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H.Cavid prospekti, 115
Tel.: +99412/539 35 39
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Baş redaktordan

İnsan üçün 80 il bütöv bir ömürdür. Jurnal üçün də 80 buraxılış az sayıla bilməz. “Mədəniyyət və incəsənət problemləri” nəşrinin 80-ci – yubiley nömrəsi həm də bununla fərqlənir ki, 2022-ci ilin iyun ayından jurnalımız COPERNICUS beynəlxalq indeksləmə sistemində yerləşdirilmişdir. Bu il jurnalın redaksiya heyətinin tərkibində də dəyişikliklər baş verib. Həmkarlarımız – sənətsüənəslıq doktoru, professor Yevgeni Kononenko (Rusiya) və sənətsüənəslıq üzrə fəlsəfə doktoru, dosent Ahmet Aytaç (Türkiyə) onun üzvləri sırasına daxil olub. Ümumiyyətlə, jurnalın coğrafiyası daim genişlənir və bugünkü gündə ondan artıq ölkədən – Türkiyə, Özbəkistan, Qazaxıstan, Türkmənistan, Qırğızıstan, Rusiya, Ukrayna, Polşa, Macarıstan, Kanada, Misir, İran və başqa ölkələrdən olan tədqiqatçılar jurnalın müəllifləri olmuşlar. Ümid edirik ki, müəlliflərimizin sırası gələcəkdə də genişlənəcəkdir. Nəşrin həyatında baş verən əhəmiyyətli hadisələr münasibəti ilə hamını təbrik edir və yeni yaradıcılıq nailiyyətləri arzulayıram!

From the editor-in-chief

For the man in 80 years old is a solid age. For journals of 80 issues is not also the child's date. Anniversary, the 80th number of issue "Problems of art and culture" differs from that since June of 2022 our journal is placed in the international system of indexing COPERNICUS. This year changes happened in the structure of editorial board of the journal. Its members became our colleagues Prof., Dr. Yevgenii Kononenko (Russia) and Ass. Prof., PhD. Ahmet Aytach (Turkey). Generally geography of the authors of the journal constantly increase and the authors of the journal are considered to be researchers of more than from ten countries: Turkey, Uzbekistan, Kazakhstan, Turkmenistan, Kyrgyzstan, Russia, Ukraine, Hungary, Poland, Canada, Egypt, Iran and others. We hope that the circle of our authors will be broadened later on. I congratulate all of them with considerable events in the life of publication and wish new creative successes!

От главного редактора

Для человека 80 лет – солидный возраст. Для журнала 80 выпусков – тоже не детская дата. Юбилейный, 80-й номер издания «Проблемы искусства и культуры» отличается еще и тем, что с июня 2022 года наш журнал размещен в международной системе индексирования COPERNICUS. В этом году произошли изменения и в составе редакционной коллегии журнала. Ее членами стали наши коллеги доктор искусствоведения, профессор Евгений Кононенко (Россия) и доктор философии по искусствоведению, доцент Ахмет Айтач (Турция). Вообще география журнала постоянно расширяется и на сегодняшний день авторами журнала уже стали исследователи более чем из десяти стран: Турции, Узбекистана, Казахстана, Туркменистана, Кыргызстана, России, Украины, Польши, Венгрии, Канады, Египта, Ирана и др. Надеемся, что круг наших авторов будет расширяться и в дальнейшем. Поздравляю всех со значительными событиями в жизни издания и желаю новых творческих успехов!

UOT 7.03

Khazar Zeynalov
PhD (Art Study), Associate Professor
Institute of Architecture and Art of ANAS
(Azerbaijan)

khazar.zeynalov@yandex.ru

RUSSIAN THEME IN AZERBAIJANI ARTISTS' WORKS
(In the early 20th and 20–30s)

Abstract. The article deals with the Russian theme in Azerbaijani artists' works. Works that were created at the beginning and in the 20–30s of the last century are considered. The author notes that the Russian theme is reflected in portraits, landscapes, thematic compositions. The article considers and analyzes three prominent artists' paintings – Azim Azimzadeh, Bahruz Kangarli and Geysar Kashiyeva. It was noted that the realistic character of these works informs the rapid development of national fine arts in the early and 30s of the last century. The portrait of N.V. Gogol painted by G. Kashiyeva, B. Kangarli's realist portraits, of A. Azimzadeh's satirical characters show that this theme was widely spread during the formation and development of national realist art.

Key words: Azerbaijani fine arts, Russian theme, portrait, Azim Azimzadeh, Bahruz Kangarli.

Introduction. The beginning of the 20th century is a period of formation and development of realist art in Azerbaijan. The artists who worked at that time painted mainly realistic life and landscape paintings with watercolors and had a certain influence on the development of art. This process began to develop more rapidly in the 20s and 30s. The Russian theme was also reflected in the fine arts at that time.

Certain works on the Russian theme were created by Azerbaijani artists during the formation of realist fine arts at the beginning of the century. A. Azimzadeh, B. Kangarli, G. Kashiyeva and others' some works are associated with Russian culture and life. In fact, this should not seem surprising, so

that the formation of realist art was directly connected with the traditions of progressive Russian culture [4]. It is interesting that portraits of writers created by Azerbaijani artists at the beginning of the century and reflecting Russian culture are more widespread.

The interpretation of the main material. In general, artistic image of Russian writers and poets were created in all periods of 20th century Azerbaijani art. The first samples in this field are generally associated with the formation of the genre of realist portrait in Azerbaijani art. A.Azimzadeh painted portraits of M.Fuzuli, I.Nasimi, Abulula, M.S. Ordubadi and others back in the early 20th century. All this increased the interest in the creation of pictures of writers and poets in art. Well-known enlightener-intellectual, the first female artist of Azerbaijan Geysar Kashiyeva was one of the founders of the creation of portraits of Russian writers in the national fine arts. Two graphic paintings – portraits of N.V. Gogol and I.A. Goncharov by the artist long before the 1920 April coup are among the first works on this theme. Geysar khanim worked in the field of painting and graphics. She painted many paintings, portraits and landscapes with watercolors, black ink, pencils and charcoal in 1907–1915. Among them are “Azerbaijani intellectual”, “Lake shore”, “Intelligent woman”, “Old guard”, “Georgian girl”, “Hunter”, “Firefighter”, “Portrait of I. Goncharov”, “Portrait of Gogol” and other, which follow the traditions of realism and are distinguished by their unique craftsmanship” [5].

The portrait of N.V. Gogol (1909) has an educational character. The artist painted this portrait with a pencil. G. Kashiyeva was only 16 years old at that time and had just graduated from the art studio of the Caucasian Art Promotion Society (1907–1908) in her hometown Tbilisi. Young artists created mainly characters, plaster sculptures, various figures from nature here. It should be noted that B.Kangarli also had some educational drawings (“The head of the ancient monument”, etc.) that he worked with a pencil during his studies. G.Kashiyeva’s many graphic works belonging to that period have survived to the present day. One of them is the portrait of N.V. Gogol created with plaster cast. The work occupies an important place in the history of our national art. The young artist was able to draw the writer’s face correctly while working plaster cast with pencil and succeed to reflect the character of the writer, as well as his external similarity (Fig. 1).

The same can be said about the portrait of I.A. Goncharov worked with sanguine (1915). Despite being young, G.Kashiyeva was already known in the cultural environment during this period. Besides A.Azimzadeh, B.Kangarli,

A.Huseyni, N.Rasim, her works also attracted the attention of art lovers at that time.

Like N.V. Gogol, the portrait of I.A. Goncharov was not taken from live nature. The author took it from the photo. This was a great achievement for that period. In comparison with the portrait of Gogol, Goncharov's artistic image gives a more perfect impression of the development of the artist's art. Of course, the young woman artist's appeal to a popular Russian writer's image was due to the author's personal attitude to the writer at that time. The portrait of the writer was painted by famous Russian artists I.N. Kramskoy, I.P. Pozhalostin, N.A. Yaroshenko. In our opinion, this aspect is one of the main reasons for G.Kashiyeva's interest in the writer's artistic image. The impressive portrait of writer can be considered a success in the history of art. It was with this portrait that the portraits of Russian writers began to be painted in Azerbaijani art at a professional level, not at an amateur or educational level. From this point of view, we can accept the portrait of I.A. Goncharov as the first serious achievement.

The Russian theme manifested in the genre of landscape in the early 20th century. Paintings of Russian villages and Russian churches in Azerbaijan can prove it. In our opinion, the most interesting of them is B.Kangarli's landscape work "Russian Church in Nakhchivan". This watercolor work was created in 1920. A Russian church in Nakhchivan was described in the painting. The work has similar features with the view of many other historical and architectural monuments created by B.Kangarli. It is known that B. Kangarli created paintings of Nakhchivan tombs and mosques from nature. Apparently, the local Russian church also attracted the artist's attention. The church building is seen at a relatively close distance in the composition. The building consists of a circular domed church and a bell tower higher than it. The artist reflected all the main elements of church architecture – truss arches, entrance gates, the shape of the domes, crosses in a realistic way, which is typical of his work. Light color tones predominate in the color solution of this simple composition. Sparse pastures are seen in the foreground. The light green domes of the prayer hall and the bell tower give a more majestic impression against the background of white clouds in the sky (Fig. 2).

The outstanding, master artist A.Azimzadeh's name is written in golden letters in the history of Azerbaijani art as one of the creators of the realist artistic style. The thematic life boards, landscapes, caricature works created by him mainly with watercolors always give a topical effect [2, p. 68]. The satirical

characters, the various “characters” created by the artist attract attention with their realistic appearance and satirical harmony. Besides painting, he was also involved in social activities actively [1, p. 39].

We meet very interesting, colorful, revealing characters in A.Azimzadeh’s series “Old Baku characters”, “100 characters”. “Azim Azimzadeh loved his people with all his heart. He did not want them to be left behind other people, to look poor and miserable. He told each of his compatriots with his caricatures, “Enough, we must open our eyes to the world, not fall behind, hit a target like a fist”. He satirized the negative characters with sharp humor and soft irony in his works. He spoke out against deprived women’s rights and injustice by exposing the inner faces of different social classes in his works such as “Dog fight”, “A man beats his wife”, “Wedding in a rich house”, “Fight on the water” and “Old Baku people”. In this sense, the works “Old Baku characters” and “100 characters”, which reflect the social injustices of the society more vividly at that time, are especially estimable. Some of the caricatures published there were either unsigned or signed by Schimmerling. But Azim Azimzadeh’s handwriting and style showed itself. Later, the artist confirmed his authorship by writing “mine” under those caricatures” [3, p. 12].

It is interesting that besides mullahs, akhunds, parasites, traders, mourners, some Russian “characters” living in the city at that time also became the target of satire among the “heroes” of A.Azimzadeh’s “Old Baku characters” series. Most of the “government officials” among the gorodovoy (policeman), court, postal workers, etc. in Baku, who harassed the local population, looked down on them and could not stop procrastinating, were Russian at the beginning of the century. The artist has selected these characters, studied their inner world and even exposed officials to a killing, sarcastic laugh in his work. The irony, killing laughter directed at the reactionary Russian officials is no less powerful than the laughter against the akhunds, ruffians and intellectuals. One of such interesting characters is a haughty gorodovoy character from the series “Old Baku characters”.

Interesting gorodovoy characters were created with an enlightened-democratic spirit in Azerbaijani literature and drama in the late 19th – early 20th centuries. The “law guards”, who have become the target of satirical, ironic laughter and have an artistically meaningful, taking effect, have enriched our artistic culture significantly from M.F. Akhundzadeh to J.Mammadguluzadeh, U.Hajibeyli, A.B. Hagverdiyev. The character of the stupid, bribetaker, chauvinist Russian gorodovoy, who looked down on the local people and called them “tuzemes” (“aborigines”), exposed himself with

a killing laugh and gave funny tones to our national treasure of laughter. The gorodovoy character created by A. Azimzadeh was “grown” on the basis of these traditions, filled with fatten as a character and presented to the people in a realistic style, in a mocking form by the artist.

The artist’s character of the Russian gorodovoy is a typical example of law guard “serving” in Baku at the beginning of the century. The people of Baku called them “girdevoy”. The “girdevoy” in the picture wears a khaki jacket, a peaked cap on his head, braces on his shoulder, a sword called “shashka” on his back, blue “service trousers” with red purple and black long-necked boots on his feet. His blond hair and hanging blond mustache look ridiculous. The dull expression on his face, the red cheeks and nose and the vague smile indicate that the “law guards” were drunk as always (Fig. 3).

We also meet interesting, satirical Russian characters in the artist’s paintings “Life characters of the Past” and “Fight over Water in Karabakh”. A self-satisfied nachalnik (officer-in-charge) and his wife were depicted in the painting “Life characters of the Past” (1935). The artist depicted a loyal official of the tsarist administration with realistic means by revealing the ugliness and moral imperfection of his inner world skillfully. From this point of view, this painting is close to the character of “Gorodovoy” and can be compared.

The character of a hypocritical Russian pristav (police-officer) attracts attention in the multi-figure composition “Fight over water in Karabakh” (1933) (Fig. 4). As its name suggests, the work reflects the theme of the villagers fighting over water. A large number of peasants were depicted in the work. A man with a wounded head is placed on a ditch, washed and bandaged his wounds. Even the water of the ditch was red from the blood. A Russian pristav standing in the distance is watching the event. In fact, quarreling between the villagers on various pretexts is due to his provocative actions. The pristav, who carries out the tsarist policy of “divide and rule” “in the regions” zealously, is actively pursuing this shameful policy by creating artificial discontent and panic among the peasants. Then he comes to the place of event and “regrets” and “gives instructions” to establish order. The artist tried to reveal the trait and inner world of the pristav, who at first sight seemed calm and sincere, and succeeded.

Conclusion. As can be seen, the Russian theme was reflected to some extent in the fine arts of Azerbaijan during the abovementioned period. Of course, this is not a big topic. On the contrary, this theme was fragmentary and is mainly expressed through thematic plots, satirical characters. However,

this theme also played a certain role in terms of the maturation of the artistic character in the national fine arts. This can be clearly seen in artists' works whose works are studied in the article.

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Xəzər Zeynalov (Azərbaycan)

AZƏRBAYCAN RƏSSAMLARININ ƏSƏRLƏRİNDƏ RUS MÖVZUSU

(XX əsrin əvvəllərində və 20–30-cu illərində)

Məqalədə Azərbaycan rəssamlarının yaradıcılığında rus mövzusunda danışıılır. Ötən əsrin əvvəllərində və 20–30-cu illərdə yaradılmış əsərlər nəzərdən keçirilir. Müəllif qeyd edir ki, rus mövzusu özünü portretlərdə, mənzərə rəsmlərində, tematik kompozisiyalarda büruzə vermişdir. Məqalədə üç görkəmli rəssamın – Əzim Əzimzadə, Bəhrüz Kəngərli və Qeysər Kaşiyevanın rəsmləri nəzərdən keçirilmiş və təhlil edilmişdir. Qeyd olunmuşdur ki, bu əsərlərin realist xarakteri ötən əsrin əvvəllərində və 30-cu illərində milli təsviri sənətin sürətli inkişafından xəbər verir. Q.Kaşiyevanın çəkdiyi N.V. Qoqolun portreti, B.Kəngərlinin realist portretləri, Ə.Əzimzadənin satirik tipajları bu mövzunun milli realist incəsənətin təşəkkülü və inkişafı dövründə xeyli yayıldığını göstərir.

Açar sözlər: Azərbaycan təsviri sənəti, rus mövzusu, portret, Əzim Əzimzadə, Bəhrüz Kəngərli.

Хазар Зейналов (Азербайджан)

РУССКАЯ ТЕМА В ПРОИЗВЕДЕНИЯХ АЗЕРБАЙДЖАНСКИХ ХУДОЖНИКОВ

(в начале и в 20–30-х годах XX века)

В статье говорится о русской теме в творчестве азербайджанских художников. Рассматриваются произведения, созданные в начале и в

20–30-х годах прошлого столетия. Автор отмечает, что русская тема проявляла себя в портретах, пейзажах, тематических композициях. В статье рассматриваются и анализируются работы трех известных художников – Азима Азимзаде, Бахруза Кянгарли и Гейсар Кашиевой. Подчеркивается, что реалистический характер этих работ свидетельствует о быстром развитии национального изобразительного искусства в начале и в 30-х годах прошлого столетия. Портрет Гоголя работы Г.Кашиевой, реалистические пейзажи Б.Кянгарли, сатирические типажи А.Азимзаде свидетельствуют о некотором распространении этой темы в национальном реалистическом искусстве в период его становления и развития.

Ключевые слова: изобразительное искусство Азербайджана, русская тема, портрет, Азим Азимзаде, Бахруз Кянгарли.

FIGURES

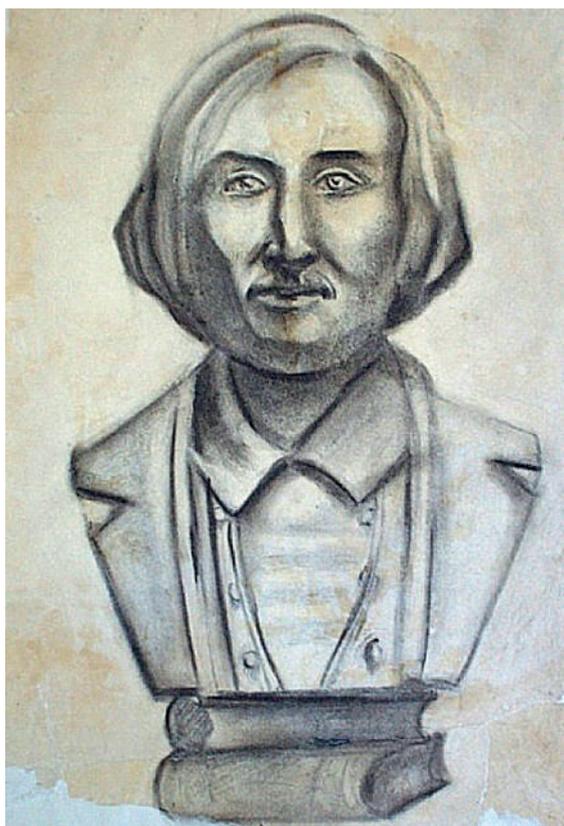


Fig. 1. G.Kashiyeva.
Portrait of N.V.Gogol.
Paper, pencil. 1909.

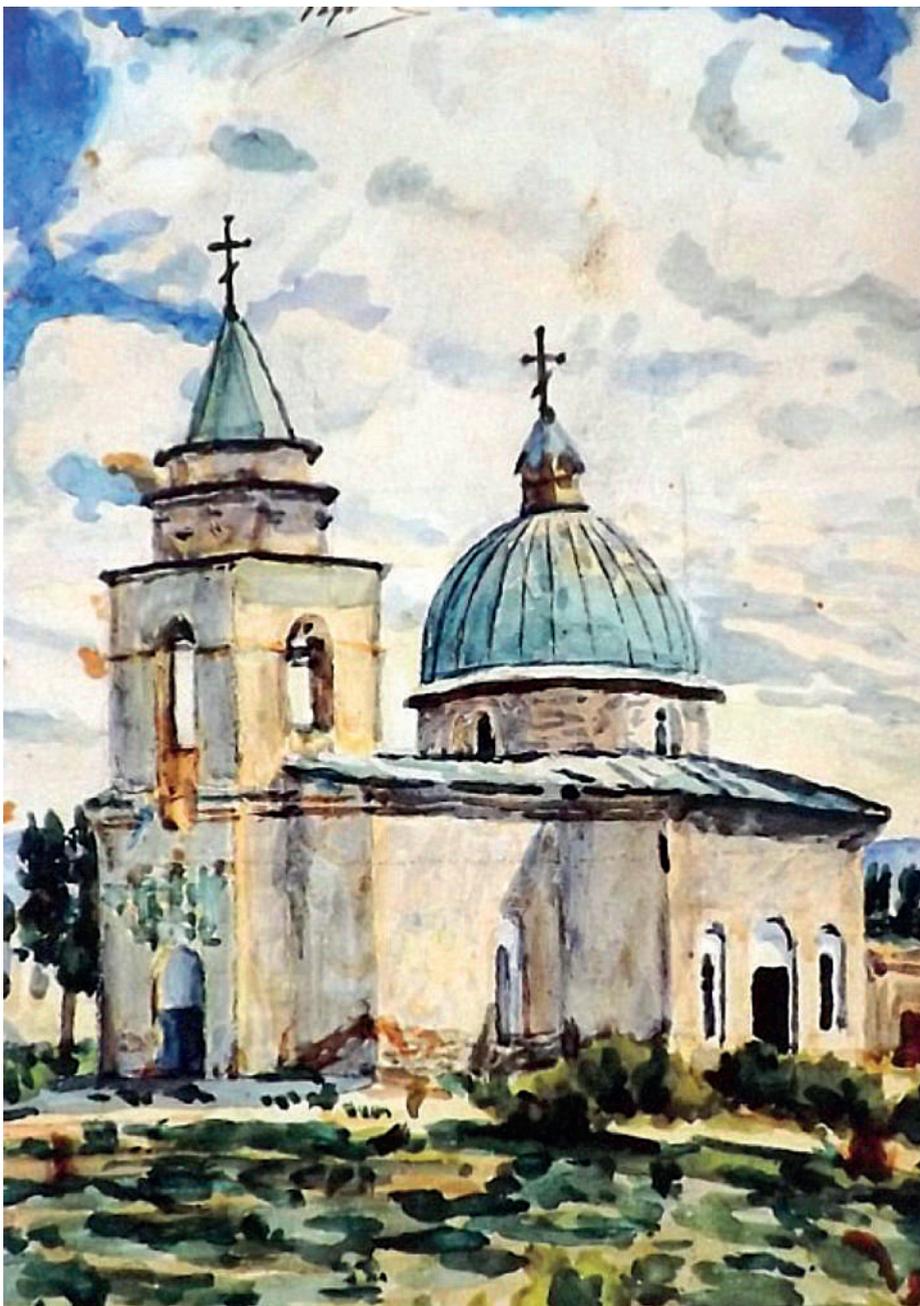


Fig. 2. B.Kangarli. Russian church in Nakhchivan.
Paper, watercolor. 1920.



