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CAUCASIAN CARPETS “GOLLU CHICHI”, “ZEYKHUR”, “TAPANCHA” (“PISTOL”)

**(Historical and cultural review of the origin,
distribution and artistic features of the design Caucasian carpet)**

Abstract. Caucasian carpets have unique artistic and technical features that distinguish them from the Middle East, Persian and Chinese carpets. At the same time, Caucasian carpets are similar to Anatolian, Central Asian and Uyghur carpets. Typological features of Caucasian carpets. their traditional designs and ornamental motives make it possible to confidently express the version about the prevalence of the Turkic carpet weaving traditions in the South Caucasus.

As the factual material shows, carpet weaving traditions are mainly spread in the South Caucasus (as opposed to the North Caucasus) and mainly in the regions where the Turkic ethnos live. The traditions of carpet weaving neighboring with the Turkic peoples (Lezgins, Avars, Tats, Armenians, Kurds, etc.) were strongly influenced by the common Turkic carpet traditions.

Many traditional designs of Caucasian carpets are repeated with slight differences in the carpets of the small peoples of the South Caucasus. Evidence of the migration of carpet designs and motifs between the peoples of the South Caucasus is the famous carpet which has the Turkic name “Gollu Chichi”, the Lezgi name “Zeykhur” and the Tabasaran name “Tapancha” (Pistol).

The origin of the design, its variations, and extrapolation to neighboring textile traditions made it possible to identify the earliest roots of this design, first manifested in printed fabrics (printed cloth) that came to the Caucasus from Russia and France. A little later, in a slightly revised form, these designs and motifs appear in Karabakh carpets. Later, the famous design appears in the carpets of Azerbaijan Shirvan, Quba and Dagestan Tabasaran.

Key words: Gollu Chichi, Zeykhur, Tapancha, Azerbaijan Carpet, carpet weaving.

Introduction. The name of the traditional carpet “*Tapancha*”, which was woven in Dagestan Tabasaran, means the name of a firearm – a pistol. The design of the carpet is intriguing with its unusual traditional name and ornamental motif, at first glance, very far from resembling a firearm. Nevertheless, the fact remains: the design of this carpet in Dagestan is known precisely under this name “*tapancha*” / “pistol”. This name does not have its official confirmation in the Albums of technical drawings of Caucasian carpets, published by the Caucasian Handicraft Committee (1912) and Zakgostorg (1928). Local, Tabasaran name “*tapancha*” arose among local weavers and residents. What is the reason for such an unusual name for the carpet? To answer this question, you will have to make a short excursion into the history and geography of this carpet in the South Caucasus.

The interpretation of the main material. It is believed that the birthplace of this carpet is Karabakh, where local weavers called it “*Mashyn*” (machine). The reason for this name was that at the beginning of the 19th century, with the annexation of Karabakh to Russia, European and Russian industrial fabrics with printed ornament began to arrive here [1, p. 145; 9, p. 302-303]. Ornamental motives of these industrial fabrics (including women’s shawls) with printed ornaments acquired the name “*mashin nakhysh*” (machine ornaments /mechanical ornaments/printed ornaments) in Karabakh. The design of the future “*tapancha*” carpet was an imitation of those very European printed ornamental motives.

As a result of the migration of this carpet from Karabakh to Shirvan and its spread in local carpets, a new local name appeared – “*Gollu kol*” (flower bush with “supporting hands”). Carpets with this design were also woven in the villages of Kuba such as Pirebedil, Ugah and others.

The further spread of the design to the north is recorded in the Cuban carpets of the Tat village of Chichi, where it acquired two new, local names: “*Gollu chichi*” (Chichi with hands) and “*Ispigul*” (white flower). The second name is due to the fact that the color of the round background of the medallion in Chichi carpets was traditionally the former color [1, p. 145]. The name of the Tat village Chichi repeats the name of the nearest river, which is a tributary of the Shabran River.

