

UDC 7.01; 7:001.8

DOI <https://doi.org/10.24919/2308-4863/54-1-11>

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UNIVERSALS OF THE TURKIC WORLDVIEW IN THE WORKS OF AZERBAIJANI ARTISTS

It is very difficult to surprise the modern world with anything. Because we are probably right in saying that there are very few things that will amaze the world. Fine art, works by artists, are really able to attract the attention of the audience. Very few works by Azerbaijani masters of fine arts are known in the world. There were artists in Azerbaijan who were historically able to promote our country, but their access to the ocean of world art was limited. The fact that the works of medieval Azerbaijani artists are included in world museums and private collections as pearls of art is a victory for Azerbaijani fine arts. One of such artists is Sattar Bahlulzade. As the People's Artist, the unique Sattar Bahlulzadeh, who brings all the mysterious beauty of Azerbaijan – mountains, rivers, steep cliffs, forests and steppes – into his world of colors, approaches the world of colors, spiritual enrichment takes place. His works are in a number of famous museums around the world. The artist's creative path has an exceptional place in the annals of national culture of Azerbaijan and is one of the brightest pages in the history of art. His works are based on the national traditions of Azerbaijani art and are decorated in a luxurious style based on the rhythm of light. These paintings are distinguished by the activity of the close and the harmony of colors. His works attract attention with their novelty and unpredictability, revealing the author's exuberant temperament. He described his work as a combination of abstract and figurative art.

The article analyzes the painting of the outstanding Azerbaijani artist Sattar Bahlulzade "Dag Gol" in the aspect of the universals of the Turkic worldview. The significance of these universals as vectors in the culture of the Turkic-speaking peoples is emphasized. The relevance of this kind of aspect differs, because in modern art history, research parameters are in demand that consider new facets of artists' creativity. The article highlights the archetypes of the Turkic worldview – Earth, Water, Tree. The analysis emphasizes the role of variant structural units, which make it possible to flexibly convey the two-tier picture.

Key words: Turks, universals, creativity, artist, landscape, worldview, variant, structure.

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УНІВЕРСАЛИ ТЮРКСЬКОГО СВІТОГЛЯДУ У ТВОРЧОСТІ АЗЕРБАЙДЖАНСЬКИХ ХУДОЖНИКІВ

Сучасний світ чимось здивувати дуже важко. Бо ми, мабуть, маємо рацію, кажучи, що дуже мало речей, які вразять світ. Образотворче мистецтво, роботи художників, дійсно здатні привернути увагу глядачів. У світі відомо дуже мало робіт азербайджанських майстрів образотворчого мистецтва. В Азербайджані були художники, які історично змогли пропагувати нашу країну, але їхній доступ до океану світового мистецтва був обмежений. Перемога азербайджанського образотворчого мистецтва є тим, що твори середньовічних азербайджанських художників входять до світових музеїв і приватних колекцій як перлини мистецтва. Одним з таких художників є Саттар Бахлулзаде. Як народний художник, до світу фарб наближається неповторний Саттар Бахлулзаде, який вносить у свій світ фарб всю загадкову красу Азербайджану – гори, річки, круті скелі, ліси та степи, відбувається духовне збагачення. Його роботи знаходяться в ряді відомих музеїв світу. Творчий шлях художника займає виняткове місце в літописі національної культури Азербайджану і є однією з найяскравіших сторінок в історії мистецтва. Його роботи засновані на національних традиціях азербайджанського мистецтва і оформлені в розкішному стилі, заснованому на ритмі світла. Ці картини відрізняє активність близькості та гармонія кольорів. Його твори привертають увагу своєю новизною та непередбачуваністю, розкриваючи буйний темперамент автора. Він описав свою творчість як поєднання абстрактного та фігуративного мистецтва.

У статті аналізується картина видатного азербайджанського художника Саттара Бахлулзаде «Даг Гол» у аспекті універсалій тюркського світогляду. Підкреслено значення цих універсалій як векторів у культурі тюркомовних народів. Актуальність такого аспекту різна, оскільки в сучасному мистецтвознавстві затребувані параметри дослідження, які розглядають нові грані творчості митців. У статті висвітлюються архетипи тюркського світогляду – Земля, Вода, Дерево. Аналіз підкреслює роль варіантних структурних одиниць, які дають змогу гнучко передати дворівневу картину.