**Fig. 3. A.Azimzadeh. Gorodovoy.
From the series “Old Baku characters”.
Paper, watercolor. The 30s.**



**Fig. 4. A. Azimzadeh. Fight over water in Karabakh (Fragment).
Paper, watercolor. 1933.**

UOT 7.03

Sevinj Aliyeva
Baku Choreography Academy
(Azerbaijan)

eliyevasevinc88@mail.ru

EMBODYING PROBLEMS OF FOLKLORE MOTIFS IN CONTEMPORARY NATIONAL FINE ARTS

Abstract. The article is devoted to the embodying problem of the folklore motifs in the contemporary fine arts of Azerbaijan. The author notes that folklore motifs received a new round of development by manifesting themselves in artists' works of different generations during the period of independence. The article deals with famous painters and graphic artists' works – Arif Huseynov, Siruz Mirzazadeh, Vugar Ali, Zakir Huseynov. It is noted that folklore motifs in the fine arts of Azerbaijan are manifested both in plots and in individual elements and details that have a symbolic meaning. Summing up, the author comes to the conclusion that folklore motifs have made a significant contribution to the development of national avant-garde art.

Key words: fine arts, folklore motifs, painting, Arif Huseynov, Vugar Ali.

Introduction. One of the main themes in Azerbaijani fine arts is folklore. This theme, which is related to the national mentality and folk art, is widespread in all three types of fine arts.

Creating works on the theme of fairy tales, legends and myths is characteristic of many artists' works. The depiction of folk art characters, fantastic and real animals [3], fairy-tale heroes, various magical objects has attracted the attention of artists both in the 20th century and in modern times.

Many artists have applied the theme of folklore in Azerbaijani fine arts. Mikayil Abdullayev, Rasim Babayev, Arif Huseynov, Sirus Mirzazadeh, Ashraf Heybatov, Vugar Ali, Zakir Huseynov, Gunay Meydizadeh, Ali Shamsi and many others are among them.

The interpretation of the main material. People's Artist Arif Huseynov is distinguished among the brush masters who created colorful works on the theme of folklore. The artist, who drew illustrations for samples of folklore and books of poetry in the 60s–70s of the last century, has continued and developed this theme in his works later. It is no exaggeration to say that folklore motifs play an important role in Arif Huseynov's work.

Arif Huseynov's descriptive language is simple and laconic. There are rich features that reflect the national character fully in the artist's works. Art critic Ziyadkhan Aliyev, who analyzes Arif Huseynov's creative features, writes: "The artist, who is well acquainted with the artistic and technical possibilities of graphic art and who seeks more effective means of expression by directing the addition of a compact color solution with black-and-white lines to increase the power of artistic and psychological influence, achieves to create works with a deep philosophical sense, as well as attractiveness in the end" [5].

The series "Azerbaijani Fairy Tales" created by the artist in the 2000s is interesting. This series includes a large number of paintings. Episodes from Azerbaijani fairy tales are reflected in this series.

The painting "The Tale of Malikmammad" (2010) is noteworthy. As its name suggests, this painting is dedicated to the tale of Malikmammad, one of the most popular tales of Azerbaijan. The composition of the painting is quite simple, but also dramatic and expressive. It depicts an impressive scene of the tale – Malikmammad's fight with a giant. The monster, the horned giant comes to Malikmammad as if it roaring. The hero Malikmammad raises his sword fearlessly and strikes its knee. The magic apple tree is depicted in the background. Red apples are seen on the tree. The moon-star night draws attention at the edges of the composition (Fig. 1). The drawing is painted on paper, in a mixed technique.

It should be noted that Arif Huseynov's artistic style is close to traditional miniature art. This closeness manifests itself in the absence of light and shade, in colorful, cheerful colors and in the extensive use of decorative motifs. The same can be said of the artist's other works on folklore. Other paintings by Arif Huseynov in the series "The Tale of Malikmammad" – "Malikmammad's Flying on the Back of a Simurg Bird", "Malikmammad and His Lover" and others are distinguished by their fairy tale, closeness to the miniature style, delicate, elegant details, elements of national decoration. Another plot from the series "Azerbaijani Fairy Tales" – "The Tale of Tapdig" (2008) is interesting. Here is a character of the dragon, which is widespread

in Azerbaijani folklore. The red mythical character, which was painted on a black background, was depicted flying with fairy-tale heroes on the shoulders. The work is remembered for its dynamism, expressiveness, contrasting color solution, rich decorative elements and symbolic details (Fig. 2).

Folklore motifs are reflected not only in the plot, but also in various details and symbolic means of expression in modern art. Symbolic household items derived from folklore motifs – lamps, candles, tablecloths, jugs, animalistic characters – horses, birds, cats, fish, celestial bodies – the moon, sun and stars are widespread in modern art. Often, these symbolic elements contribute to the development of national avant-garde art by creating a certain atmosphere in the composition.

People's Artist Sirius Mirzazadeh's handwriting attracts attention with its decorativeness and rich decorative motifs. The artist refuses light and shadow in most of his paintings and decorates the composition with small decorative motifs, compositions and petals. His paintings remind the famous Austrian symbolist artist Gustav Klimt's paintings. "The aesthetic merit, which is more pronounced in the current stage of perfection of the artist's renewed creativity in terms of subject and their expression, is the creation of "Sirius Mirzazadeh's vision" in our art. This is due to the existence of a new look at the traditions of miniature style that we encounter in the vision, the reliance on symbolic details of the semantic content of the compositions and the philosophical addition of the artistic attitude to reality as a whole" [7].

In fact, the lamp in Sirius Mirzazadeh's "In the light of a lamp" (1989) is symbolic. A traditional lamp was depicted in the center of the composition. All other details are arranged around it. Two women in red were depicted in the work. They are sitting on both sides of the lamp and talking. Of course, the artist could depict these women without lamp. But, the inclusion of a lamp in the composition and its placement in the center gives a symbolic meaning to this traditional household item. This aspect is also reflected in the name of the work. Dark color prevails in the color solution of the work. Women in red were depicted mainly on a green, partially gray neutral background. The lamp is distinguished better on a dark background and reinforces the symbolic nature of the composition (Fig. 3).

Symbolic elements are very common in Azerbaijani folklore. One of them is the fruit of the pomegranate tree. Pomegranate is presented as a cure for a thousand illness, a talisman, a magic fruit in Azerbaijani fairy tales. Pomegranate is one of the most widely described fruits in our fine arts. People's

Artist Toghrul Narimanbeyov used pomegranate motifs in his paintings [4]. Even now, when we talk about the pomegranate motif in the fine arts, we remember Toghrul Narimanbeyov's art. However, many artists use the pomegranate motif to express their feelings and the symbolic meaning of the painting fully in modern times. It is not surprising that pomegranate is widely used in fine arts. This fruit is very common in our fairy tales. Its symbolic meaning is great. Pomegranate is one of the main artistic and philosophical symbols in the national fine arts. From this point of view, pomegranate can be compared with mugham performance, saz melody, shabaka art, carpets, kalaghayis. Pomegranate is glorified in the mentioned fields of art and is found in artistic composition.

Well-known artist Vugar Ali often applies to the pomegranate element. Pomegranate can be seen in many of his paintings. Also, the pomegranate drawn by Vugar Ali is not only symbolic. It is also associated with mysticism, cosmogonic ideas. The pomegranate tree is embodied as a source of life in some of the artist's paintings and people, beautiful girls and fairies fly from the pomegranate. From this point of view, Vugar Ali's paintings can be compared with Arif Huseynov's paintings. It should be noted that a beautiful girl coming out of a pomegranate was depicted in Arif Huseynov's work "A Pomegranate Girl". The houses, towers, domes and minarets of the Old City can be seen behind her.

Vugar Ali is one of the brush masters who raised the pomegranate to the level of a real artistic character. The artist says: "Many of our artists have applied this theme before me. But my pomegranates are distinguished. It is said in the end in Azerbaijani fairy tales that three apples fell from the sky. These are three pomegranates for me. The pomegranate is a symbol of the world for me. The arils (seed) in it are people. None of the stuff inside pomegranate repeats the other. Like people. This is a code sent to people, i.e. there is a curtain between you, do not tear that curtain. I often cut pomegranates, but I do not decide to eat it" [6].

Folklore motifs occur in various forms and characters in the talented artist Zakir Huseynov's works whose productive period dates back to the early 2000s. People, animals, fruits, trees, and household items were depicted in his paintings [2, p. 29-30]. The artist, who passed away prematurely, was able to give a meaning to each of them on the magical plane of his art. The folklore motifs created by him combine with magic and create a unique aura in the paintings.

The characters of dervishes are especially interesting among the folklore characters applied by the artist. Zakir Huseynov painted various characters of

dervishes. An attentive art lover can feel the features of the artist's own character and worldview in these characters. Of course, it would be wrong to call these dervishes as self-portraits. But, there is certain closeness, similarity, a wonderful spiritual connection between them and the artist. As if the artist reflected in the dervishes what he wanted to see in himself but could not see. In this way, he found some comfort, as if he had achieved his goal. His creative plans were very broad. Although the artist is not with us today, his art is very popular.

The dervishes painted by Zakir Huseynov differ from each other both in character and appearance. You can see among them a talented performer (Fig. 4), a wise poor man and a crafty magician. He painted most of these characters in the 2000s. "Zakir Huseynov confronted his fans with a theme they might not have expected in the mid-2000s, when his worldview was quite different. The series "Dervishes", which was created by him in 2005-2007, became a new page in his really colorful work. So, the characters in these works differed from the previous ones, first of all, in terms of meaning and content" [1, p. 108-109].

Conclusion. As we can see, folklore motifs are widespread in modern Azerbaijani fine arts. These motifs are reflected in the work of older, middle and young artists. Folklore motifs manifest themselves in various forms in the fine arts. Folklore motifs are reflected in the form of plots in some artists' works and in the form of individual symbolic elements and details in others. All this gives reason to say that the interest in folklore motifs has increased significantly in modern art. Folklore motifs depicted in various artistic forms have an important impact on the development of modern national avant-garde art.

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Sevinc Əliyeva (Azərbaycan)

MÜASİR MİLLİ TƏSVİRİ SƏNƏTDƏ FOLKLOR MOTİVLƏRİNİN TƏCƏSSÜM PROBLEMLƏRİ

Məqalə müasir Azərbaycan təsviri sənətində folklor motivlərinin təcəssüm problemlərinə həsr edilmişdir. Müəllif qeyd edir ki, müstəqillik dövründə folklor motivləri müxtəlif nəsiləri təmsil edən rəssamların yaradıcılığında özünü büruzə verərək yeni inkişaf mərhələsinə qədəm qoymuşdur. Məqalədə tanınmış rəngkar və qrafiklərin – Arif Hüseynovun, Sirius Mirzəzadənin, Vüqar Əlinin, Zakir Hüseynovun əsərləri nəzərdən keçirilir. Qeyd olunur ki, Azərbaycan təsviri sənətində folklor motivləri həm süjetlərdə, həm də rəmzi məna kəsb edən element və detallarda özünü büruzə verir. Müəllif öz fikirlərini yekunlaşdıraraq belə bir fikrə gəlir ki, folklor motivləri milli avangard sənətinin inkişafına əsaslı təsir göstərmişdir.

Açar sözlər: təsviri sənət, folklor motivləri, rəngkarlıq, Arif Hüseynov, Vüqar Əli.

Севиндж Алиева (Азербайджан)

ПРОБЛЕМА ВОПЛОЩЕНИЯ ФОЛЬКЛОРНЫХ МОТИВОВ В СОВРЕМЕННОМ ИЗОБРАЗИТЕЛЬНОМ ИСКУССТВЕ АЗЕРБАЙДЖАНА

Статья посвящена проблеме воплощения фольклорных мотивов в современном изобразительном искусстве Азербайджана. Автор отмечает, что в период независимости фольклорные мотивы получили новый виток развития, проявляя себя в творчестве художников разных поколений. В статье рассматриваются работы известных живописцев и графиков – Арифа Гусейнова, Сируза Мирзазаде, Вугара Али, Закира Гусейнова. Отмечается, что фольклорные мотивы в изобразительном искусстве Азербайджана проявляются как в сюжетах, так и в отдельных элементах и деталях, имеющих символическое значение. Подытоживая, автор приходит к мысли, что фольклорные мотивы внесли существенный вклад в развитие национального авангардного искусства.

Ключевые слова: изобразительное искусство, фольклорные мотивы, живопись, Ариф Гусейнов, Вугар Али.

FIGURES



Fig. 1. Arif Huseynov. “The Tale of Malikmammad”.
From the series “Azerbaijani Fairy Tales”. Paper, mixed technique. 2010.



Fig. 2. Arif Huseynov. “The Tale of Tapdig”.
From the series “Azerbaijani Fairy Tales”. Canvas, oil paint. 2008.



**Fig. 3. Sirius Mirzazadeh.
“In the Light of a Lamp”. Canvas, oil paint. 1989.**



**Fig. 4. Zakir Huseynov. “The dervish’s Speech”.
Canvas, oil paint. 2005.**

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Ulviyya Hamzayeva
Azerbaijan State Academy of Art
(Azerbaijan)

ulviyya.hamzayeva@yahoo.com

CITY LANDSCAPE IN THE WORKS OF IBRAHIM SAFI

Abstract. The presented article examines the urban landscape in the work of the Azerbaijani artist Ibrahim Safi (Rahman Gafar oğlu Safiyev 1898–1983). The innovations that the artist brought to Turkish fine arts, and traces of European art in his works, are observed when studying the works of the artist in a style typical of the Impressionists. The paintings depicting the urban landscapes of the artist are analyzed in comparison with the works of Turkish and European artists, similarities and differences are explored. According to the research materials, urban landscapes created by a realist artist with impressionistic feelings are valuable and eternal in terms of art. The article also analyzes the artist's works in terms of color, content and technique. Once again, the place of the famous artist Ibrahim Safi among the masters of the Turkish art world was considered.

Key words: artist, landscape, Ibrahim Safi, impressionism, composition.

Introduction. In the fine arts of Azerbaijan, the genre of landscape is given importance as a carrier of meaning and mood. First of all, it is presented in the examples of Tabriz miniature school, as well as Ali bey Huseynzade, Bahruz bey Kangarli, Sattar Bahlulzade, Latif Feyzullayev, Maral Rahmanzade, Hasan Gurbanov, Mahammadali Alakbarov, Sabir Mammadov, Tapdig Hamzayev, Abulfaz Farajoglu, others it is possible to observe in their works in the genre of landscape.

Landscape works vary in subject matter. Thus, in these works, you can see mountains, valleys, rivers, forests and similar objects, as well as natural phenomena such as storms, lightning, rain, snow, and sometimes landscape, densely populated urban or industrial landscapes.

There are artists in history who gained the right to immortality during their lifetime and to live after death. Ibrahim Safi is one of such artists.

The interpretation of the main material. Ibrahim Safi loved the scenery of Istanbul, depicting oak trees, newly planted delicate nursery parks, and forests outside the city. Among them are “Ankara Youth Park”, “Garden in front of Hagia Sophia”, “Cihangirden”, “A view to Istanbul from Chamlica” and other works can be shown.

It reflected not only the natural landscape of Istanbul, but also its ancient and important historical monuments, mosques and ancient streets. These images, which have long disappeared in Turkey today, can be restored based on his works.

Ibrahim Safi is one of the artists who engraved the history of Turkey in his works. It is called “Bazar”, “Vishnezade Mosque”, “Sultan goes to prayer”, “Anitkaya”, “Rumeli Fortress”, “Neighbor’s yard”, “Sebil”, “Kemerli street”, “Little”, “Galata bridge” and so on. can be seen in his works such as.

In Ibrahim Safi’s work, one can find only small, miniature paintings of his predecessor Bahruz Kangarli. In his memoirs, his friend Anwar Tali repeatedly mentioned this in his thoughts on the artist: “*Safi draws interesting pictures without stopping on a piece of canvas, cardboard or iron that is clearly sized, and even in those small works, every detail could be felt to the point*” [3].

In his works, the artist revived the magical image of Istanbul, the city of dreams, with his own colors, and wrote a poet on his single paintings. If these paintings were put together, it would be possible to produce an Istanbul album. This can be observed in “Istanbul”, “Bayazit square”, “White minbar”, “Bagaz-Selimiye territory” and other works.

He enthusiastically painted the dazzling warm air of Marmara, the Bosphorus, Halich, Galata bridge, Istanbul squares, mosques-james, and villages.

In addition to Istanbul, Ankara, Izmir, Antalya, Bursa, Chinarjik, etc. constantly transferring areas to paper, canvas and other materials. An invaluable craftsman who could skillfully move cities with his people to a piece of wood the size of an open one, he worked tirelessly to amaze everyone.

Ibrahim Safi’s landscapes are mostly based on the artistic features of the Impressionist movement. The artist, who prefers plein air painting, created the natural landscapes that attract him based on the interaction of colors, with the skillful use of light and shadow effects. For example, when paying

attention to the work “Ortakoy mosque”, the artist’s lyrical artistic expression of the mosque and the surrounding environment, which creates the vitality of the ancient architectural space in front of the small waves of the sea, is followed with interest. The uniqueness of the surface of the white stone is depicted from the side and presents the beauty of a lyrical-romantic charming space against the backdrop of a small white sailing boat moving in the sea, distant mountains and hills.

Or in another very close-knit composition, “Ortakoy mosque”, dedicated to the same landscape, the artist’s majestic landscape is surrounded by a lyrical image of the blue sea, white cloudy sky, and bare trees with leaves falling to the shore. makes an impression. The view of the city on the other side of the coast is more colorful and clearer than in any other work. Images such as a small boat moving close to the shore, people watching the scenery, and a woman standing with her baby in her arms also feel the peace of mind that reigns in the work. The slightly dark color of the buildings behind the mosque contrasts with the whiteness of the main element, which is more pronounced in the light, emphasizing the validity of its position in the work.

For comparison, we can show the painting “Goksu” by the talented Turkish artist Bedia Guleryuz, a contemporary of the artist. In the work, the reflection of the city landscape falling into the water, along with the aesthetics of the landscape, creates lyrical feelings and conveys the romantic effect of the work. Along with the natural landscape around the Goksu River, the elements that express the ancient architectural environment of the place create a deep impression of the place.

In the artist’s paintings “Sultan Ahmed mosque” and “A look to the Sultan Ahmed mosque”, the impressionist influences of European painting are more expressive. In the first picture, a particularly clear view of the landscape is solved by the impression of clear, bright air. The artist, who chose the point of view from the lower right part of the mosque, solved his continuing grandeur in a unique way. The dense pine branches of the tall pine tree in front of the mosque gave a different value to the lyricism of the historic building in the landscape. The singing of yellow-leaved trees in several places plays an important role in expressing this spatial relationship. At the same time, the solution of semi-yellow, semi-green grass on the ground creates a harmonious expression and attracts the viewer’s attention by comparing the mystical power of the landscape.

In “A Look to the Sultan Ahmad mosque”, the artist created a different compositional structure of the landscape, expressing its lyrical-romantic effect, fairy-tale beauty, like a blue shadow behind the bare trees in cloudy and gloomy weather. For example, Claude Monet’s legacy of Venice’s “Parliament House in Winter” is a masterpiece of art that has left a lasting impression on generations by resolving its historical architecture in gloomy tones behind gloomy weather and misty waters. In Ibrahim Safi’s work, which is a profound expression of Impressionist influences, the blue-gray silhouette of the mosque, which can be seen in the distance behind the trees, evokes sad feelings and invites the audience to embrace the magical effects of space.

For example, in “Safranbolu”, we see that the artist expresses this influence in a brighter and clearer picture. The work finds its artistic solution in the realistic singing of the small ancient buildings around the mosque, which has witnessed centuries with its unusual architectural style behind the singing of boats moving in the small cores of the sea. The light emitted by the light nuance behind the clouds on the white ball covering the blue sky gives a more vivid and expressive impression of the landscape. The artist solved the small image of people watching the scene on the beach in such a way that it was as if they were watching the scene together with the audience. In order to achieve this naturalness, the artist’s style of depiction, emphasizing the uniqueness of each element in the work down to the smallest detail, gives reason to emphasize his high creative skill.

The influences of the anti-imperialist national movement that emerged in Turkey in the 1920s also strengthened realistic tendencies in art [2]. At the same time, Turkish artists such as Zaki Faik Izer, Nurulla Berk, Elif Nachi, Kemal Tollu, Abidin Dino, who used the experience of Soviet painting, showed little interest in Impressionist tendencies and tried to synthesize between new artistic ideas in Turkish and European art. For example, in Zaki Faiq Izer’s “From the Bosphorus” we see a real vibrancy of the transition of warm shades in a striking landscape with a bright color scheme. The features mentioned in the works of Ibrahim Safi, who lived with the above-mentioned artists, are mainly reflected in his works of art up to 1950. For example, by giving examples of two different compositions dedicated to the landscape of Dolmabahche, it is undeniable that the features mentioned in both paintings show the same level, although they both have their own peculiarities.

In Ibrahim Safi's painting "Dolmabahçe mosque", the mosque presents its irreplaceable view on a high hill, at a higher altitude behind the small ancient houses of Istanbul, fallen stones and fallen walls. The artist has skillfully selected the mosque, emphasizing the uniqueness of the base and the close descriptive expression of other elements of the mosque. A slightly cloudy sky over the ball serves to enhance the descriptive effect of the mystical view of the mosque.

In another work, named "Dolmabahçe", the general spatial view compares us with all its detailed descriptions from a high point, especially with a realistic landscape composition. The distant view of Dolmabahçe, with a nostalgic feel of the atmosphere of the streets of Istanbul until the middle of the century, skillfully managed to bring to the fore the high aesthetics of both the European and Asian shores of the coast.

The different compositional structure of the city landscape, which presents the deep impression in the expression of dark shades, is explained by the vivid manifestation of the reality of Ibrahim Safi's work [1]. The wide view of the city, continuing from the top to the perspective, gave the impression of a large city as a whole with a dense row of houses, the expression of ancient architecture, the image of a small fragment of the sea. The gloomy shades of the sky covered with black clouds do not allow for a pessimistic feeling. This is due to the fact that, despite the darkness over the beauty, the reality of the ancient city presents its fullness. This impression is reinforced by the fact that the trees in the intervals are mixed with the dark color of the buildings. In the background, the view of the city in the distance, on the other side of the sea, caused such a sensation with its silhouette. However, the artist amazes the audience by noticing the sea in that part, but reviving the ancient architecture in front of it, giving the city a different form of depiction.