Subsequently, the design of the carpet continues to spread to the north of the Kuban region and is approved in the Lezghin village of Zeykhur (modern Qusar region of Azerbaijan). Carpets with the same design, woven in this village, became known worldwide as “Zeykhur”. The name “Zeykhur” denotes the name of the village where they traditionally weaved. The name of the carpet “Zeykhur”, as a sub-area “Lezghi” of the Shirvan group, is mentioned in the review by M.D. Isaev “Carpet production of Transcaucasia” (Tiflis 1932). In the review of Caucasian carpets by Ulrich Schurmann, it is also called “Zeykhur”.

The name of the village Zeykhur is formed from two Lezghin words: *zey*-new + *khur* – village (New village). The name is explained by the fact that the village was rebuilt anew in the 19th century after it was completely destroyed by the troops of Nadir Shah in the 18th century.

During the Caucasian War with Russia, the village of Zeykhur is destroyed again by the now Russian troops. At the end of the 20th century, the village was rebuilt in the same place, but it was called in a new way: “Yukhary Zeykhur” (“Upper Zeykhur”. Some of the villagers who moved to the south and formed the village of *Geda-Zeykhur* (*Geda*-junior + *zey*-new + *khur*-village).

At the end of the 19th century, with the creation of the Caucasian Handicraft Committee, the craft of carpet weaving spread in mountain villages on both sides of the Samur River (the border river between Azerbaijan and Dagestan) and reach the Tabasaran region (province), which at one time was part of the Derbent Khanate.

The geographical name of the historical region Tabasaran is much older than the name of Dagestan. Researchers of the ancient history of the South Caucasus identify the name “Tabasaran” with the name of one of the 26 tribes of the ancient state of Caucasian Albania. The name of the tribes – “*tavaspars*”, is also present in the work of the Albanian historian of the 10th century Movses Daskhurantsi “History of the country of Alban” [7, p. 192]. Later historians of Caucasian Albania also acknowledge the ancient Albanian origin of the name Tabasaran. The name has undergone a transformation: *Tavaspar-Tavasparan-Tabasaran*, in which the Persian-language suffix “*an*” forms the plural and indicates the Persian period of the history of this region.

Long before the Persian conquest, as a result of the Arab invasion of the South Caucasus and Dagestan, the territory of Tabasaran became part of the Arab Caliphate, and after its collapse – part of Shirvan [8, p. 56].

Returning to the Tabasaran carpet, we have to state that at the end of the 19th century, the design of the carpet, which came from Karabakh, firmly established itself in the Dagestan province of Tabasaran, where carpet weaving was carried out in such villages of this region as: Khuchni, Arkit, Arak, Tatil, Issyk, Kondik, Chere, Mezghul, Tinit, Ersi, Khiv, Kandyk, Lakhlya, Turaga, Halaga [3, p. 39-40]. In the modern official classification of Dagestan carpets, the “*Tapancha*” carpet is also “fixed” in the group of Tabasaran carpets.

The “*tapancha*” carpet design migrates from the Tabasaran province to the neighboring Kyurin (Lezghin) province of Dagestan. In the village of Mikrakh of this province, the “*tapancha*” carpet acquires another, now the Lezghi name, “*ketzer*” [3, p. 40]. The Dagestani author of this information distortedly conveys the local Lezghi name of this carpet. In fact, the carpet was called not “*ketzer*” but “*Ktzar*”, which in Lezghi means the name of the city of Qusar (now Qusar is a separate city and administrative region of Azerbaijan, formed as a result of the administrative division of the Azerbaijani province of Kuba in 1930. City and province named after the local river –*Kusar chay*).

Carpets with the Kuban-Lezghin name “*Ktzar*” came to Dagestan from the carpet market in the city of Ktzar in the Kuban province. These carpets were delivered to the carpet market in the city of Ktzar from the remote village of Zeykhur.