Ключові слова: турки, універсалії, творчість, художник, пейзаж, світогляд, варіант, структура.

Introduction. The Azerbaijani school of painting is distinguished by a pronounced commitment to national values. Let me emphasize that this is not only about the color of culture or the visual motifs of history. It is very important to reflect in the work of Azerbaijani artists the philosophy of the national, the reproduction of ethno-cultural parameters, understanding the depths of the worldview of the Azerbaijani people. Thus, according to the People's Artist of Azerbaijan, Agali Ibragimov, "Every nation has its own culture, which has been expressed for thousands of years in art, music, and poetry. It is important that every nation develop it from its roots. Artists and other persons related to art should know their roots". The desire to know one's national foundations, the desire for self-identification gives rise to a certain set of expressive means in modern fine art. Moreover, it becomes an incentive for a new style formation. Today, in modern art history, the scientific interest in the Turkic world, the problems of studying the artistic culture of the Turkic-speaking peoples is deep. It is based on a natural understanding of the kinship of the Turkic-speaking peoples. There is a conviction to re-examine the work of Azerbaijani artists through the prism of the ethnogenetic reconstruction of the worldview of the Turkic world. In our opinion, such a formulation of the problem is expedient and fruitful.

Discussion. The structural, content characteristics of the works of Azerbaijani artists, considered from the point of view of the universals of the worldview of the Turkic-speaking peoples, reveal new facets of creativity. Thus, it opens up the possibility of studying the definitions of the artistic, stylistic system of an artist in direct connection with the historical and cultural context. In this sense, the universals of ethno-cultural genesis are reflected in the works of many Azerbaijani artists. The clarity of semantics, the stability of the manifestation depends on the accepted norms of culture, which ultimately characterizes the national identity. An analysis of the work of Azerbaijani artists in the context of the culture of the Turkic peoples reveals new facets of their talent, allows you to delve deeper into the semantics and content of the paintings of Azerbaijani artists (Ibrahimov, 2015). In our opinion, the study of the universals of the Turkic world outlook in the work of Azerbaijani artists testifies to the stability and brightness of these categories in the style of both older generation artists and modern painting.

Of course, this topic deepens our understanding of national specifics in the visual arts. Let us turn to the analysis of the painting by the outstanding Azerbaijani artist Sattar Bahlulzade "Dag Golu" (oil on canvas, 1960-1970) (Abdullayeva, 1991, p. 38)

Before proceeding to the analysis of the picture, we emphasize that the main motives of Sattar Bahlulzade are the "polyphonic" landscape, the ornamental vision of Nature, I would say, the hymn to Heaven, Earth, Water, the pronounced mentality of the Absheron land, all this is expressed not only in a brightly individual manner letters of paintings by Sattar Bahlulzade, but also a deep perception of the world around him.

The symbolism of the visual system in the artist's work has invariably attracted the attention of researchers.

Sattar Bahlulzade's interpretation of variability as the variability of the environment turns into a special energy of style, a special dynamics of the landscapes he created. The depth of the artist's paintings is beyond doubt.

Comparing the paintings of Sattar Bahlulzadeh with the canvases of the Impressionists, for the similarity of pictorial writing is great, we note a significant difference. Let us emphasize in advance the differences not only in the stylistic range. These differences will confirm Sattar Bahlulzade's adherence to the national vectors of world outlook. For example, the permanence of impressionism, the momentary sensations are known. S. Bahlulzade's view of the world is always concentration, a non-co-centered substance that generates the whole context.

The semantics of the picture is revealed through the modification of certain elements that make up the world of the landscape. The picture is comprehended from the inside thanks to the deep meaning of variant symmetry contained here, since the forest landscape is repeated in variant refraction through the prism of the lake. The light, airy environment of the landscape, reflected in the water, enhances the plastic effect of the original dynamics of the picture (Dadaşov, 2006, p. 112). The landscape is characterized by soft picturesqueness. It is distinguished by peace and tranquility. The poetry of the canvas is in the movement of lines reflected in the lake, soft plasticity and, at the same time, organic freedom of movement (Традиционное мировоззрение тюрков Южной Сибири, 1988, 13).