In "Snowy View", the artist did not show the exact address of the scene he created, but attracted his interest by solving his impressive winter scene with real forms. The retail row of ancient houses in the background at a distance and the fact that this retail can be seen behind the bare trees created a harmonious landscape. The clean, pure breath of the small grass and soil under the snow, which is slowly melting on the front stage, absorbs the whole picture and serves to convey its pleasant freshness to the audience with great skill.

Conclusion. The famous artist Ibrahim Safi has countless paintings in the genre of landscape, and each of them was unique. It is true that Safi has done several works from the same angle, but there are definitely nuances in

those works that do not repeat each other. These differences can be felt even in the air, in the color of the work, in the time of day, and most importantly, it is possible to see its images in urban landscapes, the figures of the emerging urban or rural inhabitant. These differences, which seem small from the sidelines, or rather the details, present the work to the audience in a more vivid and lively way.

Ibrahim Safi confirms his grandeur and greatness in each of his paintings. Each of his works is a great scientific material worthy of study. The themes in his paintings are a valuable tool for the reconstruction of “old” Istanbul from head to toe. Each work is a portal to the past. Due to this feature, the Turkish state sent the artist to long-term exhibitions in European countries to represent and promote his country.

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Ülviyyə Həmzəyeva (Azərbaycan)

İBRAHİM SAFİNİN YARADICILIĞINDA ŞƏHƏR MƏNZƏRƏSİ

Təqdim olunan məqalədə Azərbaycanlı rəssam İbrahim Safinin (Rəhman Qafar oğlu Səfiyev 1898–1983) yaradıcılığında şəhər mənzərəsi haqqında bəhs olunur.

Rəssamın impressionistlərə xas üslubda işlədiyi əsərlər tədqiq edilərək Türkiyə təsviri incəsənətinə gətirdiyi yeniliklər və Avropa rəssamlıq sənətinin onun əsərlərindəki izləri, müşahidə olunur. Rəssamın şəhər mənzərələrini köçürdüyü tablolar təhlil olunaraq, Türkiyə və Avropa rəssamlarının tərzində çəkdiyi əsərlərlə müqayisə olunur, oxşar və fərqli cəhətlər araşdırılır.

Tədqiqat materiallarına əsasən realist rəssam, impressionistlərə xas duyğularla ərsəyə gətirdiyi şəhər mənzərələri sənət baxımından dəyərli və əbədiyaşardır.

Məqalədə həmçinin rəssamın əsərlərini rəng, məzmun və texnika baxımından da təhlili aparılmışdır. Görkəmli rəssam İbrahim Safinin türk rəssamlıq sənət aləminin ustaları sırasındakı yerinə bir daha nəzər salınmışdır.

Açar sözlər: rəssam, mənzərə, İbrahim Safi, impressionizm, kompozisiya.

Ульвия Гамзаева (Азербайджан)

ГОРДСКОЙ ПЕЙЗАЖ В ТВОРЧЕСТВЕ ИБРАГИМА САФИ

В представленной статье рассматривается городской пейзаж в творчестве азербайджанского художника Ибрагима Сафи (Рахман Гафар оглы Сафиев, 1898-1983).

Нововведения, которые художник привнёс в турецкое изобразительное искусство, и следы европейского искусства в его произведениях наблюдаются при изучении произведений художника в стиле, типичном для импрессионистов. Анализируются картины, изображающие городские пейзажи художника, в сравнении с работами турецких и европейских художников, исследуются сходства и различия.

Согласно материалам исследования, городские пейзажи, созданные художником-реалистом с импрессионистскими чувствами, ценны и вечны с точки зрения искусства.

В статье произведения художника анализируются также с точки зрения колорита, содержания и техники. Творчество Ибрагима Сафи рассмотрено в контексте искусства тюркского художественного мира.

Ключевые слова: художник, пейзаж, Ибрагим Сафи, импрессионизм, композиция.

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Ольга Школьная*доктор искусствоведения, профессор
Киевский университет имени Бориса Гринченко
(Украина)**dushaorchidei@mail.r*

ТРАДИЦИОННЫЕ РЕЗНЫЕ ИЗДЕЛИЯ МЕБЕЛИ ГРУЗИНСКОГО ХУДОЖНИКА ВЛАДИМЕРА ВЕПХВАДЗЕ

Аннотация. Статья посвящена творчеству грузинского народного художника Владимира Вепхвадзе. Рассмотрены его обращения к изготовлению дверей общественных и церковных зданий, мебели, прежде всего для богослужебных нужд, церковной утвари (от ставников, аналоев до алтарных дверей и дверей царского ряда), бытовых предметов (от нард до винтовых лестничных маршей), шебеке, шушабанди, намогильных крестов. Особое внимание уделено генезису его творческого почерка, который сложился на стыке традиций византийского формообразования, греческого канона, а также аутентичной грузинской орнаментики и сакральной символики.

Рассмотрены примеры кафедр и диванов для высшего церковного клира Грузии, выполненные автором, начиная с трона для католикоса Грузии Ильи II. Осуществлён обзор отдельных реставрационных работ мастера, в том числе таких выдающихся сооружений, как дворца Мирзы Риза-Хана и Романовского дворца в Боржоми. Выделены характерные черты авторского языка В. Вепхвадзе в области художественной резьбы по дереву конца 1980-х – 2010-х годов. Обозначен круг основных монастырских заказов мастера, проанализирован репертуар его творческих исканий. Очерчены особенности исполнения произведений для тбилисских памятников.

Ключевые слова: Владимир Вепхвадзе, художественная резьба по дереву, церковная утварь, конец 1980-х – 2010-е годы, Грузия.

Введение. Известный на сегодня мастер Грузии в области художественной резьбы Владимир Вепхвадзе (Рис. 1) родился в 1955 году в городе Боржоме в семье профессионального живописца-пейзажиста, преподавателя художественных дисциплин Рубена Павловича Вепхвадзе (1926–2006). Учитывая, что Рубен во второй половине XX века был главным художником Боржомского района и преподавателем художественных дисциплин, перед глазами детей (Отари и Владимера) на протяжении их детства прошёл калейдоскоп всех творческих событий и достижений края, а также заказов отца и его окружения.

Изложение основного материала. На творческое видение и развитие таланта самобытного юноши Владимера, также очень сильно повлияли в смысле формирования вкусов и пристрастий летние поездки к родственникам матери в горы Гудаури. Там при посёлке Хада в деревне Иухо, куда Владимир ездил каждый год с 6-ти лет и в дальнейшем на школьных каникулах, он познакомился с творчеством народного грузинского мастера в области резьбы по дереву, достаточно известного в своем районе, – Бердии Сисаури. Под впечатлением от резных традиционных топчанов савардзели, которые близки турецкой и иранской тахте, декорированных православными символами, мальчик захотел попробовать что-то вырезать и сам.

Опытный мастер, чтобы заинтересовать юное дарование, предложил Владимеру сделать рукоять деревянной ложки из трёх тонких колец со словами, что если он одолеет это задание, то сможет и все остальные хитрые узоры делать. Юноша сделал ланцет, и методично принялся за работу.

Первый успех окрылил: старый мастер заверил, что, сделав такую рукоять, у юноши будут получаться и более сложные работы. Эти первые успехи, сделанные в 8–9 лет, окрыляли, и давали стимул пробовать и другие творческие эксперименты. Следующим заданием было изготовление деревянной цепи, что требовало не только усидчивости и прилежания в исполнении, но и тренировало смекалку, вырабатывало креативный подход к исполнению произведений. Лет в 14–15 юный Володя уже дарил друзьям такие поделки собственной работы.

В этот период он ещё и очень сильно увлекался большим теннисом, в области которого под руководством известного спортсмена Александра Метревели смог добиться впечатляющих результатов и стал мастером спорта. Закалив свой характер и выработав ещё большую дисциплину

плинированность и упорядоченность в своих действиях, постепенно индивидуально развивая своё умение, парень пришёл к выбору первой профессии. Закономерно, что Владимир поступил на специальность «Дерево и металл» отделения «Прикладного искусства» Художественного техникума имени Серго Тоидзе в Тбилиси, где проучился в течение 1972–1975 гг., и его окончил перед уходом в армию.

В этот период В. Вепхвадзе под влиянием старшего брата Отари, который получил академическое образование художника декоративно-прикладного искусства в области керамики, начал делать небольшие эскизы авторских творческих работ, постепенно становясь истинно грузинским народным умельцем. В его репертуаре первыми стали кресла-троны и савардзели (топчаны со спинкой), украшенные иконными клеймами и орнаментальными мотивами, взятыми из народной орнаментики.

Кроме памятников традиционного искусства земель Хеви в Мтиулети, Владимир серьёзно интересовался культурой Сванетии, где посещал местные музеи, в том числе в Зугдиди и Местии. Мастер находился под впечатлением от древнегрузинских произведений эпохи союза с Византией, которые дали ему толчок к изучению религиозных текстов и культуры исполнения именно предметов богослужебного культа.

В течение 1978–1980 гг. В. Вепхвадзе окончил Государственный заочный народный университет искусств в городе Москве по специальности «актёр кино». Развитая эмпатия, творческая чувствительность к глубинным духовным поискам, в это время сосуществовали в авторе вместе с поисками миссии служения людям, ради чего художник поехал в Эстонию для получения высшего образования. Обучаясь в Тартовском университете по специальности «Травматология и спортивная медицина», он имел возможность не только, как Микеланджело Буонаротти изучать всю анатомию человека во всех её тончайших деталях, но и насмотреться европейских архитектуры и искусства.

Вместе с братом Отари, который приезжал к нему погостить, Владимир посетил Юрмалу, Ригу, Дзинтари. Эти города в тот период были местами паломничества художников со всего Советского Союза, поскольку в Прибалтике проводились тогда лучшие проевропейски ориентированные выездные пленеры. Там дышалось более свободно, не было ощущения закрытых границ. В сознании Владимира начали возникать образы полиморфных существ, в чертах которых переплетались древние испоконвечные черты культур Востока и Запада.

Характерным примером поисков тех лет стал аскунджи (грифон), вытесанный между 1980 и 1982 г. мастером из камня по примеру готических горгулий. Автор экспериментировал, поскольку постоянно искал что-то народное, аутентичное, исконное и настоящее в образах.

Во время учёбы, когда ещё не было современных технологий графического дизайна, Владимира часто привлекали к художественно-оформительской работе, которой он хорошо владел, поскольку постоянно сталкивался с ней на примере творчества отца, эпизодически выполнявшего подобные заказы. Одно из заданий – планшет с икорше, – он выполнил настолько мастерски и креативно, что ректор университета в Тарту сказал студенту, что основное его призвание – творчество, и с таким талантом нельзя посвящать себя только медицине.

По возвращению на родину, Владимир с новыми силами взялся за выполнение монастырских заказов, в которых часто выступал донатором, работая над многими из них бесплатно, во имя святой церкви и святого искусства. В течение ближайшего времени он сошелся с художественно-техническим советом (консилиумом) клира по выполнению заказов, где обсуждались вопросы каноничности, особенности иконографии и символики произведений, что стало частью его новых знаний и духовного развития. Постепенно монастырские заказы на двери, царские врата, киоты, аналои, лавки, троны (Рис. 2а), политроны, ставники, ковчеги завета, евхаристические наборы (чаши, дискосы), элементы украшения алтарных перегородок стали системными.

Уже в 1988 году, в возрасте Христа, он сделал шедевральный трон для католикаса Грузии Ильи II (сейчас хранится в монастыре святой Нино в селении Пока на берегу озера Паравани в Самцхе-Джавахети) (Рис. 2б). Большое влияние на творческое видение мастера оказало его пешее паломническое путешествие в Иерусалим 1990 года. Там, вместе с группой из 19-ти пилигримов, он переосмысливал тексты Писания, и находил для себя его всё новые грани в зримых образах. Осознавая земной путь Христа к Голгофе, проходя через Виа Делла Росса с крестом, понимая суть таинства Нисхождения Благодатного огня, и прикоснувшись к святым святым – Храму Гроба Господня, посетив Иерусалим, Вифлеем, Назарет, Синай, Владимир переосмысливал законы Вселенной и путь Мироздания, у него развилось собственное уникальное видение сакральной геометрии, симметрии и гармонии.

В течении последующей тридцатилетней творческой деятельности, он выполнил входные двери и алтарные входы для ансамблей около десяти монастырей (в общей сложности около 50-ти), и более 20-ти тронов (Рис. 2в), политронов и савардзели. С 1995 г. эти заказы уже имели системный характер. В основном он получал на них благословение из митрополий, поскольку стал уже признанным мастером, работы которого выполнялись с молитвой, очень тонко, апеллируя к византийско-грузинскому наследию (Рис. 3) согласно греческих канонов, и были намолены.

Кроме того, в них чувствовалась та традиционность, за которую ценятся высокохудожественные изделия с исконно грузинской сакральной символикой, сделанные чисто и со вкусом. Владимир чаще всего не использует инкрустацию, маркетри (исключение составляют нарды), в его творениях есть место только чистоте звучания текстуры натурального дерева, украшенного лишь ручной работой.

Причём иконографические изводы творений мастера апеллируют к пластической моделировке традиционных грузинских узоров в декорировании камня, чеканки, а также автохтонных произведений резьбы по дереву периода консолидации сакартвельских земель. Ансамбли произведений В. Вепхвадзе наполнены духовно и теплотой рук мастера, который относится к материалу, как к одушевлённому, высвобождая живую сакральную энергию ореха, дуба, самшита, вербы, каждому из которых отводится особое место в Священном Писании. Кроме того, в произведениях мастера встречаются мотивы птиц – олицетворение любви, виноградного грона, служения (крест Св. Нино) и т.д..

Так, в 2003 году он начал выполнять заказы для абастуманского митрополита Теодере в монастырь Александра Невского. Только для этого ансамбля художник в общей сложности выполнил несколько десятков дверей, четыре савардзели, трон, аналой, алтарные двери, в том числе царские врата. В среднем на выполнение одной двери у него уходило до 2-х месяцев работы. За этим ансамблем последовал заказ 2005 года на предметы в монастырь Святой Нино в Цагвери Боржомского района. В основном мастер выполнял алтари из ореха с самшитовыми вставками. Причём часто инструменты для работы также делал сам, хотя ему и дарили друзья ленинградские и другие изделия.

С 2003 по 2010 гг. В. Вепхвадзе арендовал цех по изготовлению деревянных изделий в Тбилиси. Потому параллельно с богослужебными

вещами часто выполнял и шушабанди (резные украшения веранд в персидско-грузинском стиле), шебеке (деревянные витражи) [4], рамы для икон и портретов в стиле персидской миниатюры, паркет и др.

Так, в 2005 году Владимир выполнил заказ на входные центральные двери с витражными стеклами в деревянной оправе («шебеке») в тбилисском театре «Royal District Theater».

В этом же году автор изготовил ряд политронов по типу савардзели, исполненной в традиционном для него ключе византийско-грузинского наследия, спинка которых была украшена пятью иконными клеймами, по периметру увитыми резным фризом из стилизованого плетённого орнамента (Рис. 4). При этом боковые поручни изделия украшены густой цепочкой восьмичастных звёзд, с отсылкой к небесным светилам, которые в верхней части венчает шишка-кнопка, а нижняя часть тахты декорирована шестью разными по заполнению крещатыми и растительными розетами, между которыми вьётся акант.

Один из таких предметов, сохранившийся в частной коллекции Боржоми, изготовлен из дуба. В нём ощущаются отсылки к сакартвельским декорам X–XI веков Махаша, элементам оформления автохтонных кресел-тронов и сундуков из Местии, Гонио, Ларгвиси, Мцхеты, Корети, Накуралеша, Саване. Иконные композиции в этом произведении мастера апеллируют к стилистике Лашес-Вани, розеты – к Сюпи Цюрмскому.

Параллельно с 1984 по 1995 и с 2000 по 2005 годы В. Вепхвадзе работал руководителем оздоровительного центра самого известного санатория Грузии – IV управления в Боржоми-Ликани (дворец Романовых). В 2006 году санаторий IV управления в Боржоми-Ликани (дворец Романовых) выкупили казахи и открыли там отель «Риксос». Потому Владимир, который в течение нескольких десятков лет там работал по своей второй специальности, смог переключиться на заказы по оформлению дизайна среды, и выполнял их вместе со старшим братом Отари Вепхвадзе. Появилось немного больше времени на творческую работу, которая из увлечения и хобби на тот момент стала основной.

Знание основ художественного ремесла вместе с осмыслением искусства сенсорной системой и развитием творческого мышления, стали теми «тремя китами», которые позволили художнику создать свою образную систему в художественной резьбе по дереву, одновременно современную, и в то же время в определённом роде архаичную, в которой герметично хранятся генные культурные коды Грузии.

В 2012 году Владимир взялся за новый большой заказ для Зугдиди, где он выступал уже не только автором-резчиком, но и автором-проектантом. В этом большом ансамбле, посвящённом Святой Марии, он начал выполнение центрального входа, где по его эскизам остальные элементы доделывались уже другими мастерами. В этот период художник был занят тбилисскими и боржомскими проектами дизайна интерьеров домов и гостиниц, которые оформлялись в традиционном ключе с использованием резного дерева и керамики вместе с братом Отари Вепхвадзе.

Так появились и работы и по реставрации старых айванов XIX века, как в кафе «Іпка» в Боржоме в здании, которым владели Романовы 2006 г. В 2009 г. к мастеру обратились с просьбой сделать реставрацию зеркал и резных элементов Восточного зала дворца Романовых в Боржоме, где он участвовал в восстановлении камина с порталом. В краеведческом музее города он также выполнял реставрацию дверей, центрального входа, сцены и потолка. В целом, мастер 4 месяца осуществлял тут реставрацию фасада и Восточного зала.

А также он выполнял реставрацию в 2017 году резного дерева балкона-шушабанди на центральном фасаде дворца конца XIX века в Боржоме – консула Ирана в Грузии – Мирзы Риза-Хана, где мастер работал вместе с бригадой 6-7 иранских специалистов по восстановлению зеркал, лепки и росписей в интерьерах и экстерьере.

Параллельно в 2017 году Владимир Вепхвадзе выполнил заказ на трон из каштана в Ахалдабский комплекс Боржомского района. Верхнюю полукруглую часть спинки предмета он украсил стилизованной крещатой орнаментальной композицией, восходящей к мотиву стилизованной двойной раскрытой пальметы, по центру напоминающей перевязанной плетенчатой верёвкой якорь (символ надежды, креста, мира и христианства), распространённый в византийско-греческом и романском искусстве X–XI веков. Все эти символы являются достаточно многослойными и автором использовались в каждом отдельном случае с определённой задачей.

Входя в художественный совет (консилиум) патриарха, Владимир всегда старается работать одновременно и интуитивно, но в то же время и канонично. Ведь любые богослужебные изделия – будь то крылья архангела Михаила или ковчег завета, подразумевают исполнение по определённым иконографическим изводам, а кроме того – при общении

с монастырскими заказчиками, что особенно ценит мастер. В основе его творческих наработок лежит чутьё грузинских традиционных форм с пониманием существа этнокультурной окраски изделий. В своей работе автор выбирает дерево по фактуре, текстуре, с учётом комбинации более светлых и тёмных пород, осмысливая изначально образные особенности будущей композиции и её предназначение.

В целом стоит отметить, что среди всего ассортимента произведений Владимера, абсолютно шедевральными являются его кресла, политроны (кафедры), которые генетически апеллируют к византийской средневековой резьбе в пределах греческого канона (порядка) и периода становления государственности Грузии. Композиционно-сюжетное решение изделий автора с рельефами в виде иконных клейм на спинке таких предметов отсылает нас к трону византийского императора Максимилиана VI века, выполненного в течение 546–556 гг., и стулу Святого Петра VI века (Македонская династия). Собственно конструкция тронов В. Вепхвадзе также соотносится именно с византийско-греческими образцами. Характерный пример – изделие из антикварного салона «Эпоха».

При этом заполнение иконных клейм автора тяготеет к рельефным складням X–XI веков византийской работы (характерный пример – диптих с двенадцатью праздничными сценами), периода, когда аналогичные вещи стали популярны и в Киевской Руси благодаря династическим бракам с константинопольской короной. При этом многие элементы резных орнаментов средневековой Руси, сохранившиеся в искусстве Украины до сегодня, очень похожи на те, которые использует в своём творчестве Владимер Вепхвадзе.

Так, в своих работах мастер изображает мотивы символического креста, в том числе креста Святой Нино, аббревиатуру имени Владимера Вепхвадзе на грузинском языке (в спинке трона 1989 г.), виноградную лозу, как символ жертвы Христовой, неопалимую купину, заклятие Агнца Господнего, дерево жизни, символы солнца и звёзд, Пресвятую Троицу, Покрова Пресвятой Богородицы, святых, ангелов и др. Орнаментальные композиции мастера построены по определённой иконографической программе, что позволяет ему в резьбе по дереву вести житийные иносказательные повествования из отдельных клейм, как в иконописи.

При этом отдельные элементы Владимер Вепхвадзе интерпретирует именно как народный мастер, не придерживаясь точной геометрии,

свободно решая в композиции левую и правую сторону с легкой долей ассиметрии. Некоторые орнаменты декора его дверей в виде разделённого на четыре части диагонально квадрата с зернышками (символ оплодотворения и достатка), имеют отсылки к традиционным мотивам резьбы по дереву шкатулок для рукоделия (тагруци) душетского региона [3].

В целом использование розет разной композиции характерно для оформления большинства работ мастера [7]. А именно типа коретских с крестообразной плетёнкой внутри, стилизованных листочков пальмет с Оциндале, плетёчных тетраконховых композиций с шишкой-кнопкой, встречающихся на дверях Чукули, формы филёнок дверей, как в средневековых прообразах с Аци, Лашес-Вани, орнаментальных розет, апеллирующих к резным памятникам в Цхвери, Мгвиневи, Ркони, близких каменным в Никорцминда [5], присущих средневековой грузинской резьбе по дереву периода консолидации сакартвельских земель, и камнерезному искусству позднего Средневековья, – как в Ананури.

При этом форма тронов и политронов диванного типа Владимера Вепхвадзе композиционно больше тяготеет к прообразам ранневизантийского времени, нежели к зрелому Средневековью Грузии. Множество таких предметов последнего указанного периода сохранилось в музее Местии, но автор скорее черпает из них образную составляющую, не придерживаясь жёстко привычных для этого региона особенностей формообразования [6].