It is appropriate to recall here that in 1846–1860 the entire Kuban Uyezd with the city of Kusar and the village of Zeykhur, the Russian Empire were reassigned to Derbent Province. Thus, the Zeykhur carpets arriving in Dagestan from Kusar/Ktzar acquired a new name there – “*Ktzar/Kusar*”, which indicated the place where the design of this carpet came from and came.

The emergence and movement of carpet design from Karabakh to Shirvan, from there to Kuba and finally to the Dagestan province of Tabasaran, where it acquired the local name “*tapancha*” – is explained by the fact that the Caucasian Handicraft Committee was involved in the development of carpet craft in the South Caucasus. The central office of the Handicraft Committee was located in the then capital of the Caucasus – Tbilisi. From Tbilisi came the management of the carpet craft network throughout the South Caucasus and the distribution of approved technical carpet designs.

The dissemination of technical drawings proceeded according to the principle “from the center to the outskirts”. Mountainous Dagestan and Tabasaran for Tbilisi were the distant outskirts of the Caucasus. To provide technical carpet designs, Derbent and Tabasaran carpet manufactory’s were

subordinated to the Kuban branch of the Crafts Committee, which served as a regional center for the distribution of carpet designs.

The distribution of the approved designs of Caucasian carpets went from west to east (in the direction from the Lesser Caucasus to the Bolshoi) and from the pre-mountain regions of the South Caucasus to the mountainous ones. This character of the commonality of Caucasian carpet traditions is also confirmed by Dagestan researchers of local carpets. Debirov P.M., analyzing the ornamental carpet motifs of Azerbaijan and Dagestan, notes that “the artistic system of the ornamental school of Derbent has a connection with the traditional forms characteristic of Muslim art in general and modern Azerbaijan in particular” [4, p. 66].

Another Dagestan researcher S.M. Garunova speaks about the unity of the Derbent and Tabasaran schools of carpet weaving: “The division of carpets into Derbent and Tabasaran is, in our opinion, very conditional. The fact is that about a third of the population of Tabasaran were (and still are) Azerbaijanis, and we did not record any significant difference in the types of carpets they produced either in literature or during field work in 2015” [3, p. 41-42].

Another Dagestan researcher, Ramazanova Z.B., speaks about the reason for the unity of the traditions of the Azerbaijani and Dagestan carpet craft, which states: “Turning to the characteristics of the centers of carpet weaving in Dagestan, the city of Derbent with the neighboring Tat’s and Azerbaijani’s villages should be noted: Mitagi, Gimeidi, Mugatyr, Jaba, Maragha, Ersi, Darvakh, Sabnava ...” [2, p. 98].

In the XIX – early XX century. Cuban and Tabasaran weavers produced carpets based on the demand of the Derbent market. From there, these carpets under the general name “Derbent” were exported to the markets of the South and North Caucasus, Russia and Europe [3, p. 42].

The famous design of the “Zeykhur” / “*Tapancha*” carpet, genetically derived from the design of industrial printed European and Russian fabrics, in the late 19th – early 20th centuries, has become an authentic symbol of the local carpet culture for such regions of the South Caucasus as Cuba, Kusar, Derbent and Tabasaran ... Residents of these regions of the once united, and later – divided by political and administrative borders of the South Caucasus, rightfully consider themselves the legitimate heirs of the traditions of this carpet. In the process of historical development and intra-Caucasian trade and cultural migrations, the “Zeykhur” / “*Tapancha*” carpet has become an important cultural phenomenon of many peoples of the South Caucasus.

After a short historical, geographical and cultural excursion, let us return to the answer to the question posed at the beginning of the article: What is the reason for such an unusual Tabasaran name for this famous carpet and what is the connection between its main motive and such an unusual, “militarized” name of the carpet?

The designation of the main motive of the carpet as “St. Andrew’s cross” should be immediately discarded. Such an absurdity can sometimes be heard even among authoritative Western experts on carpets [10]. As we have already said, the carpet motif goes back to the printed ornaments of European (French) and Russian fabrics, women’s shawls, imported to the Caucasian market since the beginning of the 19th century.