The breadth of spatial construction is based on the "two-facedness" of the landscape of Earth and Water. There is a feeling of the originality of the semantics of the visual language of the picture. The creative process puts the private equivalents of the general idea into a single monolith of Nature. We emphasize that the specularity in the picture is filled with movement. Mirroring is a context, a significant structure of the picture, which preserves the integrity, worldview basis. According to the Turkologists, "The world is

known through action. It is born, grows and dies, being immediately born again. The main function of the world is the continuity of life, its constant renewal ... the unity of the world is manifested in the repetition of its structure for each level of organization of space-time” (Традиционное мировоззрение тюрков Южной Сибири, 1988, p. 103). It must be said that the quotation organically reflects the work of Sattar Bahlulzade.

The deep meaning of this postulate lies in the most important for the Turkic world correlation of Earth and Water, which in the analyzed picture is aimed at the process of interchangeability, which creates the unique aura of Lake Goygol.

However, the whole is complicated by the image of a mountain landscape, which functions in the background of the picture and gives a monolithic support to the main pictorial intention of the picture. In this regard, we emphasize another determinant – this is the vision of the unity of the world (read: pictures) in the reproduction of a series of repetitions. So, individual elements of the structure are valuable in themselves. And, at the same time, they are closely connected with each other in a logical chain of repetitions (Валеев, 2002, p. 220).

As a result of the described reflection in the picture, a binary system is formed, similar to the traditional worldview of the Turkic peoples – Top-Bottom. This kind of semantic level of representation of the world has a tremendous power of expressiveness, because its formation has thousands of years of human history. The mirror as an object of material culture was a taboo artifact, because through the mirror one could see the past and look into the future.

In the picture, if it is “read” in the context of the universals of the Turkic world outlook, such symbols as Tree, Earth, Water, Mountains function. These images – symbols included in a certain structure, mark the Turkic world. Turkologists write the following about oppositions in the Turkic worldview: “Constructed on oppositions and at the same time without distinct boundaries, this world was in a state of eternal change. It was constantly being created and yet incomplete” (Традиционное мировоззрение тюрков Южной Сибири, 1988, p. 28).

It is this feeling that causes the viewer of the painting “Dag Golu”.

The multi-tiered picture is also connected with the motif of the Tree. It is the forest landscape that is reflected in the lake. The center of the intersection of the Earth and Water enhances the given mirror constant of the concept of the pictorial canvas. We emphasize once again that the structure-forming dominant of the picture is the image of a forest landscape in the reflection of a lake.

The harmony of the landscape is in the balancing interaction of the motives of the Earth and Water, which is expressed in the following:

1. Equality of expressiveness of the two tiers of the landscape;
2. The significance of the diversity of transformations of the main structural elements;
3. The embodiment of mirror reflection as modification levels that strengthen the unity of the pictorial text;
4. The subordination of the structure to the content of the landscape.

Considering the structural dominant of the picture, we can say that the system-forming principle in the picture, which constructs the whole, is binary, two-tier construction. Understanding the picture is revealed on two levels. On the one hand, an expressive depiction of the landscape around the lake. On the other hand, identification with a certain principle of worldview. The interconnections of the two levels create a compact integral unity in the multitude of individual units of painting.

The meaning of conjugation of terrestrial and water space is subject to the vector universal of the Turkic worldview. The mirror reflection of the Earth and Water becomes the structural basis of this canvas. Thus, the synthesis of a professionally thought-out structure of the picture is based on content that has a deep meaning.

The landscape of “Dag Gol” has a pacifying character. On the contrary, we can state the activity of semantic growth in the understanding of the landscape. The latter acquire special significance in the modification of the forest landscape in its reflection in the water surface. The specularly reveals here the plasticity, inspired by the personality of the landscape artist. The growth of internal movement fills the whole with the energy of meaningfulness, which has deep roots in the Turkic mentality. The above is a specific feature of Sattar Bahlulzade's creativity.

The transitions of individual elements are similar to ornamental interaction. Intersecting with each other, acquiring variant forms at different levels of the picture, they create a single context of the landscape. The free ease of the water surface is achieved through the mobility of individual elements. The kinetic energy inherent in the painting “Dag Gol” is revealed through a series of changes that have a ton of variant nuances. The world of the landscape is revealed through the variant depiction of Earth and Water.