Также, кроме плоской резьбы, В. Вепхвадзе работает с фигуративными барельефными композициями и в круглой скульптуре. Среди его художественных произведений есть ряд авторских нард, ансамбли художественного паркета, лестничные марши, надгробные кресты. Некоторые из этих произведений в орнаментальных решениях близки мотивам резьбы по камню, а также изделиям из художественного металла, техниками выполнения которых мастер владеет. Например, в оформлении одного из сундуков (ковчегов) для муки использованы мотивы храмовой белокаменной резьбы с отсылкой к ансамблю Ананури конца XVII века, орнаменты традиционной грузинской чеканки [7; 8; 9]. За период многолетней практики автор научил много учеников, наиболее известным среди которых является боржомец Александр Беридзе.

Заключение. Творчество Владимера Вепхвадзе в области выполнения высокохудожественной резной деревянной мебели по-своему

уникально. С одной стороны, в своих работах он апеллирует к традициям «высокой классики» византийского искусства VI–X вв., опираясь на греческий канон в области формообразования, с другой адаптирует к этим формам традиционные узоры резьбы по дереву, металлопластики и камнерезного искусства различных земель Грузии эпохи консолидации земель (преимущественно IX–XIII веков), приёмы выполнения которых почерпнуты им у народных мастеров страны прошлого. Однако, созданные им троны, политроны (савардзели) и ряд других предметов, преимущественно для богослужебных нужд, несут импульсы изысканного современного авторского стиля, выделяясь выразительностью почерка и мастерством филигранного исполнения, однажды увидев которые, трудно забыть.

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*Olqa Şkolnaya (Ukrayna)***GÜRCÜ RƏSSAMI VLADİMER VEPXVADZENİN ƏNƏNƏVİ
MEBEL OYMA MƏMULATLARI**

Məqalə Gürcüstanın Xalq rəssamı Vladimir Vepxvadzenin yaradıcılığına həsr olunub. Onun ictimai və kilsə binaları üçün hazırladığı qapılar, ilk növbədə ibadət üçün mebellər, kilsə müxəlləfatı (ayın şamdanlarından tutmuş ikona, kitab altlıqları və çar cərgəsinin qapılarına qədər), məişət əşyaları (nərdtaxtadan tutmuş spiral formalı pilləkənlərə qədər), şəbəkələr, şüşəbəndlər, qəbir xaçları və başqaları nəzərdən keçirilir. Onun yaradıcılıq üslubunun genezisinə xüsusi diqqət yetirilir ki, bu da Bizans formayaranmaları, yunan kanonu, həmçinin orijinal gürcü ornamentləri və sakral rəmzlərin qovşağında inkişaf etmişdir.

Gürcüstan katolikosu II İlyanın taxtından başlayaraq müəllifin Gürcüstanın ali ruhaniləri üçün hazırladığı minbər və divan nümunələri nəzərdən keçirilir. Sənətkarın fərdi bərpa işlərinə, o cümlədən Mirzə Rza Xan sarayı və Borjomidəki Romanov sarayı kimi məşhur tikililərə baxış keçirilir. 1980-ci illərin sonu – 2010-cu illərin bədi ağac oyma sənəti sahəsində V.Vepxvadzenin müəllif dilinin xarakterik xüsusiyyətləri diqqətə çatdırılır. Məqalədə sənətkarın əsas monastır sifarişləri qeyd olunmuş, onun yaradıcılıq axtarışlarının repertuarı təhlil edilmişdir. Tiflis abidələri üçün əsərlərin yaradılması xüsusiyyətləri vurğulanmışdır.

Açar sözlər: Gürcüstan incəsənəti, Vladimir Vepxvadze, ağac üzərində oyma sənəti, kilsə müxəlləfatı, 1980-ci illərin sonu – 2010-cu illər.

*Olqa Shkolnaya (Ukraine)***TRADITIONAL FURNITURE CARVED PRODUCTS
BY GEORGIAN ARTIST VLADIMIR VEPHVADZE**

The article is devoted to the work of the Georgian artist Vladimimer Vepkhvadze. Considered are his work on the manufacture of doors for public and church buildings, furniture, primarily for liturgical needs, church utensils (from shutters, analogies to altar doors and doors of the royal row), household items (from backgammon to spiral staircases), shebeke, shushabandi, grave crosses. Particular attention is paid to the genesis of his creative handwriting, which developed at the junction of the traditions of Byzantine shaping, the Greek canon, as well as authentic Georgian ornamentation and sacred symbolism. The examples of pulpits and sofas for the highest

ecclesiastical clergy of Georgia, made by the author, starting from the throne for the Catholicos of Georgia Ilya II, are considered. A review of individual restoration works of the master, including such outstanding buildings as the palace of Mirza Riza Khan and the Romanov palace in Borjomi, is carried out. The characteristic features of the author's language of V. Vepkhvadze in the field of artistic woodcarving of the late 1980s – 2010s are highlighted. The circle of the main monastic orders of the master is outlined, the repertoire of his creative searches is analyzed. The features of performance of works for Tbilisi monuments are outlined.

Key words: Art of Georgia, Vladimir Vepkhvadze, Wood carving Art, church utensils, the late of 1980s –2010s.

ИЛЛЮСТРАЦИИ



Рис. 1. Фото Владимира Вепхвдзе в хевсурском национальном костюме при постановке фильма Наны Джанелидзе «Грузия в капле росы», выполненное на фоне резных изделий автора его братом Отари Вепхвдзе. 1998 г. Изделия В. Вепхвдзе на заднем плане с авторской монограммой.



Рис. 2а. В. Вепхвадзе. Трон для выставки в Тбилиси. 1988 г. Тбилиси, частная коллекция. Дуб, грецкий орех. Аппеляция к древним мотивам Лашес-Вани. Украшен на спинке крестовым орнаментом и розетами со стилизованным пальмовым листком – символом победы, мира и процветания. Перила декорированы гроздьями виноградной лозы и солярными орнаментами. Нижнюю перекладину под тронном замыкают пустые солнечные диски, напоминающие зеркало – атрибут Медузы Горгоны, часто использовавшийся на Ближнем Востоке и в Древней Греции для отпугивания злых сил.



Рис. 2б. В. Вепхвадзе. Трон для Ильи II. 1988 г. Орех, бук, каштан.



Рис. 2в. В. Вепхвадзе. Трон. Ликани. Боржомский р-н. Мотивы нижних розет восходят к прообразам резьбы в Мелеси. 1989 г. Бук. Солярные знаки в этом ансамбле дополняют пальметы по типу египетских, персидских, греческих, которые представляют собой веерообразный стилизованный цветок лотоса – символов божественной красоты, духовной чистоты, человеческой мудрости и блаженства.



Рис. 3. Трон Максимилиана. Византия. VI ст.



Рис. 4. В. Вепхвадзе. Политрон (савардзели) по типу тахты, украшенный S-образным орнаментом и иконными клеймами пристенка, резными розетками, орнаментальными элементами торца подлокотников. 2005. Дуб.

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Наталья Герасимова

кандидат искусствоведения

Институт языка, литературы и искусства

им. Г. Ибрагимова Академии наук Республики Татарстан

(Россия)

natal-040183@mail.ru

СОВРЕМЕННОЕ ДЕКОРАТИВНО-ПРИКЛАДНОЕ ИСКУССТВО ТАТАР ИРКУТСКОЙ ОБЛАСТИ

Аннотация. В статье анализируется состояние развития народного искусства татар Иркутской области на современном этапе на примере резьбы по дереву, вышивки и вязания. Рассматривается как общая концепция развития декоративно-прикладного искусства, так и конкретные примеры в различных видах и техниках. Говорится о важности сохранения декоративно-прикладного искусства, как основного маркера национальной культуры. Основой исследования послужили материалы, собранные в ходе комплексной научной экспедиции Института языка, литературы и искусства им. Г. Ибрагимова Академии наук Республики Татарстан в места компактного проживания татар Иркутской области Российской Федерации.

Ключевые слова: татарское народное искусство, особенности стиля, резьба по дереву, вышивка, вязание.

Введение. Традиционное декоративно-прикладное искусство в наши дни вызывает всё больший интерес исследователей. Осмысление и ревитализация искусства народов России является залогом сохранения их национальной идентичности в современном мире.

Представленная статья создана на основе материалов, собранных в результате комплексной научной экспедиции по изучению истории и культуры татар Иркутской области. В настоящее время там насчитывается около 30 сельских населенных пунктов, являющихся местами компактного проживания 40 тысяч татар. Среди них можно указать такие

села и деревни, как Бохан, Залари, Кутулик, Новоселово, Сенная падь, Холмогой, Черемшанка, Шаховская.

Изложение основного материала. Традиционное декоративно-прикладное искусство татар Иркутской области своими истоками восходит к народному художественному творчеству казанских татар и татар – выходцев из Башкирии, переселившихся туда в основном в период проведения Столыпинской аграрной реформы (1909–1913 гг.) и в эпоху коллективизации (конец 1920-х–30-е гг.). Также татарские общины образовались в результате ссылки и трудовых договоров в советское время [1, с. 88].

Народное искусство предков татар Иркутской области развивалось на территории Среднего Поволжья, где истари пересекались культуры оседлых финноугорских народов с культурой кочевых тюркских племен. По мере расселения татарского народа по территории России его культура обогащалась славянскими элементами. Вследствие этого важно проводить изучение народного декоративно-прикладного искусства татар-переселенцев, что поможет уточнить этническую историю народа.

Истари среди татар изучаемой группы было развито плотницкое ремесло. Традиционные местные деревенские усадьбы построены из дерева, состоят из двух домов, бани, навеса для летнего сна, веранды и хозяйственных построек. На фронтонах летних домов присутствуют небольшие балкончики. Характерным элементом является наличие ставен на окнах, позволяющих сохранить тепло в зимний период.

Отделка строений традиционно исполняет не только декоративные функции, но и служит оберегом. Так некоторые хозяева следуют традиции размещать у входа в усадьбу конскую подкову – это привлекает счастье [4].

В деревянной резьбе татар Иркутской области нередко встречается солярная тематика, отражающая, архаичные мотивы, связанные, по мнению Л.М. Шкляевой, с поклонением богу Тенгри [10, с. 180]. Солярные розетки, расчлененные желобками на сегменты, часто выполнены в технике рельефной резьбы на очельях наличников. Второй традиционный элемент украшения – орнамент в виде белого ромба [3, с. 23] (элемент с земледельческим знакам поля и зерна [2, с. 58]), который располагаются либо в центре, либо по краям очелей наличников синего, реже зеленого цвета.

В селах Черемшанка и Шаховская нам удалось увидеть восходящий к салтово-маяцкой культуре цветочный орнамент, выполненный в технике пропильной резьбы (сквозной и ажурной). Обязательными элементами данного орнамента выступают традиционные для тюрков трилистники. Еще одним элементом декора оконных наличников выступают капли в форме сердца. Интересная трактовка значения данного элемента муллоу д. Яки Мамадышского района Республики Татарстан была приведена в работе Л.М. Шкляевой – «данная капля отражает арабское написание числа пять, что символизирует и пять столпов ислама и пять обязательных намазов» [10, с. 182].

Следующий, используемый в отделке наличников окон мотив – орнитоморфный, воспроизводящий как стилизованные образы птиц по краям наличников (село Залари), так и стилизованные птичьи клювы, развернутые по разные стороны от находящейся в центре очелья наличника солярной розетки (село Черемшанка).

Современные дома зачастую украшают в соответствии с эстетическим вкусом хозяев. Так в селе Новоселово мы встретили усадьбу, расписанную масляными красками хозяйкой – Шарифуллиной Флюрой Тагировной (1955 г.р.). Росписи здесь располагаются как на наружных стенах дома и построек, так и внутри веранды, стекла которой также покрыты рисунками, создающими имитацию витражей. Однако в последние десятилетия на смену богато декорированным орнаментальными узорами домам, передающим этническое своеобразие жителей, приходят обезличенные, обшитые сайдингом постройки с пластиковыми окнами.

У татар Иркутской области широкое развитие получили традиционные виды женского рукоделия

Женщины вышивают крестом и гладью. Изделия декоративны и отличаются традиционным для татар богатством цветового решения. В них применяются как самобытные цветочно-растительные орнаменты, так и орнитоморфные, вошедшие в обиход в середине XX века. По воспоминаниям респондентов до 1960-х годов вышивка являлась одним из самых распространенных видов женского рукоделия. В с. Черемшанка сохранились вышивки гладью Ихсановой Гульрух Тимербулатовны (1924–2008), созданные в 1960–70-е годы. Центром композиции являются образы двух голубей, изображенных на верхней планке калитки, ведущей в цветущий сад, плотно заполняющий поле изделия. Данный цветочно-растительный узор характерен для татарского декоративного

искусства. На другой работе Ихсановой представлена букетная композиция, воссоздающая стилизованные луговые цветы – лилии, колокольчики, незабудки, маки, ромашки.

Параллельно с традиционными мотивами орнамента развивалась и типичная для советского времени интернациональная тематика – вышитые крестом букеты в вазах [5] и пасторальные сцены [6].

После 1960-х годов вышивка стала выходить из обихода, но в последние годы многие женщины-татарки Иркутской области вновь постигают основы этого мастерства. Способствует популяризации вышивки Ахметшина Гульнур Шафиковна (1949 г.р., Иркутск), организатор мастерской рукоделия «Ак калфак» Иркутского татаро-башкирского культурного центра. Задача мастерской – возрождение традиций татарского рукоделия и костюма. Девушек, которые приходят к ней на занятия, она, в первую очередь, учит вышивать платочки, ведь такой аксессуар раньше был у каждой татарской девушки на выданье – она могла подарить платочек понравившемуся юноше, в знак согласия стать его невестой. Сама мастерица вышивает в разных техниках: гладью, крестом, в том числе и болгарским, владеет тамбурным швом. Г.Ш. Ахметшина ведет активную просветительскую деятельность, выступая с лекциями о татарских традициях, приемах рукоделия, национальном орнаменте, и с мастер-классами по вышивке на различных фестивалях, ярмарках и праздниках. Мастерица подчеркивает – «рукоделие у нас в крови и я не мыслю себя без него».

Еще одной современной мастерицей является Карымова Танзиля Гаптулловна (1948 г.р., Усолье-Сибирское). В ее творчестве прослеживаются две основные линии: одна заключается в интерпретации на полотнах национальных татарских орнаментов и сюжетов, заимствованных из выписываемых татарских журналов, другая – в создании декоративных панно с сюжетами из современных российских журналов для женского рукоделия.

Вязание. По свидетельству респондентов вязанием занимаются практически в каждой семье. Респонденты отмечают, что не освоить вязание было практически невозможно, так как 1950–60-е годы вечерами женщины собирались у кого-то в квартире, беседовали и вязали [7]. В условиях дефицита вязальные спицы изготавливали сами из велосипедных спиц, а крючки строга́ли из лучинок [8]. В настоящее время татарки Иркутской области вяжут крючком и спицами носки, варежки, полуверы,

шали, жилеты, платья и костюмы, а также предметы декора интерьера – скатерти, салфетки, накидки на стулья, половики. До недавнего времени вязаным кружевом декорировались наволочки и края подзоров. Так в культурно-информационном центре села Черемшанка хранится образец подобного подзора, созданного Мухаметзяновой Гульфаной Карамовой (1936–2007). Среди техник вязания респонденты указывают традиционную платочную, носочную и английскую вязки. Отметим, что в настоящее время редко можно встретить женщин, самостоятельно прядущих шерсть – в основном используют покупные нити, что связано с отсутствием домашнего скота в частных хозяйствах, однако еще совсем недавно женщины пряли овечью, козью и собачью шерсть и пух. Среди опрошенных нами респондентов исключение составила лишь одна жительница с. Залари сама прядет шерсть своих овец на электропрялке [9].

Отметим, что в вязании редко применяются национальные орнаменты, местные мастерицы создают изделия, опираясь на рисунки, приведенные в журналах, или взятые с образцов, находящихся в продаже вязаных изделий.

Обобщая представленные материалы, можно сделать следующее Заключение:

1. Среди различных видов декоративно-прикладного творчества у татар Иркутской области в первую очередь развиты его женские виды – вязание и вышивка. Данные изделия носят не только бытовой, утилитарный характер, но и, выполняют роль маркеров национальной идентичности, так как презентуются и используются во время праздников, в том числе и национальных.
2. Мужчины ранее активно занимались обработкой дерева (изготовление мебели, хозяйственных орудий, бондарным промыслом, резьбой по дереву), однако, сейчас данные ремесла потеряли былое значение.
3. Продолжает развиваться резьба по дереву, прежде всего в оформлении дома. В узорах воспроизводятся отдельные элементы татарского орнамента, однако его символическое значение практически утрачено. Тем не менее, важно, что данный орнамент воплощает эстетику национального мироощущения.
4. Следует отметить, что на развитие декоративно-прикладного искусства татар Иркутской области большое влияние оказывают мода и соседство с другими проживающими в крае народами. Особенно за-

метно данное влияние в оформлении экстерьеров и интерьеров как городских квартир, так и частных домов.

В целом же образцы народного искусства татар Иркутской области востребованы, а мастера пользуются признанием. Все больше происходит осознание ценности самобытного художественного творчества, что вселяет уверенность в возможности его дальнейшего развития.

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Natalya Gerasimova (Rusiya)

İRKUTSK VİLAYƏTİ TATARLARININ MÜASİR DEKORATİV-TƏTBİQİ SƏNƏTİ

Məqalədə müasir mərhələdə İrkutsk vilayəti tatarlarının xalq sənətinin inkişafının vəziyyəti ağac üzərində oyma, tikmə və toxuculuq nümunəsində təhlil edilir. Həm dekorativ-tətbiqi sənətin inkişafının ümumi konsepsiyası,

həm də müxtəlif növ və texnikalarda konkret nümunələr nəzərdən keçirilir. Dekorativ-tətbiqi sənətin milli mədəniyyətin əsas markeri kimi qorunmasının vacibliyindən danışılır. Tatarıstan Respublikası Elmlər Akademiyasının Q.İbrahimov adına Dil, Ədəbiyyat və İncəsənət İnstitutunun Rusiya Federasiyasının İrkutsk vilayətində tatarların yığcam yaşadıkları yerlərə kompleks elmi ekspedisiyası zamanı toplanmış materiallar tədqiqatın əsası qismində çıxış edir.

Açar sözlər: tatar xalq sənəti, üslubun xüsusiyyətləri, ağac üzərində oyma, tikmə, toxuculuq.

Natalya Gerasimova (Russia)

MODERN DECORATIVE AND APPLIED ART OF THE TATARS OF THE IRKUTSK REGION

The article analyzes the state of development of the folk art of the Tatars of the Irkutsk region at the present stage on the example of woodcarving, embroidery and knitting. Both the general concept of the development of arts and crafts, and specific examples in various types and techniques are considered. The importance of preserving arts and crafts as the main marker of national culture is discussed. The basis of the study was the materials collected during a comprehensive scientific expedition of the Institute of Language, Literature and Art. G.Ibragimova of the Academy of Sciences of the Republic of Tatarstan to the places of compact residence of Tatars in the Irkutsk region of the Russian Federation.

Key words: Tatar folk art, style features, woodcarving, embroidery, knitting.

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Ilgar Huseynov

Dc. Sc. (Culturology), Professor

*Azerbaijan State University of Culture and Art
(Azerbaijan)*

ilqar.huseynov.65@inbox.ru

TOURISM AS A SOCIO-ECONOMIC AND CULTURAL PHENOMENON

Abstract. Tourism is one of the strongest and most dynamically developing fields of the economy belonging to the service sector. High growth rates, investment flows and large foreign exchange earnings contribute to the formation and sustainable development of the existing tourism industry by substantially influencing various sectors of the economy. In this regard, tourism is considered a phenomenon of the 21st century.

Key words: dynamic development, tourism infrastructure, rest and entertainment, leisure, tourism industry

Introduction. The current stage of development of tourism services is characterized by high dynamism, increasing competition, specialization and universalization, diversification, informatization, increasing requirements for service quality, strengthening state support for tourism, etc.

Today, the formation of the field of tourism services is facing certain difficulties. A significant part of them is due to the incomplete study of the existing tourism field, insufficient development of theoretical and methodological bases, underdevelopment and failure to meet the existing demand for tourism products.

Urgent and real work must be done and meeting the existing needs must always be in the center of attention to develop and properly regulate the field of tourism services in the new economic environment. There is a great need for scientific and methodological support for the dynamic and sustainable implementation of this process. Such existing and emerging problems make the research topic relevant and it is necessary to conduct continuous scientific and theoretical research in this direction.

The interpretation of the main material. Today, tourism organizations perform very important social functions in an inclusive society in accordance with the pace of rapid development and formation of public relations, as well as tourism and industry. Today, the current level of development of world tourism can be determined by the current state and course of events and relations arising from the leisure and recreation of tourists, the interests and desires of local authorities, as well as the interaction of the population.

Tourism includes people's desire to have fun and relax, rest, visit, the desire to travel temporarily to other countries or to settlements within the country for scientific, educational, professional and other purposes, but without engaging in paid work during their leisure time.

The problems in the field of tourism are not as simple as they seem at first glance. So, various organizations, including the League of Nations, the United Nations, the World Tourism Organization, the Organization for Economic Cooperation and Development express their views regularly and make relevant recommendations.

International tourism reflects the socio-economic relations in the lives of some countries and at the same time determines the necessary conditions for the organization and management of all tourism and excursion activities between countries and within the country as an integral part of international relations and raises them to the international level. These conditions are implemented especially in the establishment of existing tourism organizations. In this sense, the World Tourism Organization (founded in 1975, headquarter is in Madrid, Spain) has become one of the most prestigious and well-known organizations in the world of tourism. The World Tourism Organization (WTO) is currently headed by Zurab Pololikashvili, a Georgian citizen. Zurab Pololikashvili held an online meeting with the President of the Republic of Azerbaijan, Mr. Ilham Aliyev, on the development of tourism and discussed the current state and prospects of tourism in Azerbaijan and the South Caucasus in 2021.

