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**NADİR ƏBDÜRRƏHMANOV YARADICILIĞINDA QADIN OBRAZLARINA BAXIŞ****Emil Ağayev**

ADPU-nun nəzdində Azərbaycan Dövlət Pedaqoji kolleci “İncəsənət və fiziki tərbiyə” fənn birləşmə komissiyasının müəllimi

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**ÖZET**

Azərbaycan təsviri sənətində mühüm yer tutan mövzulardan biri də qadınlara həsr edilən silsilə əsərlərdir. Müasir dövrümüzdə də öz aktuallığını qoruyub saxlayan qadın obrazları rəssamlarımız tərəfindən müxtəlif tablolarla canlandırılmışdır. Bu məqalədə Nadir Əbdürrəhmanov yaradıcılığında mühüm yer tutan qadın obrazları təhlil edilmişdir. “Sevinc” (1990) əsərində müəllimi Mikayıl Abdullayev kimi eyni mövzuya müraciət etsə də, fərqli süjet xətti, rəng həlli ilə seçilir. “Dağlarda bahar” (1970) kompozisiyasında təbiət, bahar fəslə və qadın mövzusu qarşılaşdırılmışdır. “Dağlı qadın” (1969) kompozisiyası isə multikultural dəyərləri ilə seçilir. Zoomorf təsvirli xalça nümunəsi önündə dayanan qadın milli dəyərlərimizin qorunması, yaşaması üçün öz sənət əsərini təqdim edir. “Səhər” (1980) yağlı boya texnikası ilə seçilən əsərində qadınların kənddəki sübh tezdən iş həyatı canlandırılmışdır. Sənətkarın kənd qadınlarına müraciəti yaradılığında leytmotiv təşkil edir. “Sevimli naxışlar” (1967) əsərində kəndli qadınlar sevimli işi hesab edilən xalça toxuması, rəngli saplarla dinamik hərəkətliliyi ilə seçilir. Rəssamın bu mövzuda işlədiyi əsərlərində obrazların daxili aləminin təqdimatı da diqqət mərkəzindədir. Nadir Əbdürrəhmanovun hər bir əsərində qadın obrazları süjet xəttinin mərkəzini təşkil edir.

**Açar sözlər:** Nadir Əbdürrəhmanov, təsviri sənət, rəng, obraz, qadın

**ABSTRACT**

One of the important themes in the fine arts of Azerbaijan is a series of works dedicated to women. The images of women, which are still relevant in our time, have been revived by our artists in various paintings. This article analyzes the images of women that play an important role in the work of Nadir Abdurrahmanov. Although he addresses the same subject as his teacher Mikayil Abdullayev in Sevinj (1990), he is distinguished by a different plot line and color scheme. The composition "Spring in the Mountains" (1970) compares nature, spring and women. The composition "Mountain Woman" (1969) is distinguished by its multicultural values. Standing in front of a carpet with a zoomorphic image, the woman presents her work of art for the protection and survival of our national values. In the work "Morning" (1980), distinguished by the technique of oil painting, the early working life of women in the village was revived. The artist's appeal to rural women is the leitmotif of his work. In "Favorite Patterns" (1967), the carpet weaving, which is considered a favorite work of peasant women, is distinguished by its dynamic movement with colored threads. The presentation of the inner

world of images in the works of the artist on this topic is also in the center of attention. In each of Nadir Abdurrahmanov's works, female characters are at the center of the plot line.

**Keywords:** Nadir Abdurrahmanov, fine arts, color, image, woman

## INTRODUCTION

The formation of art, the historical trends of development and the creative context of their famous representatives are always relevant. The connection of new directions with time constantly increases the attractiveness of the works. At all stages of the fine arts, the theme of women has become the focus of our artists. In their works, they present the image of a woman with tenacious, combative, delicate and elegant qualities. People's Artist Nadir Abdurrahmanov is one of our artists who has developed all these ideas in his work and enriched our history of fine arts with a series of works dedicated to women. (1925-2008)

## LEVEL OF DEVELOPMENT OF THE TOPIC

The cultural aura of Karabakh played an important role in the formation of Nadir Abdurrahmanov as an artist. The artist's work is distinguished by a rich variety of themes and genres, as well as a commitment to multicultural values. Orientation to realism, avant-garde and cubism is the leitmotif. In her works, we can especially note the compositions in which the female characters live a rural life and are distinguished by their artistic coloristic imagery.

