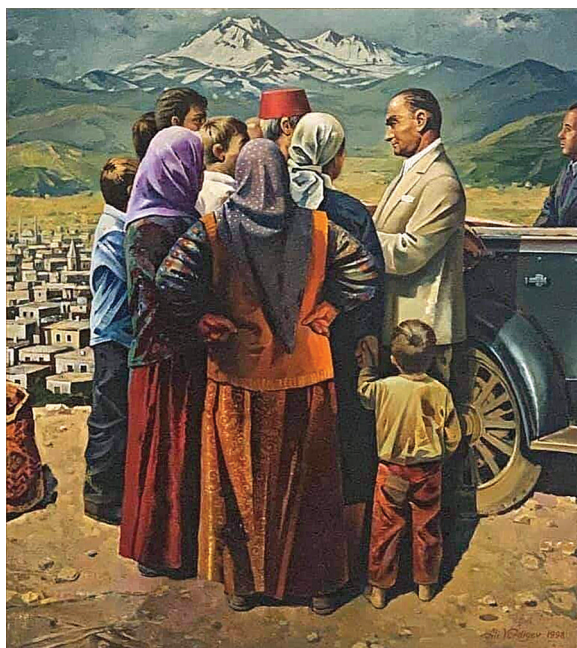


Fig. 2. Ali Verdiyev.
“When Ataturk was talking to the people”.
Canvas, oil paint. The 90s.



Fig. 3. Sakit Mammadov.
“Long live Istanbul!”.
Canvas, oil paint. The 90s.



Fig. 4. Gunay Mehdizadeh.
“Portrait of Ataturk”.
Canvas, oil paint. 2014.