Given the importance of tourism for the national economy and social welfare, its development is considered an important factor for the tourism industry and travelers. In this regard, the main activities of national organizations are aimed at promoting tourism in our country, as well as expanding and developing socio-economic and cultural cooperation between the government and the private industrial sector. In a broad sense, the main goal of this activity is to develop a management structure, establish a national strategy for tourism at the regional level and increase the role of human capital in society.

The socio-cultural vector of tourism is characterized by the highest values and culture, moral and ethical characteristics of human and personality, ethical and etiquette rules, intellectual level, etc. The relevance of the theoretical conception of this phenomenon forms both well-thought-out approaches to its implementation, as well as new realities in the growing system of demand. At the same time, it creates the need to solve methodological issues to identify existing trends.

Today, the perception of tourism as a socio-cultural phenomenon is also relevant for tour operators and travel agencies. From this point of view, modern tourism infrastructure performs important tasks and social functions in people's health, recreation and entertainment, meaningful organization of leisure time. It is very important for tourism specialists to investigate the scientific essence of tourism, its origin and further evolution, to understand the details of modern processes in it and it puts a sense of personal responsibility in front of them.

The socio-cultural vector of tourism corresponds to the situation in which a human is organically the highest value and the basis of the social progress of his culture. The main role of socio-cultural principles in the life of society is determined mainly by the functioning the priority laws of culture in social development.

Today, tourism is an actively developing process and is increasingly attracting the attention of specialists in various fields of scientific knowledge. Tourism operating as a result of migration has mainly the characteristics of this phenomenon, especially the structural system.

It is education and creativity that add maximum socio-cultural values to tourism. Practically, no tourist can implement a travel program without these factors. Tourism is rightly considered one of the largest, most profitable and most dynamically developing sectors of the economy today and as an active source of finance influences on the country's balance of payments. The inflow of foreign exchange earnings often prevail over the income of production in countries that are mainly focused on the development of tourism. So, besides the economy of many countries, tourism also influence on their social, cultural and ecological environment.

So, the modern tourism industry has become one of the priority areas for the development of Europe, Asia, America, Australia and Oceania and to a lesser extent Africa. At the same time, tourism penetrates the life of each individual as an integral element and component of the social system, forms

the life relationships of different social groups and changes society as a whole.

Tourism has been active in almost all areas of public life as a socio-cultural phenomenon as a result of the growing influence of society since the first half of the 21st century. Despite the severe consequences of the pandemic in the world, tourism has become one of the most popular and widespread forms of leisure in domestic affairs in recent decades. The interest in this phenomenon allows to consider this issue from two point of view: first, as an important element of the system of social relations and their integral part and secondly, as a complex, multifaceted and multifunctional phenomenon. Many other social, cultural and ecological phenomena intersect in tourism and their interaction opens a qualitatively new stage for the use of tourism in economic, political, cultural, cognitive, scientific, educational and other processes.

As a result of the popularization of modern culture, the tourism industry has grown rapidly and become one of the most profitable and dynamically developing fields. Global changes are taking place due to the replacement of the producer market with the consumer market in the social sphere. The motivation of tourist demand is becoming more complicated. Besides rest-entertainment and leisure, the educational, communication, innovation and investment processes of tourism are also important.

“Today, the study of tourism problems is of socio-economic, but also great cultural and political significance. This is because the phenomenon of tourism, which is becoming more and more a cultural phenomenon, is already being pursued, studied and supported as a cultural process in scientific and cultural thought.

Institutions, organizations, individuals and societies that have accepted the world as a single house of humanity and promoted human values over time have recognized that tourism has become an integral part of human life and has an impact on the development of the economy, science and culture. The problems of research and promotion of tourism as a cultural fact, a culturological process that opens up broad prospects for a guaranteed and secure future for mankind are understood more clearly now than ever” [10, p. 274].

As a socio-cultural phenomenon, tourism is directly related to the dynamics of culture, changes in the value system, activities and social relations. Tourism was defined by the characteristics of culture and public life in ancient times. Its reasons were mainly related to travel with utilitarian values and there was a great need for trade or treatment in most cases. Since

ancient culture was characterized by competitiveness (agonism), it opened an inaccessible opportunity for anyone who wanted to try himself in various events – art, sports, oratory, theater performances in different cities of Greece, the country of ancient Ellada.

Although excursions and travels had a religious meaning in medieval culture, it was also associated with visiting holy places. However, cultural goals and values changed and corporate and collectivism gave way to individuality and enlightenment during the Renaissance. Travel became a secular profession and was mainly motivated by the desire to study science and be educated. Colonial policy also played an important role in the expansion of travel.

Tourism is a global socio-economic phenomenon of the modern world. It forms the basic principles of the economy of many developed and developing countries around the world. The basis of the modern tourism field is paid leave of employees in terms of quality and quantity. Recently, the role of business travel is constantly growing in tourism, as well as the meaningful organization of leisure time of people of retirement age.

The measure and extent of the impact of international tourism on the world can be assessed by the following indicators. If the number of international tourists in the world was only 25 million in 1950, this number reached about 750 million and international tourism income reached 515 billion USD at the beginning of the 21st century and about 60% of travelers said they wanted to spend their holidays in relaxing and having fun.

According to the WTO, the contribution of tourism to the world economy (total production of services) is estimated at 3.5 trillion USD (data of 1993), which is equal to 10.9% of gross domestic product of the world. The travel and tourism industry provides a large number of jobs in most parts of the world. This means direct employment of about 130 million people (or one in every 15 people in global production). Travel and tourism is more than 11% of international investment and generate about 302 billion USD in tax income for governments. Part of this amount is aimed at improving the socio-economic lifestyle of tourists.

Today, there is a direct relation between the development trends of the tourism industry and general economic, technical and social benefits. The rising standard of living in the developed industrial countries of the world leads to an increase in the length of leave and a fairly high pension, which has a significant impact on the development of tourism. The demand for travel and tourism, as well as existing marketing and advertising processes are related to

market mechanisms (demand for tourist, excursion and other services, supply and distribution of these services) and socio-economic factors. Exogenous factors include demographic and social changes, economic and legal gains, trade development, transport and logistics infrastructure, innovation and information and communication technologies, excursion and travel security, etc. And demographic and social changes include mainly followings: aging of the population, early retirement of people with sufficient pensions, increase in the number of single adults, increase in the number of people in need of care, increase in the number of families deprived of parental care, tendencies to remarriage, increase in the number of families deprived of parental care and vulnerable groups, providing social assistance and benefits to the elderly and people in need, etc.

So, changes in the demographic structure and social models of society are causing more and more people around the world to have the time, desire and financial ability to travel. Many international organizations and institutions, including the Council of Organization for Economic Cooperation and Development (OECD) are currently conducting extensive research on improving the social living standards and income of the population.

The OECD approved a list of social indicators, including a methodological tool such as “time and rest” in 1980 and its indicators have become a priority for the meaningful organization of leisure, rest and entertainment. As a criterion for the rationality of the structure of family expenses, the law discovered by the German researcher Ernest Engel (1821–1896) was applied, so that the increase in family income was accompanied by certain reductions between the share of food expenses and meeting expenses.

The habitat of a person with a wide range of ontological and axiological features is determined by the biological and socio-cultural dominants, which travel and tourism can be mentioned. Today, travel and excursions play an important role in the formation of the lifestyle of human and society.

Tourism helps to form a universal view to the world, to change and expand a human’s perception of the space around him. Hajj pilgrimage and pilgrim’s tourism influence on the religious space and form a certain confessional mental universe. Modern tourism, which embodies the highest values of democratic civilization and is based on legal norms, helps to reflect and spread these norms throughout the world, as well as integrate them.

Socio-economic efficiency of tourism opens new ways and perspectives for various social groups of society, including large families, youth, pensioners,

veterans and the disabled and the meaningful organization and rehabilitation of their cultural leisure time. The development of tourism is also distinguished by the fact that travelers and excursionists have different motivations at the present stage of development of our society. The most important indicator of the completion of the formation of popular tourism is to take into account the intensity of tourism in a certain country and its rapid development. Today, the great demand for tourism services gives a great impetus to the development of popular tourism.

Today, different areas of activity can be a strong motivator for travel. The development of these areas creates interest in the large inflow of investment and capital in tourism. Significant changes influencing on the attractiveness of different groups and categories of tourists are due to its cultural and social characteristics. Culture is understood as human activity in various manifestations, including the accumulation of skills and abilities by all forms and methods of human self-expression and self-knowledge, by an individual and society as a whole.

Culture is a set of stable forms of human activity. The greatest interest among tourists is to source elements of folk art properly, such as science, education, religion, history, decorative-applied arts, folklore, etc., which play an important role in the development of tourism and industry. Fine art is one of the most important elements of culture that can create a convincing motive for tourist trips. Its wide spreading is due to the tendency of tourists to exhibit national works of fine art in popular resorts (hotel buildings) to get acquainted with the culture of the region.

Tourism performs a function similar to popular culture – meeting people's leisure needs under constant stress. The production mechanism of tourist services leads to a constantly expanding field of consumption, which represents a changing and constantly updated set of tourism products. Travel helps to get the maximum view in the shortest possible time, which is a certain model of perception of the environment in modern society. Tourism reflects the realities of the rapidly growing modern world in the plane of changing realities and the existing needs of human. Tourists are not only participants and spectators, but also creative people. At the same time, they are people who are ready to enter another culture, its semantic system.

Popular tourism, which is expressed in one service, has become of global importance through playing an important role in the formation of the “global world order”. As a result, the manifestations of different cultures are reflected

in people's minds. In a sense, tourism is a confirmation of the coexistence of cultures in individual practice, which means a readiness for interaction, a desire for pluralism rather than unity.

The 21st century has gone down in history as a period of formation of a common human culture. Mutual enrichment of national cultures was mainly due to the exchange of socio-cultural information between travelers. As a result, the model of personality changed, the formation of human in industrial society became mobile and dynamic through gaining a new essence and content. This, in its turn, changed the fundamental values and cultural stereotypes and identified new existing directions for the development of society.

The role, place and importance of tourism in the life of culture and society are determined by its following tasks, principles and functions:

- 1) by researching and realizing the needs that a human desires and wants to implement;
- 2) by opening new opportunities for the acquisition of knowledge about culture through cognition;
- 3) through the formation of healthy communication and the expansion and strengthening of the boundaries of communication;
- 4) by mastering social and cultural norms and expanding the creative potential of tourists;
- 5) by organizing people's cultural leisure, recreation and entertainment, etc. properly and efficiently.

The law on compulsory universal education, which was adopted mainly in 1870 in Great Britain and then in other European countries, had a strong impact on the development of popular tourism in the formation of popular culture. The opening of the world's first tourism office in England shortly before the adoption of this law was also an important historical event.

Tourism became a privilege of aristocratic circles and had an elite character in the 18th and 19th centuries. Travel has become an integral part of elite subculture. Travel was organized for educational or recreational purposes in most cases and was considered a necessary condition for the prestigious status of an aristocrat. The elite culture united with the bourgeois culture gradually from this period. This led to the completion of the formation process of an industrial society, the gradual increase of the status of the working population in the city and the deepening of the urbanization process.

It should be noted that the greater penetration of the masses into cultural life as a result of democratic institutions has also led to the interaction of production with consumption, in particular, a significant strengthening of certain gaps in the field of consumption, as well as the function of social regulation of culture. The tourism industry, which serves as a social and cultural relation, has also become a phenomenon by performing complex functions, including elite, high and popular culture.

Today, tourism has become an important factor in the development of interpersonal relations, the meaningful organization of people's leisure and recreation and the process of mutual dialogue and understanding. So, issues related to the development of a strategy in the field of tourism industry play an important role in the policy of both separate countries and the current state. Today, tourism is in the center of the world's attention as a serious global socio-economic and cultural phenomenon.

Conclusion. The rapid development of the millennium shows that the tourism industry has become a way of social life for millions of people and therefore will grow and expand in scale. At present, the formation of a single information space on a global scale has significantly increased the role of tourism and it has had a strong impact not only as a leader of information innovation, but also on moral, ethical and cultural issues. We are not mistaken in saying that today the tourism policy pursued in our country meets all the principles and parameters of intercultural dialogue and understanding. "Although tourism policy, migration processes and intercultural dialogue in the Republic of Azerbaijan are considered as different topics at first glance, the foreign factor is at the center of this field. This clearly reflects the republic's progressive state administration in the protection of human rights and freedoms, as well as its tolerant, independent and transparent policy in modern international relations. To be more precise, tourists and migrants entering the country bring their own culture with them in both cases. As a result, the Republic of Azerbaijan has shown its role in the development of modern intercultural dialogue" [9, p. 243].

Festivals that widely represent different types and elements of national fine arts are also popular. For example, a characteristic feature of the Edinburgh Festival, which is regularly held in Scotland, is to present not only the works of local artists, but also the works of local composers, folklore and others – everything that attracts tourists. The musical potential of the region is one of the attractive elements of culture. Music is the main attraction for tourists in some

countries. Popular music festivals bring together thousands of participants each year. Many resort hotels introduce national music to their guests during evening entertainment programs, folklore evenings and concerts. Audio-visual tapes with national music recordings, which are widely sold in most tourist centers, are an excellent means for educating tourists and learning and exploring the national culture of the local people. The role of information and communication technologies (ICT) and technical means is irreplaceable in the implementation of this process.

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İlqar Hüseynov (Azərbaycan)

MÜASİR DÖVRDƏ TURİZMƏ ELMİ-KONSEPTUAL YANAŞMA

Turizm iqtisadiyyatın xidmət sektoruna aid ən güclü və dinamik inkişaf edən sahələrindən biridir. Yüksək inkişaf templəri, investisiya axınları və böyük həcmli valyuta gəlirləri iqtisadiyyatın müxtəlif istiqamətlərinə əsaslı şəkildə təsir göstərərək mövcud turizm sənayesinin formalaşmasına və da-

yanıqlı inkişafına kömək edir. Bu baxımdan, turizm XXI yüzilliyin fenomen hadisəsi hesab edilir.

Açar sözlər: dinamik inkişaf, turizm infrastrukturu, istirahət-əyləncə, asudə vaxt, turizm sənayesi.

Ильгар Гусейнов (Азербайджан)

ТУРИЗМ КАК СОЦИАЛЬНО-ЭКОНОМИЧЕСКОЕ И КУЛЬТУРНОЕ ЯВЛЕНИЕ

Туризм – одна из самых сильных и динамично развивающихся сфер экономики, относящаяся к сфере услуг. Высокие темпы роста, инвестиционные потоки и большие валютные поступления способствуют формированию и устойчивому развитию действующей индустрии туризма, оказывая существенное влияние на различные отрасли экономики. В связи с этим туризм считается феноменальным явлением XXI века.

Ключевые слова: динамичное развитие, инфраструктура туризма, отдых и развлечения, досуг, индустрия туризма.

UOT 008.316.42

Namig Abbasov
PhD (Culturology), Associate Professor
Institute of Architecture and Art of ANAS,
(Azerbaijan)

namiq_abbasov_70@mail.ru

AXIOLOGICAL INTERPRETATION OF HUMAN LIFE

Abstract. Besides the positive events in our people's life, unfortunately, there are also tragic events. Especially, January, February and March are disappointing with the days of commemoration. Armenians are the direct or indirect participants of all these tragic events. Although the tragedy of January 20 was an aggression of the USSR troops against our country, in fact, it was an excuse for the chaos in Baku as a result of Armenian separatism, which aggravated the situation. As if, their efforts have always been to punish us by the hands of others. The habit of oppressing our people themselves when they are strong or by the hands of others when they are not strong, creates anger naturally.

Key words: human life, boredom, living well, life of idea, life of the world.

Introduction. The classical German philosopher Friedrich Hegel wrote: "Contradictions and disputes in society are not evil, but good, because they stimulate progress. Interstate conflicts, disputes, wars – mobilize progress on a secular-historical scale. "Eternal peace" will lead to decompose and moral decay, on the contrary, while constant wars purify the spirit of the nation" [8, p. 115]. Hegel considered contradictions to be the source of development. He called it a dialectics, based on the gyrate, forward development of progress. According to the German philosopher, the wheel of history is only moving forward, it can be delayed, but it is impossible to move backwards. Thesis, antithesis, synthesis are the basis of dialectics and formations replace each other.

The interpretation of the main material. If we look at the issue in this context, although the Gulustan and Turkmenchay agreements created a new

thesis in the region, its antithesis was formed until 1990 and the independent Republic of Azerbaijan was established as a synthesis in 1991. We can cite a similar example for the Karabakh conflict. The Armenian nationalists' thesis that Karabakh belonged to them resulted eventually as the consolidation of Karabakh as an integral part of Azerbaijan in a synthesis with the Azerbaijani people's antithesis resistance for 30 years.

False theses ensure the collapse of the unjust and the development of the just. Hegel believed that as society developed, human life would eliminate false theses, so that there would be no need for antitheses.

There are many opinions in the history of thinking about human life. Questions like what is life? what is the purpose of life? or what is the meaning, the conception, the essence of a good life? have always caused people to think and still do. The issue is as simple and clear as it is complex and confusing. So, it is necessary to look at the history of thought. We can clarify the essence of the issue on the cosmic- centrist, god- centrist, human- centrist and science- centrist stages of the philosophical worldview [8, p. 7]. This is how ancient thought explains the issue.

The human's first desire is to survive.

1. Conatus – the first dream is to stay alive
2. Appetitos – appetite (stomach), lust (under the stomach), lust-appetite plant, animal spirit. Satisfied passion. The purpose of the first hunger is to be satisfied. The second is to be satisfied as soon as possible.
3. Cupititos – to want what I ate and tasted before. Spinoza said that the difference between desire and appetite, i.e. between cupititos and appetitos is that the latter is accompanied by knowledge (science). Because there is an experience, a taste. You want the same pleasure you tasted repeatedly (1, p. 32).

The baby is breastfed. Then he still wants that milk. Now this hunger becomes a dream, a request. So, life begins.

According to Plato, people have three lifestyles: a life of pleasure, a life of honor, a life of wisdom. Continuing his teacher's ideas, Aristotle called it the three states of the soul. Plant spirit; Animal spirit; Human spirit [2].

Life begins with a plant spirit. There are three features here: nutrition; growth; reproduction. The most basic elements for survival begin with appetite and then continue with lust. And it represents plant life.

An animal spirit also has a peculiarity, which is emotion, there are also natural desires, instincts and right-left movements.

Human life is social life. Thinking and speaking are added here. Similar signs occur in animals, too. But they have a phone – sound, but human has a word, a logos. It is the word, the logo that unites the society.

As you can see, a pleasure life harmonizes to a plant life. There is nutrition, growth and reproduction here, too. The most natural needs. Human cannot survive without them. The second is a political life, it represents honor and fame. Post, position and confidence belong to this type of life. That is, social life is to be reliable and respected. The third is theoretical life. According to Aristotle, theoretical life is also divine life. This is also called livable life.

As we know, there is the life of the Universe and the life of the idea (the life of the hereafter). If living (the life of universe) is only to provide for the hardships of the life, then living well (the life of the hereafter) is the realization of the idea. Although we can meet the life of the Universe with material blessings, we cannot provide the life of the Idea with the state and money.

A good life - human life should be based on time, not on money. Aristotle said that free time – leisure – creates culture. Holidays, festivals, vacations, carnivals, games, etc. - of course, there is no work, labor here, there is free time. Skole means leisure in Greek. The word school also comes from here. The pupil does not work, but studies, learns. Herodotus and Aristotle explained the origin of geometry and arithmetic in different ways. Herodotus claimed that the flooding of the Nile was caused by the need to reduce arable land and conversely, to calculate taxes in the process. But, Aristotle claimed that the science of arithmetic was created because the priests had free time in Egypt. Of course, those who believed in Herodotus were in the majority. But Aristotle told the truth. Entrepreneurs did not do physical work in ancient times, as well as in the Middle Ages. Such work was done by slaves. The creators of science and knowledge were such entrepreneurs and masters [9].

There are many people whose material possessions do not make them happy. Although there is no material needs, the distress of the soul and the restlessness of the soul destroy daily life.

The universe is in the form of a cosmic order. Besides the cosmic order, there must also be noys (pure mind). Cosmos represents space, the sky, and the noys represents the earth. Laws are laid with noise and us (sense). Because God is us, He sets ussal (sensible) laws. The universe is spherical. The sphere means integrity, completeness. Because God has made laws, His creations are integrity and complete. Cosmos creates noys, i.e. the mind and

the law. And this creates wisdom. Even if we are not aware of this order, it exists independently and objectively, regardless of us. We can discover this. That is, since existence is legal, sensible and wise, it actually has a meaning and we can take it out of it. Even if the ancient religions do not accept such a concept of the universe in this way, it already exists. It is known from the Sumerians and Babylonians that the universe has an order. If there is order in the universe, then there is a force that maintains that order. This is God. Then this order has a purpose. If we can master the mysteries of the universe, we can understand this purpose. We can also understand the meaning of life.

Human's first desire is himself, he wants himself. Then, as his sense of ownership grows, he forgets it and falls into the world of things. He forgets his soul. According to the existentialist philosopher Carl Jaspers, human usually lives a "neglected" "like everyone else" life, which does not matter much, and does not guess who he really is, does not recognize his hidden potential, the true "Me". However, human nature reveals these hidden qualities in special cases. This is a borderline situation, between life and death, situations that are of special importance for human and his future. From this point on, human recognizes himself – Transcendence – approaches the higher being and realizes himself [8, p. 150]. This is where human life, good life begins. After realizing himself, human returns to his first desire. He begins to love and enrich himself and his soul, not the world of things. So, people need self-improvement and consciousness to live well. People usually emphasize the need to fulfill physical requirements, but it is also necessary to enrich the way of thinking. We have to think, read and come in contact with works of art that nourish the soul. Mastering a work of art is better than buying expensive clothes.

We must spend precious time on ourselves. Here it is necessary to recall Plato's "Cave Metaphor". People are in the cave. They do not want to leave it. Because they are not aware that they are there. It is necessary to know it. Besides natural needs, we must also think about a good life. We must nurture and improve the spirits. The masses do not appreciate art, it lowers the general level, but they need to feel that they are in a "cave". And this occurs in traumas, in the "border situations" described by C. Jaspers. There may be life-changing situations and moments. People have to know that they are in the cave and they have chance to get out of there any time by properly valuing free time leisure time for a better life.