The contextual starting point of the picture is the intersection of forest and water space. Their interchangeability gives rise to the feeling of a continuous energy flow. The intensity of the functioning of identical elements, variably reflected in each other, fas-

cinates with its energy. Variant reminiscences of the forest landscape differ not only from identifications with the upper tier, but are also filled with their own independent meaning. And this is natural in the structure of the analyzed picture, because the worldview in the Turkic view is the diversity of the world, which has a single substance. This paradigm organically fits into the philosophy of Sattar Bahlulzade's paintings.

Without going into the specifics of the issue, we only emphasize that ornamentation as a principle of development is the most fruitful area in the study of the general fund of the artistic creativity of the Turkic-speaking peoples. So, for example, variance is, as you know, the basis of many compositions of world art. At the same time, in the artistic system of the Turkic-speaking peoples, it acquires special significance as a meaning-forming principle (Həsənzadə, 2000, p. 14).

In the painting “Dag Gol” Sattar Bahlulzade retains the main quality of variance, namely, the formation of similar, interchangeable pictorial "formulas" that preserve visual affinity, while subordinating it to the main idea of the picture.

It would be interesting to compare the variant layer of the picture with the peculiarities of variance in the art of the Turkic-speaking peoples, in particular, the Azerbaijani arts and crafts. Thus, the variant models in the analyzed picture acquire the following characteristic qualities:

1. Freedom, unregulated comparison of individual elements, mobility of the pictorial text;
2. Variant conjugation of details “open” the edges of the composition, creating a feeling of “continuation” of the landscape in space;
3. The significance of variant differences, which remove the equality of individual elements of the ornament.

Thus, we can talk about the continuous renewal of the variant idea in the picture. The color and structural nuance of variance creates a significant activation of plastic movement in the picture. A special kind of expressiveness is created. I mean the diversity and unity of the process. Undoubtedly, the semantic unity of variants, multiplied by structural identifications, plays a huge role here.

The variant image of nature in two forms of Earth and Water determines the logic of the form of the picture in which movement is modeled. This type of movement is characterized by internal mobility. At the same time, the discovery of certain meaningful transformations serves as the basis. At the same time, the range of ornamental modifications is strictly limited, which ultimately gives the painting a strict constructive form.

Broadcasting a forest landscape in a different reproduction characterizes the following idea. Revealing the identification of the worldview of the Turkic-speaking peoples in the process of analyzing Azerbaijani painting, we delve into the deep layers of ethnoculture. The parallelism of meaningful vectors enhances the researchers' understanding of the essence, design, and embodiment of the painting. Undoubtedly, the universals of the Turkic worldview in the works of Azerbaijani artists belong to the parallels of the worldview series.

The specularity of the landscape, which has become the main constructive dominant painting “Dag Gol”, can be interpreted within the framework of the worldview of the Turkic-speaking peoples. The main directions here will be the following:

1. The formative function of mirror repetition reproduces the identity and germination of the universe;
2. The compositional dramaturgy of repetition is substantively based on worldview positions;
3. Equality of Earth, Water and Mountains closes the picture of Nature;
4. The structure of the pictorial canvas is identified with an important fundamental position of the worldview of the Turkic-speaking peoples – a certain process of growth. Namely, the development of the main content model of the Tree into a chain of interdependent structural levels.

Conclusion. The peculiar embodiment of the universals of the Turkic worldview is naturally due, in our opinion, to the peculiarities of ethnogenetic memory. In our opinion, only a peculiarity of the ideological mentality of the Turkic world, felt in a certain way by the artist, could be embodied in the original interpretation of the landscape. A full-fledged solution of the Turkic component in the works of Azerbaijani artists consists in discovering, finding the most adequate form that implements certain determinants of the worldview of the Turkic-speaking peoples. Thus, some of the universal categories of worldview in the culture of the Turkic-speaking peoples, considered in the undertaken analysis, seem to us to be civilizational categories, because they are the basis of culture. The embodiment of the universals of the Turkic world outlook in the work of Azerbaijani artists acquires the significance of a historically significant, fruitful artistic concept, because the historical significance of the search and argumentation of the universal parameters of the Turkic world in modern art history can be assessed as a creative concept of style or another artist.

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