Although he addresses the same subject as his teacher Mikayil Abdullayev in “Joy” (1990) (ill 1), he is distinguished by a different plot line and color scheme. The artist, who enlivened rural life, preferred the local blue color scheme. The aesthetics of women's clothing, the description of houses, the elements of carpet weaving are all considered in the composition and lifestyle of the people living in the village. In the foreground, mother-child love is an idea that echoes Mikail Abdullayev's work of the same name.



**İLL1. Nadir Abdurrahmanov “Joy” (1990) (canvas, oil paint)**

Nadir Abdurrahmanov also skillfully uses metaphors. The artist connects the images of women with nature, emphasizing the depiction of spring with a bright color scheme, drawing all the attention to a moment of rural life. At the front of the play, one of the women is tired of the audience, and the other is enjoying the beauty of spring with flowers in her hands. The composition "Spring in the Mountains" (1970) (ill 2) compares the theme of nature, spring and women.



**ILL 2. Nadir Abdurrahmanov "Spring in the mountains" (1970) (canvas, oil paint)**

The plot works dedicated to the images of women weaving carpets have an important place in our fine arts. In her work, which is based on paper and mixed techniques, the artist focuses all her attention on the carpet weaving, relaxation and drinking samovar tea. The composition "Mountain Woman" (1969) is distinguished by its multicultural values. Standing in front of a carpet pattern with a zoomorphic image, the woman presents her work of art to protect and live our national values.

In the work "Sahar" (1980) (ill 3), which is distinguished by its oil painting technique, the working life of women in the village was revived early in the morning. The composition in the blue-yellow color scheme is also distinguished by the hard work of the village women who take the animals to the pasture and come to the spring to collect water in tanks. In the other part of the work, one of the ladies who came to the plateau, inspired by the beauty of nature, opens the scarf on her head and smells the morning. The impression of the morning is marked by the emphasis on women's hard work.



**ILL 3. Nadir Abdurrahmanov “Morning” (1980) (canvas, oil paint)**

The artist's appeal to rural women is the leitmotif of his work. In "Favorite Patterns" (1967), the carpet weaving, which is considered a favorite work of peasant women, is distinguished by its dynamic mobility with colored threads. The presentation of the inner world of images in the works of the artist on this topic is also in the center of attention. In the 1970s, we can see the young lady, who was known for her humble, simple views, looking at human parts. In the composition "Friends" (1967), which is distinguished by an interesting plot line, we can also express the feminine character of a necklace made of colored beads. Joy, sorrow, struggle and excitement are brought closer to the soul of a woman as a whole, not to young people who are friends.

As is known from the names "Evening" (1965) and "Intizar" (1975), human emotions are mixed in the color palette. Excitement, anticipation, love and imagery are directed to the monumental motherly genius.

It is safe to say that the artist's source of inspiration is the peasant women who gather paddy and work in the pastures. The human-nature encounter “In the steppe” (1950), “Rice planting” (1960), “Talysh woman” (1960), “Collective farm woman” (1971), “Winter in Lankaran” (1974) became the melissa of the compositions.

## CONCLUSION

The main results of the scientific article "A look at the images of women in the works of Nadir Abdurrahmanov" are as follows:

1. The female theme is presented in the works of Nadir Abdurrahmanov.
2. The artist's different approach to female images, nature-human encounter was especially emphasized.

3. The female images of the artist are solved in the form of elongated compositions. A series of works dedicated to the theme of women in the fine arts of modern Azerbaijan by our artists still proves that this theme remains relevant.

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