Conclusion. The truth is naked, there is no veil over it. The veil is in people's eyes. The truth is bitter and harsh. Therefore, the masses (people) do not like the truth. Jalil Mammadguluzadeh described it well in "Dead". Running away from the truth at the last moment by not wanting their loved ones to be resurrected shows that people are not in love with the truth at all. On the contrary, the truth is an obstacle, especially for the masses – those who choose to live a happy life. They don't even want to go to the doctor because of their health, because suddenly the doctor can find any disease and the pleasure of life is disturbed.

The truth is not desirable for those who choose a life of fame and honor (careerist). Holding a good post and staying there is not an easy task. This requires special abilities, among which the truth is not at the forefront.

Those who love and desire the truth, as well as those who seek it, choose the life of wisdom that Plato spoke of. They do not think of pleasure and fame. Such people are also called aristocrats. Philosophers, culturologists, people who think – biotheorists – people who are engaged in theory, people who are in the minority sometimes become weird in society. Because those who seek the truth do not love those who choose other lives – the life of pleasure and glory. At best, they limit and push them into a corner or at worst, they execute them. Here it is necessary to recall Plato's "Cave Metaphor" [6]. Because the masses are far from the truth and do not like it, they are not told the truth. Those who say so are stoned. Unfortunately, we are witnessing this in the example of our Armenian neighbors. It is possible to understand the state of a small part of them who woke up from the effects of their trauma, realized that they are in a cave and are free from this thinking. But this is their own business. This should have been the end of accustoming and seducing people to enjoy life with false information. Despite all this, Azerbaijan together with brotherly Turkey and other progressive countries are offering neighboring Armenia to participate in various formats. Today, there is a need to reach out to a small number of progressive Armenian elites and liberate the people from cave thinking. Because of this, the people of Azerbaijan are implementing projects that ensure a good life in the region and form human capital under the leadership of the President. The well-intentioned and good will projects proposed by our country are also valid for neighboring countries. Let the life of wisdom and human life bring enlightenment to the region. The need and the atmosphere of enlightenment are already being felt. The process of replacing brightening,

which was completed successfully in time, with enlightenment is inevitable. The process of evaluating the knowledge gained from enlightenment for the development of human well-being is carried out. We can witness that this process will ensure stability, peace and tranquility in the region in the near future.

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Namiq Abbasov (Azərbaycan)

İNSANİ YAŞAMIN AKSİOLOJİ MƏNALANDIRILMASI

Xalqımızın həyatında müsbət hadisələrlə yanaşı təəssüf ki, faciəli hadisələr də mövcuddur. Yanvar, fevral, mart ayları xüsusilə anım günləri ilə bizi məyus edir. Bütün bu kədərli hadisələrin bilavasitə və ya dolayısı iştirakçıları ermənilərdir. 20 yanvar faciəsi SSRİ qoşunlarının ölkəmizə təcavüzü olsa da, əslində vəziyyəti gərginləşdirən erməni separatizmi nəticəsində Bakıda törədilən qarışıqlıq bəhanəsi idi. Sanki bunların çabaları hər zaman başqalarının əli ilə bizi cəzalandırmaq olmuşdur. Gücləri çatanda özləri, çatmayanda başqalarının əli ilə xalqımıza zülm vermək vərdişi təbii olaraq hiddət yaratmaya bilmir.

Açar sözlər: insani yaşam, can sıxıntısı, yaxşı yaşamaq, ideya yaşamı, dünya yaşamı.

Намик Аббасов (Азербайджан)

АКСИОЛОГИЧЕСКОЕ ОСМЫСЛЕНИЕ ЧЕЛОВЕЧЕСКОЙ ЖИЗНИ

Помимо положительных событий в жизни нашего народа, к сожалению, есть и трагические. Особенно январь, февраль и март разочаровывают днями памяти. Армяне являются прямыми или косвенными участниками всех этих трагических событий. Хотя трагедия 20 января была агрессией войск СССР против нашей страны, на самом деле она была предлогом для хаоса в Баку в результате армянского сепаратизма, обострившего ситуацию. Как будто их усилия всегда были направлены на то, чтобы наказать нас чужими руками. Привычка угнетать наших людей, когда они сильны, или руками других, когда они слабы, естественным образом порождает гнев.

Ключевые слова: человеческая жизнь, скука, благополучие, идейная жизнь, жизнь мира.

UOT 008.001

Nargiz Yagubova
Azerbaijan State University of Culture and Art
(Azerbaijan)

yaqubovanargiz@mail.ru

IS THERE A SOVIET NOSTALGIA IN AZERBAIJAN?

Abstract. Nostalgia is the longing for those times, romanticizing the memories and elements of the past. For nostalgia to develop, however, there must be a contrast between the past and the present over a period of time. The article examines the possible contradictions between modern Azerbaijan and the Soviet era, the possible reasons for nostalgia. Among these reasons, the importance of socio-economic factors is emphasized.

Key words: nostalgia, Soviet nostalgia, social hardship, economic change, postsovet period.

Introduction. The end of the twentieth century was marked by very important and dramatic events. Just as the disintegration of the USSR led to large-scale changes in the world, it was already known that it would affect the daily lives of ordinary people. These changes were initially met with great hope and enthusiasm, the future was envisioned as a rapid and painless transition from socialist totalitarianism to liberal democracy and from a planned economy to a market economy. But the initial enthusiasm gave way to distrust, apathy, and in some cases anger [6, p.74]. This reality, which affected the population of the former socialist countries, forced social scientists to reconsider the changes. Early studies of post-Soviet culture have often emphasized a break with the Soviet past: the change of political symbols, the creation of new national myths that replaced the myth of “Soviet” identity, the triumph of “wild capitalism” and the cult of individual success, the consumption that ended the famine economy. But since the 2000s, nostalgia – a desire to return to the past – has begun to attract attention, as the post-Soviet population regrets the collapse of the communist system [13, p.7]. The results of regular surveys confirm this. According to a survey conducted

by the Levada Center in Russia in 2018, those who regret the collapse of the USSR are twice as many as those who do not (66% regret and 25% do not regret) [21]. The percentage of those who regret fell below 50% only once, in 2012 it was 49%. It is natural that these percentages are high in Russia, the legal successor of the USSR. But according to a Gallup poll in the post-Soviet space, 51% of the post-Soviet population think that the collapse of the USSR harmed their country, only 24% think that it was beneficial [20]. The results in Azerbaijan show that 44% of participants said it was beneficial and 31% said it was harmful. Among the possible reasons for the feeling of longing for the USSR are, first of all, economic reasons. For a long time, post-Soviet countries ranked last in statistics on living standards. From 1988 to 1994, the poverty rate rose from 4% to 32%. From 1989 to the mid-1990s, the number of people living on less than \$ 4 a day increased tenfold to 147 million [9]. Therefore, various studies have begun to emerge, showing that nostalgia in the former Soviet Union stems from economic reasons. In order for feelings of nostalgia to emerge, there must be a contradiction between the past and the present over a period of time [4, p. 11]. Are there still feelings of Soviet nostalgia in Azerbaijan, and to what extent does the contradiction between the past and the present give rise to this?

The interpretation of the main material. In order to understand the extent of nostalgia in Azerbaijan, we must first clarify the attitude of the population to the USSR. To be more precise, is the disintegration of the USSR just a post-Soviet period for them? Or does it contain other, post-colonial elements? We substantiate this with the fact that, unlike many other Soviet republics, Northern Azerbaijan was part of Tsarist Russia for a long time (with the exception of two years Azerbaijan Democratic Republic) before the establishment of the Soviets. However, the connection and continuity between colonialism and the Soviet era is still a subject of research for scholars. “Although the Bolsheviks called tharist policy “colonial”, they borrowed from it and embellished it to implement their own policies – building socialism and communism, creating the “new Soviet person”, and establishing “friendship of people”, “drawing nearer” and even “merging”” [1, p. XXIV]. Therefore, the USSR is considered only as a modified version of colonialism and we would not be mistaken to evaluate both stages through the prism of colonialism.

R.G. Suny draws attention to the use of the terms “friendship of peoples” and “brotherhood of peoples” and writes that they were used for different purposes. Although the brotherhood signifies kinship, it also involves hierarchy between

older and younger brothers and it was clear to everyone which nation would become the “older brother”. Friendship has the advantage of emphasizing equality among the Soviet people. “Friends after all are equivalent to one another; their relationship is about trust, devotion, dependability, affection, and reciprocity. Equality and hierarchy were brought together in Stalin’s toast of 8 November 1938: ‘Old Russia has been transformed into today’s USSR where all peoples are identical...Among the equal nations, states, and countries of the USSR, the most Soviet and the most revolutionary is the Russian nation’” [14, p.26].

This is why the results of opinion polls show that the Russians are the ones who are most saddened by the collapse of the USSR. In 2009, 58% of respondents agreed that “it is a great misfortune that the Soviet Union no longer exists” [19]. As Russia formed the core of the Soviet state, the Russian and Soviet identities were intertwined. Various reports show that Russian citizens see the collapse of the Soviet Union as a personal loss and a heavy blow to the national image [16]. Putin called the disintegration of the USSR “the main geopolitical catastrophe of the century” [18]. Asked if there were any events in the past that you would like to stop, he responded it was the collapse of the Soviet Union. At the same time, Putin said that those who do not regret the collapse of the Soviet Union have no heart, and those who want it to be restored to its previous format have no brains. He considers the format of the former Soviet Union to be outdated but also emphasizes that it is worthwhile to feel nostalgic [17].

The term nostalgia was first used in 1688 by Y.Hoffer in his medical dissertation. Combining the Greek words nostos – to return home and algia – longing, he called the symptoms he observed in Swiss soldiers (grief, insomnia, weakness, loss of appetite, etc.) nostalgia – “longing to return home.” While other scholars continued Hoffer’s research, it became clear that this disease can be seen in anyone (especially soldiers serving outside their homeland) who is forced to leave their traditional environment, which is accompanied by a sudden rupture of emotional bonds, thereby causing feelings of weakness and loneliness [11, p. 343]. From the 19th century onwards, the word began to lose its medical meaning, began to be used in psychology, and later in sociology, mainly in relation to transitional periods.

For nostalgia to develop, there must be a clear distinction between the past and the present. Nostalgia is the romanticization of past events, people, attitudes, and values that conflict with the current situation. Although nostalgia

is about the past, it says a lot about the current situation, especially if promises and expectations for a better future have not come true. In short, the more dissatisfaction with unfulfilled dreams and promises, the more nostalgia [15]. In this sense, the reason for the growing nostalgia in post-Soviet countries is the dissatisfaction with the failure of the hoped-for world of prosperity. Although nostalgia is associated with a sharp breakdown and loss of the past, the reason for the increase in nostalgia in the former Soviet Union is not communism itself, but the post-communist period. The social, economic, and political changes that have taken place since 1989 are the most traumatic. “While crime and inflation can be seen as universal– that is, affecting everyone – unemployment and degradation of status affected those who were less financially successful, who were deprived of both social position and economic wealth under the new capitalistic conditions” [8, p.45].

Of course, Azerbaijan, a former Soviet country, could not stay out of these processes. The difference between the past and the present can often be heard in the memories of people who lived at that time. The discussion started with the phrase “everything was better then” continues about free education, free health, ease of working conditions, etc. “For many citizens who were raised in socialist states, the revolutions of 1989 and 1991 overturned one vision of the common good – one in which the state- dominated the economic and political spheres, made choices on behalf of citizens, and provided basic social services to all, in exchange for obedience to the absolute political authority of an unelected party elite – and replaced it with another, couched in the rhetoric of democracy, freedom, and human rights, but lacking the solidarity and the social safety net of the past” [5, p. 2]. A retired man who has worked in one of Sumgayit’s factories for more than 30 years says: At that time, we were paid only 100 manats a month, but our money was enough for everything. Now I see that even though people earn more than that, they always complain that there is not enough money. Everything is there, but you can’t buy anything. Everything about the past, both individual and collective, is based on a mixture of selective memory and deep forgetfulness. Therefore, nostalgia is also selective. The objects of longing are not the Stalinist repressions and prisons, not the ongoing lack of commodity or the years of famine but the vouchers for a car, annual holiday, employment, free of charge: sanatoriums, education and widely available medical care [10, p. 107].

Azerbaijan has also been involved in economic innovations. The attitude of neo-liberals and neo-institutionalists to economic reforms in post-Soviet

countries is different. Unlike neo-institutionalists, which advocate the gradual implementation of economic reforms, for neo-liberals, change must take place as soon as possible, and new institutions must be established quickly. Many post-Soviet countries have embraced the shock therapy offered by neo-liberals and its main focus, mass privatization. The reasons for the application of the Western concept to the non-Western population were that 1) if commodities are freely exchanged between places and groups 2) people would learn individual self-interest and abandon their collective passions 3) which would help them form into civic communities of independent middle-class citizens 4) who would demand further civil rights from their states and vote against inefficiencies 5) which would facilitate more trade, prosperity, freedom and growth [12, p. 321]. The scheme from the market to individualism, then to civil society, democracy and development, seems to have failed. The reason for the failure of shock therapy was “building capitalism without capitalists” [9]. Shock therapists, in turn, blame the governments of post-Soviet countries for failing to apply the rules correctly. In any case, it should not be forgotten that although the system can change immediately, the mentality of people who have lived in another system for a long time does not change quickly.

It is true that Azerbaijan did not follow the path of shock therapy and mass privatization, but the results were not as pleasant as in all transition countries. Although privatization in Azerbaijan began later than in other republics, the privatized companies suffered from both internal and external financial difficulties due to the lack of a capital market [2]. All this has affected the level of unemployment and poverty in the country. The poverty rate - the number of people living below the poverty line rose from 33% in 1989 to 50% in 2001 [7]. It has led people with higher education and qualifications to try themselves in other fields. Those who could not find work in Azerbaijan had to turn to neighboring countries out of necessity. Only since 2005 the economic situation began to stabilize and migration began to decline.

Conclusion. S.Boym gave two classifications of nostalgia: restorative and reflective [3]. Restorative nostalgia emphasizes “nostos” and seeks to restore a lost home, while reflective nostalgia romanticizes longing for home by highlighting “algia”. As a result, we can say that nostalgia in Azerbaijan is a reflective one caused by socio-economic problems. There is an opinion that nostalgia will disappear after the demise of the generation that grew up and lived in the Soviet era. But there is also a “second-hand” nostalgia, which is formed in a more positive way in young people through the media, as well as from what

they hear from the memories of adults [15]. We tried to investigate the feelings of nostalgia in Azerbaijan in general. In addition, it would be interesting for future research to find out the opinions of people who did not live in that period.

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Nərgiz Yaqubova (Azərbaycan)

AZƏRBAYCANDA SOVET NOSTALGIYASI YAŞAYIRMI?

Nostalgiya keçmişin xatirələrini, elementlərini romantikləşdirərək həmin vaxtlar üçün darıxmaqdır. Nostalji hissələrinin yaranması üçün isə müəyyən zaman müddətində keçmişlə indi arasında təzad üzə çıxmalıdır. Məqalədə müasir Azərbaycanla sovet dövrü arasında mümkün ola biləcək təzadlar, nostalgiyanı yarada biləcək mümkün səbəblər araşdırılır. Bu səbəblər arasında əsasən sosial-iqtisadi amillərin vacibliyi vurğulanır.

Açar sözlər: nostalgiya, sovet nostalgiyası, sosial çətinlik, iqtisadi dəyişiklik, postsovet dövrü.

Наргиз Якубова (Азербайджан)

ЕСТЬ ЛИ СОВЕТСКАЯ НОСТАЛЬГИЯ В АЗЕРБАЙДЖАНЕ?

Ностальгия – это тоска по тем временам, романтизация воспоминаний и элементов прошлого. Однако для развития ностальгии должен существовать контраст между прошлым и настоящим в течение определенного периода времени. В статье рассматриваются возможные противоречия между современным Азербайджаном и советской эпохой, возможные причины ностальгии. Среди этих причин подчеркивается важность социально-экономических факторов.

Ключевые слова: ностальгия, советская ностальгия, социальные трудности, экономические перемены, постсоветский период.

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Afsana Babayeva
PhD (Art Study), Associate Professor,
Institute of Architecture and Art of ANAS
(Azerbaijan)

afsanababayeva@mail.ru

THE EMBODIMENT OF THE 20th JANUARY TRAGEDY IN AZERBAIJANI MUSIC

Abstract. The article examines the works of Azerbaijani composers dedicated to the bloody January events. Compositions reflecting dramatic events are reviewed in two categories: symphonic and choral. Along with the song, symphonic and other genres of composers' works which were dedicated to the tragic events, the symphonies of J.Hajiyev, A.Rzayev, O.Kazimi, choral works of V.Adigozalov, A.Mirzayev and others are specially shown.

Key words: drama, symphony, cantata, oratorio, requiem.

Introduction. Our people will always remember that terrible night, the tragedy of January 20, 1990 as a heroic page, which became a part of the history as the struggle for freedom and territorial integrity of Azerbaijan.

The study of history belongs to only a small part of society, and mass consciousness is formed by culture – first of all, by literature and art. Therefore, an artistic awareness of the events of January 20 is very important to preserve the memory of this tragedy. In music, however, this theme has found a more emotional solution.

The tragic massacre of innocent civilians shocked the creative people, and from the first day of the events, their art reflected a scream and groan. “Zamin-Khara” and “Segah”, “Bayati-Shiraz” and “Chahargah”, “Bayati-Gajar” and “Rahab”, “Shushtar” and “Humayun” mourned our martyrs by Kamil Jalilov's goboy and Habil Aliyev's kaman.

Yes, music is reflector of feelings and thoughts that promoted the mysterious beauty, but for those days it expressed sorrow and grief.

In the history of world classical music the tradition of commemorating such tragic events related to the murder of civilians began in the second half of XX century. After the end of the Second World War, composers began to create works in memory of the innocent victims of the time. (Schönberg, Penderetsky, D. Shostakovich, Nono, etc.)

The interpretation of the main material. Indeed, music is the sound memory of history. Many events of the past years have been conveyed to us through music. In this sense, music itself is history, a bridge between generations.

Therefore, the tragedy of January 20 is passed on to future generations by living in the most excellent works of Azerbaijani music.

There are many works related to the bloody January events. Starting from the 90s, the theme of martyrdom has taken root in the works of our composers as a special set of images. Can be said that every composer has approached this topic in a unique way, with its own creative thinking and style, historical, philosophical, heroic, religious interpretation.

The most important works in this field can be divided into two categories: symphonic and vocal-instrumental.

In other genres – opera, camera – instrumental, song – this theme is embodied: For example, from songs and romances: Emin Sabitoglu's "Aghi of Martyrs" (words by B.Vahabzade), H.Khanmammadov "My saz cries in my hand" (words by Aziza Jafarzade), O.Rajabov "Bloody carnations" (words by M.Ismayil), V.Adigozalov's "Say shargi" (words by F.Goja), M.Ahmadova's "Mother nation, father nation, don't cry" (words by M.Araz), N.Azimov's "My martyr sister, martyr brother" (words.H.Mahmud), İ.Abdullayev's "January 20" (words Donmez), R.Gasimova's "Martyr sons" and others.

These tragic events are also reflected in the opera genre: Nazim Guliyev and İlham Guliyev wrote the operas "Martyrs" and "İlham and Fariza" respectively.

The theme and essence of all these new works were common, they were united by sadness and pride, sorrow and heroism, struggle and patriotism.

As it was noted, our composers have created many valuable works in the field of symphonic music, which is one of the main directions. Many works were created and written: T.Bakikhanov's "Humayun" symphonic mugam dedicated to the martyrs, Rauf Aliyev's "Ways to freedom" for LSO and choir, S.Farajov's "Mourning Groan", A.Azimov's "Day of Murder" and "Mourning", A.Dadashov's "January 20" IX symphony and others.

The first composers responded for the January 20 tragedy were the leading luminaries of Azerbaijan. The last symphonies VI, VII, VIII “Patriarch of the Azerbaijan Symphony” of J.Hajiyev – are of special interest here. These symphonies of the composer are closely connected with the set of images of the tragedies of January 20:

VI – “January 20” (1990–1992)

VII – “Martyrs” (1992–1993)

VIII – “Time chose him” dedicated to Heydar Aliyev (1995)

Jovdar Hajiyev wrote the first edition of the VI Symphony in the 70s. Returning to this work in 1990–1992, the author significantly shortened it and reworked the musical material. It due to the profound impact of the events of January 20 on J. Hajiyev. In the second edition, the symphony was called “January 20” and demonstrates J.Hajiyev’s commitment to epic-dramatic drama.

In the symphony, the composer gives a detailed description of real tragic events. The symphony written for LSO consists of 3 parts and 5 chapters. However, this division is conditional, as the work gives the impression of a one-piece composition. In this theatrical symphony, the composer acts as a playwright. The 5 chapters of the symphony can be thought of as 5 pictures or 5 scenes. That is why Symphony VI is also called “symphonic drama” [2].

It should be noted that in this aspect, the connection with the traditions of D. Shostakovich’s symphonism is manifested in Symphony VI. As you know, “tragedy” in the music of Shostakovich had a great power of influence. His XIII symphony is also known as “Babiy-Yar”. J.Hajiyev’s this symphony also resonates with the VIII “tragic” symphony of Shostakovich due to the power of revealing “tragedy” - all 5 parts are performed in attacha and form a single dramatic series [2]. For this reason, by creating his “tragic” symphony, Hajiyev could not forget his teacher. Therefore, the composer actively uses the monogram “DSCH” (D. Shostakovich) in his symphony.

At the same time, the application of Shostakovich’s symphonic traditions in Symphony VI is a vivid expression of the national intonation of the musical language, as well as a peculiarity of individual thinking.

Hajiyev’s VI Symphony can be characterized as an epic-philosophical thought about the terrible tragedy, a confession of the artist who witnessed these events.

In this symphony, Hajiyev, as in his previous works, develops the harmony-intonational basis of the oral tradition of the traditional folk music.

At the same time, the work has signs of modern writing techniques - serialism. However, the composer did not use it strictly.

After VI symphony, J.Hajiyev created his VII symphony “Martyrs” for the Chamber Orchestra, consisting of 2 parts and 7 chapters. In this work, the composer with an effective artistic force expressed the moral pain and sorrow of the Azerbaijani people, the grief of mothers who lost their heroic sons.

Symphony VII is based on the musical material of the two-part work “Diology”, dedicated to the memory of his teacher Shostakovich in 1985. The first part of “Diology” consists of the F-no quintet (“Gamayun”), and the second part consists of the String Quartet. It was the spiritual-philosophical, dramatic and thematic material of “diology” that allowed the author to translate it into a symphony.

The tragic drama of this symphony is completed with light mugam-symphonic structures, as if the Sun rises from behind the dark clouds and spreads the news that the heroic Azerbaijani army liberated Karabakh and Shusha from the enemy.

The music of VII symphony expresses the good versus evil, the cosmic victory of Light over Darkness, the triumph of the Idea of Sunny Azerbaijan via the language of mugam.

At last, despite the fact that the VIII-symphony “Time has chosen him” is dedicated to the great leader Heydar Aliyev, its content also reflects the events of January 20th. So the first part of the symphony, which consists of a prologue and 3 parts (“Occupation”, “Armenian aggression”, “Time chose him”), expresses the national grief for the events of January 20 and its martyrs. The tragic music of this part is covered with the monogram “DSCH”, which reflects the image of “ruthless fate”, which also serves as a leitmotif [2].

J.Hajiyev’s VIII Symphony is a new synthetic type of program symphony in Azerbaijani music – cinema-symphonic mystery. The music of the symphony is polystylistic. There is an organic connection with the traditional tonal system, atonal music and the Azerbaijani mode of intonation.

Thus, J.Hajiyev’s last “tragic” symphonies, written one after another – VI, VII, VIII – at the end of the XX century, are a kind of symphonic trilogy, dedicated to the fundamental socio-political theme of the Azerbaijani reality.

Another work dedicated to the January 20 tragedy is Azer Rzayev’s “Baku-90” symphony. The Baku-90 Symphony, dedicated to the bloody January events and the souls of our martyrs, is considered as a great achievement in the author’s work.

“Baku-90” symphony is a program composition. The epigraph of the work “People live, work hard for the future” reflects the main idea, line of development and dynamics of the composition. At the heart of the symphony is a philosophical idea, such as the wisdom of the people and their struggle for survival. The symphony consists of two parts. According to the figurative essence of the parts, they can be interpreted as a prelude to the tragedy and the tragedy itself, the excitement of the expected catastrophe and the horror that happened. These two parts reflect two aspects of the people’s life - a peaceful life and tragic images of bloody events. Part I is close to the principle of development of sonata-allegro, and part II is closer to the principle of development of mugham improvisations. This section describes the terrible events that took place, the invasion of tanks and mass funeral which is full of sad intonations. In the music of this part, the composer even achieved sound effects that imitate the shooting of bullets. At the culmination of the composition, an episode that made the tragedy even more impressive, the recitation of the fifth aye of Surat Baqara of the Quran – was used for the first time in our symphonic music. In the symphony, azan, which is recited on “Zamin Khara”, sounds like a tribute to the souls of the martyrs.

“The colorful orchestral palette used by the author in the symphony made a great impression on the audience. It is as if the events of January come to life like a movie. A.Rzayev’s devotion to the Motherland, his unconditional love for his nation, his civic position in the events led to the creation of a symphony with great influence ” [1, p. 51].

Oktaý Kazimi’s “Martyrs” symphony – 15.10.1990.

O.Kazimi, one of the first composers embodied the tragedy of January 20 in music, dedicated this one-partial symphony of lyrical content to the murdered innocent martyrs, the sufferings of the people and the cries of mothers. O.Kazimi created an original musical picture in this symphony using the fiery verses of the famous poem “Martyrs” by the national poet B.Vahabzadeh which was against the atrocities committed by the empire. Along with the poem “Martyrs”, the work also uses folk art – bayats. The content of the poem and the bayats complement each other, further enhancing the dramatic power and emotional harmony of the theme of the tragedy.

Certainty, in this work, the composer benefited from the traditions of his teacher J.Hajiyev, assimilated the achievements of his symphonism.

The inclusion of the choir, tar, soloist and presenter (reader) in the score of the symphony gave it a theatrical character.

There is no conflict or contradiction in the music material of the symphony, on the contrary, the themes seem to be born of each other, one prepares the other. This gives to the work the characteristics of rhapsody, poem or ballad.

Kazimi's musical language always has national features. Two mughams in the work *Shushtar* and *Segah*, evoking feelings of lyrical grief and sadness, dominate and determine the content of its main image-idea.

In the symphony, there are traced mugham, from the genres of folk music the *qasida* in the epilogue, the *okhshama* in the development, the features of lullaby genres in the episodic part, and at the end the performance of the soloist and the choir of *bayati* in the *marsiya* style.

The tragedy of January 20 in the 90s of the XX century occupies an important place in the vocal-instrumental work of Azerbaijani composers. This is primarily due to the fact that the vocal-instrumental music is socially oriented and that is why the most problems are reflected in the genres of oratorio and cantata.

Such compositions are as follow: V.Adigozalov's oratorios "Land of Fire" and "Caravan of Sorrows", R.Mustafayev's cantata "The truth is with you, Azerbaijan", A.Alizade's ode "Mother Earth", A.Dadashov's cantata-apotheosis "Motherland" and cantata-oath "This Motherland cannot die", O.Kazimi's cantata "Long live the Republic", M.Babayev's oratorio "Don't cry, my land, don't cry" and cantata "My Motherland", S.Ibrahimova's cantata "Martyrs of the Motherland", R.Aliyev's ode "Roads to Freedom", T.Akbar's poem-epos "Azerbaijan", Javanshir Guliyev's composition for choir "Martyrs", etc.

During this period, the "hybrid genres" dedicated to the tragedy of January 20 manifests the features of symphonies, oratorios, vocal cycles, religious music genres, etc. and activates the process of synthesis of genres.

In this regard, in particular, in V.Adigozalov's memorial-oratorio "Caravan of Sorrows" (1999, the words are by R.Rza), the "author's version" of mughams found its expression in modern interpretation. The "Caravan of Sorrows" is dedicated to the decade-long history of the January events and highlights the requiem and memorial character. The words of the composer shown as an epigraph "In memory of our holy martyrs" predetermine the whole concept of the work by touching the sacred theme.

Segah, sung in the oratorio "Caravan of Sorrows" (especially in the improvisation of the singer in Part IV, which is the culmination of the whole work), is considered as a symbol of the Motherland. "Segah"

mugam has a semantic meaning as a leit image of this work and becomes a symbol of the Motherland, expressing the people love towards the Motherland, who died for independence. However, the beginning and the ending of oratorio “Caravan of Sorrows” with the intonations of the sad, tragic “Humayun” mugam indicate that “black clouds” have not yet passed over the country.

Another brilliant example dedicated to the memory of the martyrs of January 20 is Arif Mirzayev’s “Masses of January” (1992) mourning mass. This is a new genre in Azerbaijani choral music.

The composition is distinguished by an interesting content. This mass is intended for orchestra, organ, choir and two soloists (singer and kamancha).

A.Mirzayev’s concept is based on the application of the notion “polystilistics in the area of Eastern and Western neo-Renaissance music”, in other words, it is based on the natural combination of different religions – Islamic, Protestant and Catholic church music, along with the synthesis of mugham – which is an Eastern musical thought, European baroque and German classical polyphony.

Although the work is one-part, it consists of several sections – it begins with the speech of the reader, and then develops in the style of Bach, typical for the Baroque period. Excerpts from Bakhtiyar Vahabzadeh’s poem “Martyrs” were used in the singer’s solo. The choir’s part finds its expression and interpretation in a way typical of the Mass, while in the singer’s performance marsia (Chahargah) is used which is typical for Islamic ceremonial music. Working on the organic connection of Islamic and Catholic religious music, the composer puts the main idea of the work as martyrdom, the image of the Motherland, the protest against aggression and terrorism as a universal theme, and also shows their global significance.

Conclusion. Despite the fact that more than 30 years have passed since the bloody events of January, works on this topic in various forms and genres have not lost their relevance. Azerbaijani composers are already thinking about new tragic images – the horrors of the 44-day war, the bombing of Azerbaijani cities with modern weapons (cassette, phosphorus bombs), the aggression against the civilian population, the heroism of our brave soldiers who sacrificed their lives for the liberation of lands. We can say with confidence that Azerbaijani composers will always raise their voices in protest against terrorism and antihumanism with their new compositions.

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Əfsanə Babayeva (Azərbaycan)**AZƏRBAYCAN MUSIQİSİNDƏ 20 YANVAR FƏCİƏSİNİN TƏCƏSSÜMÜ**

Məqalədə Azərbaycan bəstəkarlarının qanlı yanvar hadisələrinə həsr olunmuş əsərləri araşdırılır. Bununla bağlı dramatik hadisələri əks etdirən əsərlər iki kateqoriyada baxılır: simfonik və vokal-instrumental. Bəstəkarların faciəvi hadisələrə həsr olunan mahnı, simfonik və digər janrlarda yazılan əsərləri ilə yanaşı, C.Naciyevin, A.Rzayevin, O.Kaziminin simfoniyaları, V.Adıgözəlovun, A.Mirzəyevin və başqalarının xor əsərləri xüsusi olaraq göstərilir.

Açar sözlər: drama, simfoniya, kantata, oratoriya, rekviyem.

Афсана Бабаева (Азербайджан)**ВОПЛОЩЕНИЕ СОБЫТИЙ 20 ЯНВАРЯ
В АЗЕРБАЙДЖАНСКОЙ МУЗЫКЕ**

В статье рассматриваются произведения азербайджанских композиторов, посвященные событиям 20 января. Связи с этим произведения, отражающие драматические события, делятся на две категории: симфонические и хоровые. Наряду с песенными, симфоническими и др. жанрами, особенно выделяются симфонии Д.Гаджиева, А.Рзаева, О.Казими, хоровые произведения В.Адыгезалова, А.Мирзоева и др. посвященные трагическим январским событиям.

Ключевые слова: драма, симфония, кантата, оратория, реквием.

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Konul Ahmadova-Yusifova

Baku Music Academy

(Azerbaijan)

konul_ahmedova@bk.ru

SHEIKH NASRULLAH ON THE OPERA STAGE

Abstract. The article is devoted to the characterization of the image of Sheikh Nasrullah from the opera “The Dead” by Vasif Adigozalov, a prominent XX century Azerbaijani composer. This first satirical opera in the national musical culture is distinguished by its high artistic qualities. Among them, it is important to note the composer’s ability to create a bright imaginative world. V. Adigozalov depicts Sheikh Nasrullah, one of the main characters, by means of a grotesque, recitative-recitatorial style, and the method of generalization through the genre.

Key words: opera, grotesque, recitative, satire, Sheikh Nasrullah.

Introduction. In 1963, the People’s Artist of Azerbaijan Vasif Adigozalov wrote an opera based on the play “The Dead” by the outstanding Azerbaijani playwright Jalil Mammadguluzadeh. Appeal to this masterpiece of national literature was a brave step made by a young author who had just stepped on his independent creative path. It is surprising that at the early stage of his compositional career he seeks to create a satirical opera that was unprecedented in the national musical art.

According to the memoirs of V. Adigozalov, even during his student years, he was obsessed with the desire to write an opera based on the play “The Dead” and even made several sketches for the future composition [4, p. 43].

After graduating from the conservatory, the composer began working on this composition and created the first sample of opera satire in the history of Azerbaijani national music. The impetus for the writing of this musical-stage work was the order of Azerbaijani television.

The interpretation of the main material. The opera “The Dead” was put on the stage on November 11, 1963, in the Azerbaijan State Opera and

Ballet Theater named after M.F. Akhundov. The director of the performance was Honored Artist of Azerbaijan Sh.Badalbeyli, the conductor was People's Artist of the USSR Niyazi, the artist was A.Fataliev, and the choirmaster was Honored Artist of the Republic N.Melikov. The main roles were played by the People's Artists of the USSR L.Imanov (Iskandar) and F.Akhmedova (Nazli), People's Artist of Azerbaijan A.Bunyatzade (Sheikh Nasrullah), F.Mehdiyev (Sheikh Ahmed), G.Aliyev (Haji Hasan), H.Gurbanova (Fatma Nisa Khanum). The premiere was broadcast on radio and television.

V.Adigozalov already had some experience in writing a stage composition to the moment when he started working on a satirical opera. So, in the musical comedy "Haji Gara", written in collaboration with R.Mustafayev, he found certain means of expression in the musical embodiment of satirical images. However, a special responsibility was placed on the young composer while appealing to such a complex genre as the satirical opera.

In the play "The Dead", which is a milestone in the development of Azerbaijani dramaturgy of the twentieth century, J.Mammadguluzadeh exposes ignorant people who have lost their human feelings and turned into an unconscious mass and clergy who use all kinds of deception to rob people. The hero of the "world of the dead" Sheikh Nasrullah, became a means of religious income, or in other words, turned into a "robbery rifle."

In the play, cruelly mocking the world of ignorance, J. Mammadguluzadeh, with the words of the protagonist Iskander, calls on his citizens to revival. Kefley Iskandar in this work is a generalized image of the national intelligentsia, who began playing a prominent role in Azerbaijani society at the beginning of the XX century. A graduate of university, Iskandar, is deeply aware of what is happening around him, and he is trying his best to convey this truth to his compatriots and "open their eyes". However, the "urban people", firmly rooted in fanaticism, do not understand him [3, p. 17].

The difficult psychological moments in the disclosure of the spiritual world of the characters that are contained in the work, as well as the high level of dramatic tension are important features that characterize the play "The Dead".

V.Adigozalov tried to show the comedy of J.Mammadguluzadeh, consisting of 4 mejlises and 5 acts, in a generalized form of 4 acts and almost halved the number of characters. However, this did not violate the integrity, did not change the idea, dramatic development and the figurative world of the play.

Although Aslan Aslanov and Firudin Mehdiyev are cited as authors of the opera libretto in most sources, the initial version of the script for the opera

“The Dead” by V.Adigozalov was provided by Javid Hilaloglu, director of the Agdam Drama Theater. This information was shared by the composer’s son, People’s Artist of Azerbaijan Yalchin Adigozalov. However, due to his political views, J.Hilaloglu was arrested and his name was forbidden to be mentioned in any source.

While searching for a talented librettist V.Adigozalov appeals to F.Mehdiyev and he introduces the composer to A.Aslanov. The incontrovertible fact is that the librettists did a great job on the opera script. According to the laws of opera drama, they completely updated the literary text, summarized some of the events in the play and made a number of additions: one of them was the appearance of Iskandar on the stage in the shroud. In this scene, not only the “poor and uneducated people”, but Sheikh Nasrullah is also amazed by the happened “miracle” and turns out to be in a funny position.

A prominent Azerbaijani literary critic Mir Jalal notes that in the play “The Dead” of J.Mammadguluzadeh, a person can feel the influence of the critical realism of “The Government Inspector” of the outstanding Russian writer N.Gogol [1, p. 508-509]. The scientist draws a parallel between the arrival of Sheikh Nasrullah in the city ... and the arrival of Khlestkov in the city N; finds common features in storylines, satirical targets, and in the types of images. To confirm his observations, he quotes from the article of J. Mammadguluzadeh about N. Gogol, published on the pages of the magazine “Molla Nasraddin”: “... 100 years ago in Russia appeared a man who wrote such a comedy about Russian officials, that even reading it now, it seems that in Nakhchivan, Shusha, in all villages of the Caucasus and small towns, an “inspector” will arrive” [1, p. 508-509].

In the words of Mir Jalal, “Sheikh Nasrullah is such a typical character that is difficult not to find not only in Azerbaijani literature but throughout the Middle East ... Sheikh Nasrullah is a very cunning, treacherous, and far-sighted person ... and a scene in the cemetery is a good confirmation of this. Ordinary fraudsters would not come there. The sheikh goes to the cemetery, although he knows that the dead will not resurrect again, and the hopes of the people will collapse ... he goes there because the resurrection will not happen, people’s attention would be distracted to the other side. He knows well about strife and conflicts between the alive and the dead in religious families.” [1, p. 570-571].

One of the composer’s valuable artistic findings in the characterization of the image of Sheikh Nasrullah in the opera “The Dead” is his image through

marches-processions of the grotesque plan. The depiction of a grotesque procession of satirical images that concentrate negative features in themselves can be considered as a new means of musical expression for Azerbaijani composer music.

Certainly, there have been similar examples in the history of world music. For example, in Russian classical opera, the musical characteristics of negative characters are often found, summarized through marches. In many cases, they are associated with fantastic images. An example of this is the march of Chernomor from the opera “Ruslan and Lyudmila” by M.I. Glinka, the procession of Tsar Berendey from the opera “The Snow Maiden”, the procession of Tsar Dodon and the Tsaritsya Shemakha from the opera “The Golden Cockerel” by A.N. Rimsky-Korsakov. At the same time, ceremonial marches are encountered as a means of depicting comic images. I.Efendiyeva notes a certain similarity between the procession of Sheikh Nasrullah and the march from A.N. Rimsky Korsakov’s “The Tale of Tsar Saltan”. Indeed, it is obvious that in this work V.Adigozalov relied on the best traditions of Russian opera. You can also draw a parallel with another work – the opera “The Golden Cockerel” by A.N. Rimsky-Korsakov. It is well known that this opera was written based on the tale of the great poet of the XIX century A.S. Pushkin. Actually, in the literary source, the story of Dodon is presented in a humorous manner; however, in A.N. Rimsky Korsakov’s opera, the tale rises to the level of a political satire. Compared to the image of Saltan from “The Tale of Tsar Saltan”, Dodon is a cruel and incompetent ruler. The creation of a musical caricature of such a ruler, allowed A.N. Rimsky-Korsakov to present the world a vivid example of opera-satire.

Interestingly, there is a certain similarity between the procession of Sheikh Nasrullah and the rambling march of King Dodon, “preparing for battle”. Although they are different characters, in both cases the solemn, majestic music masterfully conveys their grotesque features.

Considering the role of the procession in the musical outline of Sheikh Nasrullah, one cannot forget to mention the fact that when composing this episode “before the eyes” of V. Adigozalov, there was a similar example from the music of his outstanding teacher G.Garayev. This is the “Procession” from the ballet “Seven Beauties”, in which the Vizier, who wants to hide his evil deeds with all his might, tries to cover Bahram Shah’s “eyes” and organizes a “false procession” for this purpose. With its artificial solemnity and grandeur, it characterizes Vezir himself, and is a reflection of his inner world.

The procession from the opera “The Dead” is built on the intonations of chargah and sounds with ostinate chords on the background. Despite the modality of concreteness, the theme appears in a completely different harmonious “attire”. On a strong part of the beat at the background of rhythmic chords, the sound of a B natural creates a sharp dissonant effect. In the melody itself, after a chromatic downward movement, an abrupt jump to a perfect fourth up and a diminished fifth, and also after a “vernacular” for the mood augmented second (for a flat B natural), the appearance of tritonic tone (for A flat B natural), and emphasis on a strong beat of the tact instead of maye (tonic) – the sound of B strengthens the dissonance. The sound in the upper register of the flute and clarinet, the “knocking” motives of the melody intensify the artificial beginning in the melody. The key of the melody often changes and gradually rising to the upper registers, the sound reaches the level of “stun”, that is, the dynamics grow, the texture thickens. Throughout the whole procession, the rhythmic ostinato is invariably present, which further enhances its grotesque character.

The image displays three systems of musical notation. Each system consists of three staves: a top staff (likely for flute or clarinet), a middle staff (likely for violin or viola), and a bottom staff (bass clef, piano accompaniment). The key signature is three flats (B-flat major/D minor), and the time signature is 4/4. The piano accompaniment features a rhythmic ostinato of chords on the strong beats. The melodic lines include chromatic descents, sharp upward leaps, and tritonic intervals. The first system shows the initial entry of the melody. The second system includes a measure marked with a box containing the number '49'. The third system continues the melodic development with more complex rhythmic patterns.

In the aria, Sheikh Nasrullah, as in the literary source, addresses the people in the Farsi language, which also strongly emphasizes the satirical beginning. This aria characterizes not only Sheikh Nasrullah, but also people who do not understand a word from what he is talking about. The theme of the aria is written in the mode of shur, from the beginning to the end the melody sounds against the background of an organ point from one tone – maye shur.

Andante

69 *pp*

A - də - mi dər vəq - qi mə - rəz iş ta - ha - yi

(8)

tə - am nə mi - ba şod dil - niz - dər vəq - ti.

(8)

Recitatives play an important role in the accusatory-satirical scenes of the opera. The composer admitted that, while composing them, he relied on the rich intonational potential of Azerbaijani national music, especially the mughams, and did a great job in this direction. V. Adigzalov also relied on the experience of the great Uzeyir Hajibeyli, who created samples of a highly artistic recitative style in the opera Koroglu. It is also not a coincidence that the author of the opera “The Dead”, consisting mostly of recitatives, among the composers, whose compositions served as an example for him while writing this work, called the name of the

outstanding Russian composer of the XIX century M. Mussorgsky [4, p. 45]. Throughout his life, M. Mussorgsky sought for the unity of word and music and achieved significant achievements in the recitative field. V. Adigozalov, who followed the traditions of his great predecessors – M. Mussorgsky and U. Hajibeyli, managed to create original and surprisingly expressive recitations in the opera “The Dead”.

Conclusion. In the musical characteristics of the satirical images of the opera, the method of generalization through the genre also shows itself in recitatives.

If we take into account that the composer uses the intonational potential of the mugham-daskah genre in the opera in a “distorted” and meaning-changing manner for depicting negative characters, then we can again talk about the method of generalization through the genre.

Thus, V. Adigozalov’s opera “The Dead” was the first example of a satirical opera in the history of Azerbaijani composer music and a remarkable result of the creative search of a young author. Those successes were manifested in the skillful use of satirical methods in work, in the creation of grotesque musical images based on the intonational dictionary of national music.

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Könül Əhmədova-Yusifova (Azərbaycan)

OPERA SƏHNƏSİNDƏ ŞEYX NƏSRULLAH

Məqalədə XX əsr böyük Azərbaycan bəstəkarı Vasif Adıgözəlovun “Ölülər” operasındakı Şeyx Nəsrullah obrazından bəhs olunur. Milli musiqi mədəniyyətində ilk satirik opera nümunəsi olan bu əsər özünün yüksək bədii xüsusiyyətləri ilə seçilir. Onların sırasında bəstəkarın parlaq obraz aləmi yaratmaq bacarığını qeyd etmək lazımdır. Əsas personajlardan biri olan Şeyx

Nəsrullahın xasiyyətnaməsində bəstəkar qrotesk, rəçitativ-deklamasiya üslubuna üstünlük vermiş və janr vasitəsilə ümumiləşdirmədən istifadə etmişdir.

Açar sözlər: opera, qrotesk, rəçitativ, satira, Şeyx Nəsrullah.

Кенюль Ахмедова-Юсифова (Азербайджан)

ШЕЙХ НАСРУЛЛА НА ОПЕРНОЙ СЦЕНЕ

Статья посвящена характеристике образа Шейх Насрулла из оперы «Мертвецы» видного азербайджанского композитора XX столетия Васи́фа Адигезалова. Эта первая в национальной музыкальной культуре сатирическая опера отличается своими высокими художественными качествами. Среди них необходимо отметить умение композитора создавать яркий образный мир. Одного из главных персонажей Шейха Насрулла В.Адигезалов обрисовывает посредством гротеска, речитативно-декламационного стиля и методом обобщения через жанр.

Ключевые слова: опера, гротеск, речитатив, сатира, Шейх Насрулла.

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Fizuli Mustafayev
PhD (Philology), Associate Professor
Institute of Linguistics named after Nasimi of ANAS
(Azerbaijan)

mustafayev.fizuli8@gmail.com

ABOUT THE FEATURE FILM “ARSHIN MAL ALAN”

Abstract. The article is devoted to the language and style of the feature film “Arshin Mal Alan”. “Arshin Mal Alan” gives extensive information about the language of all known poems and gazelles. There are analyzed the conversations and monologues of Askar, Asi, Gulchohra, Telli, Sultanbek and other characters. The article gives an idea of the modern Leyli and Asli of Uzeyir-bey. Uzeyir-bey tells the audience that the female devotion they hear in the works is not a legend, but a real Gulchohra. The article promotes storytelling. In other works, loyalists like Gulchohra protest only in their hearts. Gulchohra, in turn, open her chest, takes out the heart and puts it outside. The words in her tongue are the beats of her heart. It is noted that it is the use of poetic expressions that turns the film into an operetta.

The article says that, taking into account musical performance and musical intonation, a clear symmetry is expected in the arrangement of the verses: in all paragraphs, the first and third verses consist of eight, and the second and fourth verses consist of seven syllables. That is, eloquent and stagnant forms of folk poetry are used in parallel.

It also speaks of the presence of full joy in the film, from beginning to end. Because there are lyrics here. Lyric poems are saturated with humor and joy.

The language of the film has a syntax from the spoken language. This article provides detailed information about these syntaxes. The examples provided from the movie spark the interest.

Key words: language, lyrics, character, shooting, director’s work.

Introduction. Uzeyir Hajibeyli made significant changes in the list of literary genres: it can also be called a “revolution”. Of course, types of serious drama, tragedy and comedy were known in dramaturgy. Uzeyir Bey added “lyrical comedy” to this list. “Arshin mal alan” is also a lyrical comedy. Usually, the hero of the film is a comic character. Asgar Bey, the hero of “Arshin mal alan”, is not a comedian, but a lyrical character. The audience is critical of the hero of the comedy. But the audience is in sympathy with Asgar Bey. There is laughter in comedy. There is a regular laughter here. The laughter of the comedy should be instructive and corrective. But this laughter is a happy laughter. It brings cheer to the audience. The audience is in a good mood throughout the spectacle. So, the aesthetic criterion of the comedy type has been disordered. That is, it has been renewed. So, this is a new kind of drama. Now let’s focus on the film. Some points are of interest to the audience.

The interpretation of the main material. Poems are not structurally traditional and are intertwined with the language of prose:

*You are there, beloved here,
Looking at you like a nice deer.
Your glance attracts men around,
Gives them much grief all day and night.*

*You are there, beloved here.
Looking sometimes with your squint eyes.
Your charming lovely black eyes,
Those eyes grieve me all day and night.*

The poem is a folk poem, a purely lyrical. This lyric has its own lyrical expressions: *ceyran tək boynunu burmaq* (to look at her like a nice deer), *baxışını can almaq* (to attract men around with her glance), *dərdə-qəmə salmaq* (to give much grief all day and night), *qıyğacı baxmaq* (to look with squint eyes), *gözü-gözündə qalmaq* (charming lovely black eyes), *saçlarını üzə salmaq* (to fall her plaits on her bosom), *ahı göylərə ucalmaq* (to rise up sighs to heaven). These words can be sung both on folk songs and as mugham. Aunt Jahan’s poem gives a comic tone to the text. Tellin’s poem brings a good mood to Gulchohra and Asia’s motive to get married.

The Telli creates a wedding scene:

“You are well dressed and decorated, and then they take you by phaeton with honor and respect. They even cut a sheep in front of you, then you are taken behind the curtain, waiting and your heart beats so fast boom-boom, suddenly you see a bridegroom enters in...”

She tells an attractive tale of the bride’s excitement of waiting for her husband. She brings a special clarity to the scene by imitation: “You are waiting for your heart to beat so fast boom-boom”... The descriptive language demonstrates its beauty by grammar and artistic emotion once again in the film; the servant speaks like an actor, like a reader, amazes the audience and Telli’s “boom-boom” is remembered even after the performance. And Telli’s “boom-boom” is one of the most memorized expressions of the comedy.

The girls’ choir on the scene of arshinmalchi (textile seller) was added at the same time, which is connected with the operetta. The level difference between the above poems and the language of choral poetry also shows that the musical text has no communicative purpose here, but is entertaining; Asgar sang “Help me, oh, my fortune!” in the first performance:

*Arshin mal alan!
Arshin mal alan!
Galloon, taftah, bukhchah hey...*

After that, as if Asgar fell into the “mine of girls”. After Asgar’s words, the girls call him and the chorus begins:

Girls:

Arshinmalchi, arshinmalchi, come here!

Girls’ chorus:

*Arshinmalchi, show the goods,
Open your box, lay them down.
Show all things you’ve brought for us.
Girls want to wear lovely clothes.*

All:

*Oh what nice chintz is this,
Decorated with flowers.*

It is true that there are pure rhymes: *göstər – istər* (show – want), *parça – qonça* (chintz – flower), *xonça – doyunca* (khoncha – always). There is a verse discipline – all verses are seven syllables. The last three verses are loaded with elements that complete the melody of the songs such as “*dalay-dalay*”, “*ay balam*” (“hey, my friend”) and so on. But, the language of this poem is not informative. And it entertains directly the scene with music. The plot is broken when the girls call the *arshinmalchi* and the musical performance makes intermission. And then the plot continues, the scene turns into a spectacle. Before showing the cloth, Asgar begins his goal: he is looking at the girls and saying “*chintz, silk, velvet...*” and stops at *Gulchohra*. Neither Asgar nor Veli needs the meaning of the words in the previous nine verses – that is, the language of poem does not serve communication.

Asgar:

*On seeing you I fell in love,
He jests at me who can't love.
I had much grief my beloved,
On seeing you I fell in love.
I love you so much, darling,
I cannot be far from you.*

Gulchohre:

*I would not see anyone
No one could achieve my heart.
I did not know what love meant.
On seeing you I fell in love.
I love you so much
I love you so much
I love you so much, darling!
I cannot be far from you.*

Before the poem, such a conversation takes place between Asgar and *Gulchohra*. When Asgar says that he has fallen in love with *Gulchohra*, *Gulchohra* asks: “Did you like me from the first sight?” Asgar replied: “Of course *khanim*, love transfers from vision to the bottom of my heart. As I saw you, my heart began to beat quickly with joy”.

Gulchohra expresses her life and feelings in a poetic way here. That life and feeling in prose is following: *I would not see anyone. So, I would not tell my secret to anyone. I did not know what love meant, on seeing you I fell in love. I love you so much that I cannot be far from you.*

And they turn this tale into a poem together: *Our fate helped us, happy love came very late, on seeing each other we fell in love. We love each other so much that we cannot be far from each other.*

Special attention is paid to the choice of words in poetic conversations in the film: *not bəyənmək (to enjoy), but xoşlamaq (to like), not yaraşmıram (to become), but yaraşan deyiləm (not to go well with you), not vuruldum (to lose mind), but bənd oldum (to love), not dərdə düşdüm (to get into trouble), but dərdə doldum (to have much grief).*

Another, special aspect: the verb *bənd oldum (love)* is repeated four times. This happens in the living language of the people. A word or phrase is repeated several times to express an exaggeration of a quality or a feeling.

Such a repetition of “love” once and again is a very strong expression of “love”, i.e. falling in love in the language of the poem. Uzeyir Bey is so addicted to folklore and living language that he conveyed the fact of everyday communication into the language of music.

Asya wants to help Gulchohra in an interesting part of the film. She says fragiley: *What's wrong with you, why are you sad, Gulchohra, Gulchohra?* This caring question is as hard as Gulchohra's pain. These verses are as short and brief as a mother's breathless voice. There is a sigh of lullaby, there is a tone of elegy, there is the sadness of the bayati, which is a gathering of sorrows, and this is an addressable question of communication. How much meaning Uzeyir Bey added to these verses! It is the language of poetry, the language of prose, the language of music, the language of communication. It is a language of rich, substantial opera.

This is another opera aria, but it is full of joy and happiness, there is even gratitude to a friend, there is a joke full of humor; now there is a joy, now joy cannot be curbed:

*I looked for you, I found you. Do you love me darling too?
Look how joyful is my soul. My eyes cannot see the world.
Come, come my lovely girl, come my pretty girl.
I do love you, my soul, my heart, my eyes cannot see others.
Thank you, my friend, Suleyman!*

The question here is also exclamation: in fact, “*sən də mi sevdin?*” (“did you love me too?”) is equal to “*sən də sevdin*” (“you do love me too”); question particle –mi means easily “of course”. Uzeyir Bey also extended the verse of Asgar’s monologue-aria according to the musical volume of Gulchohra’s aria. These verses are syllabified between twelve and sixteen. However, the verses are divided in half as a result of psycho-poetic rhythm and syntactic-syntagmatic pronunciation division.

The film is full of joy from the beginning, because there is enough lyricism here. Lyrical poems are full of humor and cheerful laughter. As Asya sees Suleyman, she feels the same emotions as Gulchohra saw the arshinmalchi:

By God, such a handsome man cannot be found anywhere. And I haven't ever seen in my life: now let me look through this hole. I'll also fall in love with this young man. What should be done? If Gulchohra admires a man, why shouldn't I fall in love with the young man as a bayzadeh? I'll do so, that I can overcome Gulchohra... Oh really, when one admires someone how sad she becomes!

Asya, who had been admonishing Gulchohra, is eager now, looking through the keyhole at a stranger she doesn’t know and doesn’t say a word. She even decides: “I’ll fall in love with this man”. Asgar captured Gulchohra’s heart with his beauty and sweet language. Asya sees Suleyman’s figure, loses her temper and argues with Gulchohra, why she can fall in love, but I can’t. She says like rustics: *nə qayırım, mən də buna bənd olaram, hələ Gülçöhrəni də ötərəm* (what should be done? I’ll also fall in love with him that I can overcome Gulchohra).

There is a serious poem that has no lyrical or comic effect. When Sultan Bey asked his daughter who she wanted, Gulchohra answered as following:

*His love gave me pain, arshin mal alan!
I cannot bear all these hardships, I'm on fire.
Day and night I am thinking about you, arshin mal alan!
There can't be other beloved. I'm on fire!
When I saw, fell in love with you, arshin mal alan
Day by day deep grief attacks me, I'm on fire.*

This poem is the answer to Sultan Bey’s question. Gulchohra can’t answer directly “arshinmalchi”, she not only mentions the name, but also tells about the pain caused by this name. She even says that she suffered at first: *His love*

gave me pain – the “*olmaz derd*” (“*olmaz*”) is a great gift of the folk language to the literary language. Then she says “I cannot bear all these hardships”, “Day and night I am thinking about you, there can’t be other beloved”, “when I saw, fell in love with you, day by day deep grief attacks me”. If we say them in prose, Sultan Bey, as Asya said, would either “cut her into pieces” or have a heart attack. This answer is not typical of the language of cinema, the emotion here is not the lyrical language, but the emotion of a serious poetic language.

The film uses normal rhymes: *verdi – gördü* (gave – saw), *halət – zilət* (condition – suffering). Probably, not everyone understands the phrase “*cəfani layiq görmək*” (“to deserve suffering”) in Uzeyir Bey’s context. Now, when Uzeyir Bey and Gulchohra say “he honored so much suffering for me”, they consider this love sacred.

There is syntax in the language of the film from the spoken language: It is better to die than suffering. Poor has a lexical nominative meaning in the sentence “Have mercy on poor me”. The poem is in a serious lyrical language and Gulchohra really has to kill herself, because she herself violated the decision “I’ll keep my word”.

Suleyman turns his face to his friend Asgar and sings this aria-poem:

*What is your malady, why do you ponder in thoughts?
What are you thinking of, what is your care, my friend?
Don't be ashamed, young man. Tell about your grief to me!
What is the torment that is alarming you, my friend?
There is no such disease, not to be treated in the world
Leave away grief try to enjoy your life, my dear friend!*

Suleyman says with the Saz: “Old chap, what has happened that you are sitting so buttoned up?”

The poem is a real poem, it has beautiful rhymes: *ahü zardır – tarımardır* (moan-upset), *mənə – sənə* (to me-to you), *bidəva – şəfa* (without medicine-healing), *var – tapar* (having-finding). The verses provide musical intonation with a difference of one-two syllables.

At the same time, the poem interrogates with prosaic propaganda. Uzeyir Bey’s satirical talent is obvious. There are verses at least with twelve syllables in modern Azerbaijani poetry. Division is 7–5 or rarely 4–4–4. But, Uzeyir Bay made the division in 6–6 sizes. Six-syllable verses are used mostly in Turkic poetry. It is doubled to enlarge the verse. This syllable is windfall for

Uzeyir Bey's music. The daily etiquette used in the conversation is beautifully reflected here. This is how you address a sad, thoughtful person. Like here: what is your problem? You deepen the question, especially when you see someone upset. *What is this moaning, what is this, my mind is so upset?* And when he feels that his friend abstains from to speak and he is very hopeless, the appeal continues so: do not be ashamed, tell me your problem.

Of course, the language of comic poetry has a special place in the film. These comic musical poems do a great job in making the drama comedy. The language of the first comic musical poems is full of sweet humor and delicate humorous lyrics.

One of the most memorable examples of the language of musical poetry in the film is Sultan Bey's aria:

*I bought a horse, galloped the whole world,
My darling, my lovely, you muddle head.
At last I could find you, madam, my darling,
My lovely, you muddle head.
Aman, aman hey! Lovely woman, hey!
My darling, my lovely, you, muddle head!
I built a house on a huge stone, my darling, my lovely you muddle head!
What you say all will be ready, my darling, my lovely, you muddle head!*

The auxiliary words that are the building material for music are more than the vocabulary of the poem in the language of this performance. The poem in the first couplet is: lexical and grammatical examples such as *I bought a horse, galloped the whole world, at last I could find you – my darling, my lovely, you muddle head* are auxiliary language material that fills the music with words and provides the text with comedy. The poem in the second couplet is following: *I built a house on a huge stone, what you say all will be ready.*

Uzeyir Bey created a poetic harmony between the auxiliary words themselves with great mastery. For example, “Aman, aman, oy, qaşı kaman, oy” (Aman, aman, hey, arch-browed, hey”) are two verses with four well-rhymed syllables:

*Aman, aman,
Qaşı kaman.*

The rhymes of *aman-kaman* are obvious in the first, *alim* and *maralim* in the second. *Dilbilməz* (muddle-headed) is in the role of a refrain. Or, “*sən dul, mən dul, gəl mənə bənd ol*” (“You are a widow, I am a widow, come and love me”) is a couplet of an ancient Turkic poem consisting of four verses with three syllables.

Conclusion. Uzeyir, who laid a new artistic foundation by opera in the history of Azerbaijani culture, created a completely new genre with his plays. There is both music and text, but the genre is different. So, Uzeyir Bey gave a new genre to the culture and literary environment of Azerbaijan. He was also the founder of the operetta genre. And the great Uzeyir Bey, who was always innovative, also renewed himself this time; a new stage began in his literary and musical creativity. Hajibeyli, who was 24 and was working in the field of art for only two years, also made an innovative mark in his art biography in the third year.

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Fizuli Mustafayev (Azərbaycan)

“ARŞIN MAL ALAN” BƏDİİ FİLMİ HAQQINDA

Məqalə “Arşın mal alan” bədii filmin dil-üslub xüsusiyyətlərinə həsr olunub. “Arşın mal alan”da dillər əzbəri olan şeir və qəzəllərin dili barədə geniş məlumat verilir. Əsgər, Asya, Gülçöhrə, Telli, Sultan bəy və digər personajların danışmaları, monoloqları təhlil olunur. Məqalədə Üzeyir bəyin müasir Leylisi, Əslisi haqqında təsəvvür yaradılır. Üzeyir bəy filmi izləyənlərə deyir ki, dastanlarda eşitdiyiniz qadın sədaqəti əfsanə deyil, belə gerçək Gülçöhrələrdir. Məqalədə nağılçılıq, dastançılıq təbliğ olunur. Başqa əsərlərdə Gülçöhrə kimi sədaqətli etirazlarını ürəklərdə edirlər. Gülçöhrə isə sinəsini yarıb, ürəyini çıxarıb ortalığa qoyur. Dilindəki sözləri ürəyinin döyüntüləridir. Qeyd olunur ki, filmi operettaya döndərən şeir ifalarıdır. Bu baxımdan filmin şeir dili xüsusi keyfiyyətlərə malikdir.

Məqalədə bildirilir ki, musiqi ifasını, musiqi intonasiyasını nəzərə alaraq, misraların düzülüşündə dəqiq bir simmetriya gözlənilir: bütün bəndlərdə birinci, üçüncü misralar səkkiz, ikinci, dördüncü misralar yeddi hecalıdır. Yəni xalq şeirinin gəraylı və bayatı şeir formaları paralel iştirak edir.

Filmin başdan-başa sevinclə dolu olmasından xəbər verilir. Çünki burada lirika var. Lirik şeirlər yumordan, şən gülüşdən su içir.

Filmin dilində danışiq dilindən gələn sintaksis var. Həmin sintaksislər barədə məqalədə geniş məlumat verilir. Filmdən təqdim olunan nümunələr maraqlı doğurur.

Açar sözlər: dil, lirika, personaj, çəkiliş, rejissor işi.

Физули Мустафаев (Азербайджан)

О ХУДОЖЕСТВЕННОМ ФИЛЬМЕ «АРШИН МАЛ АЛАН»

Статья посвящена языку и стилю художественного фильма «Аршин мал алан». «Аршин мал алан» дает обширную информацию о языке всем известных стихов и газелей. Анализируются разговоры и монологи Аскара, Аси, Гюльчохры, Телли, Султанбека и других персонажей. Статья дает представление о современной Лейли и Асли Узеир-бека. Узеир-бек говорит аудитории, что женская преданность, которую они слышат в произведениях – это не легенда, а настоящая Гюльчохра. В других произведениях такие преданные как Гюльчохра протестуют лишь в душе. Гюльчохра, в своей очереди, разрывает себе грудь, вынимает сердце и кладёт наружу. Слова на языке ее – это биение ее сердца. Отмечается, что именно использование поэтические выражений превращает фильм в оперетту.

В статье говорится, что с учётом музыкального исполнения и музыкальной интонации, ожидается чёткая симметрия в расположении стихов: во всех абзацах первый и третий стих состоя из восьми, а второй и четвёртый стих из их семи слогов. То есть, параллельно участвуют красноречивые и застоявшиеся формы народной поэзии.

Говорится и о присутствии полной радости в фильме, от начала и до конца. Потому что здесь есть лирика. Лирические стихи в свою очередь пропитаны юмором и радостью.

Язык фильма имеет синтаксис разговорного языка. В статье представлена подробная информация об этих синтаксисах. Примеры, представленные из фильма, вызывают интерес.

Ключевые слова: язык, лирика, персонаж, съёмка, режиссерская работа.

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3. Объем статьи не должен превышать 10 страниц (А 4; шрифт Times New Roman – 13, интервал: 1,5, левый край – 3 см, правый край 1,5 см, сверху – 2 см, снизу – 2 см.).
4. В статье должны быть указаны имя и фамилия автора (авторов), ученая степень, ученое звание и электронные адреса.

5. В конце научной статьи должно быть четко указано заключение автора (авторов) о научных результатах, научной новизне работы, ее практического значения, экономической выгоды и т.п. исходя из характера научной области и статьи.
6. В статье должны быть сноски на научные источники в соответствии с темой. Список литературы, данный в конце статьи, должен быть пронумерован в алфавитном порядке (например, [1] или [1, с. 119]; сноски должны быть обозначены угловыми скобками). При повторной ссылке на научную литературу в другой части текста ссылаемый источник указывается прежним номером.
7. Информация о любой сноске, размещенной в списке литературы, должна быть полной и точной. Библиографическое описание ссылаемого источника должно быть дано в зависимости от его вида (монография, учебник, научная статья и т.д.). При ссылке на научные статьи, материалы или тезисы симпозиумов, конференций и других компетентных научных мероприятий, должно быть указано название статьи, доклада либо тезиса. При библиографическом описании необходимо руководствоваться пунктом 10.2-10.4.6 действующей инструкции «О порядках составления диссертаций» Высшей Аттестационной Комиссии при Президенте Азербайджанской Республики.
8. В списке литературы, помещенной в конце статьи, надо отдать предпочтение научным статьям, монографиям и другим компетентным источникам последних 5-10 лет.
9. Помимо языка написания, статьи должны иметь резюме на двух языках. Оба резюме должны быть абсолютно идентичными и соответствовать тексту статьи. Научные выводы автора (авторов) в статье, научная новизна работы, практическое значение и т.п. должны вкратце отражаться в резюме. В каждом резюме должны быть указаны название статьи, полное имя автора (авторов).
10. В каждой статье должны быть указаны УДК индексы и ключевые слова на трех языках (на языках статьи и двух резюме)
11. Каждая статья печатается решением редколлегии.
12. При обнаружении факта плагиата статьи не печатаются. Статьи печатаются бесплатно. Рукописи не возвращаются.