The Kuban names of the carpet – “*Gollu chichi*” and “*Zeykhur*” come from the names of the villages in which they were traditionally woven (Chichi and Zeykhur villages). As for the Tabasaran name “*Tapancha*” (“Pistol”), the situation here is somewhat different. To understand the reason for this name, one should recall the attitude of the Dagestan highlanders to military weapons, as well as the form of the Caucasian flint pistols of the 19th century and the clothes of a Caucasian warrior with gazyls (Circassian military clothes).

Of course, there is no explicit image of weapons and military ammunition in the carpet. But the four so-called “sleeves” extending from the central medallion, in the oldest Tabasaran carpets, resemble the shape of Caucasian flint pistols. Some old weavers talk about their resemblance to the crossed handles of Caucasian daggers. There is a version that 4 oblong “sleeves” adjoining the central medallion symbolize pistol cartridges and ready-made powder charges – “gazyls” that are on the clothes of a Caucasian warrior.

Of course, the connection between the ornamental motif with a pistol and cartridges is rather arbitrary. But the fact remains that among the Tabasaran men and weavers the name “*Tapancha*” (“Pistol”) was stuck behind this carpet. It is known that this carpet was considered a “male” symbol. It was customary to give a carpet as a talisman. In some villages of Tabasaran, this carpet was considered sacred and it was impossible to walk on it. In some cases, this carpet has been a source of superstitious fear.

After the Second World War, the number of “*Tapancha*” carpets weaved in Tabasaran dropped dramatically. Local weavers became convinced that the pistol carpet is a symbol of war, blood and death. To weave such a carpet means to attract a terrible disaster on yourself and your family. Few of today’s weavers dare to weave this forbidden rug. This is how the Dagestani historian

and ethnographer Abumuslim Gadzhiagaev comments on the mystical fear and symbolism of the motives of this old carpet [11].

Conclusion. Summing up a brief excursion into the history of the emergence and distribution of the famous design “*Gollu Chichi*” / “*Zeykhur*” / “*Tapancha*” in the Caucasian carpets of Shirvan, Cuba, Qusar, Derbent and Tabasaran, it should be recognized that this carpet has become a common property of Azerbaijanis, tats, tabasaranov and lezghins. All of them claim the authorship of this carpet with equal success and consider it an important marker of their cultural identity.

The famous design of the carpet is widespread among many peoples inhabiting the South Caucasus and having traditions in the field of carpet weaving. The Caucasian Handicraft Committee contributed to the dissemination of the design of this famous carpet. At the end of the 19th century, carpets with this design were supplied by the Crafts Committee to the markets of Europe and America, which led to the massive distribution and commercialization of this carpet.

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QAFQAZ XALILARI “QOLLU ÇİÇİ”, “ZEYXUR”, “TAPANÇA”

Qafqaz xalıları özünün bədii-texniki xüsusiyyətlərinə görə Yaxın Şərq, İran və Çin xalılarından fərqlənirlər. Bu fərqlər Qafqaz xalılarının ümumtürk xalılıq sənəti ənənələri ilə bağlı olmasından irəli gəlir. Daha çox stilizə olunmuş və həndəsələmiş Qafqaz xalılarının motivləri reallıqla mücərrəd bədii düşüncə tərzini özündə əks edirlər.

Qafqaz xalılarının dizaynları müxtəlif etno-mədəni mühitə düşdükdə – müxtəlif adlarla tanınmışlar. Belə xalı dizaynlarından birinin tarixi Qarabağın basma naxışlı parçalarından ilhamlanaraq, xalçaçılıq sənətində geniş yayılmışdır. Xalçanın Qarabağda adı – “Maşın” olmuşdur. Şirvanda və Qubada xalı dizaynı “Qollu Çiçi” adlandırılır. Dağıstanla həmsərhəd Qusar bölgəsində xalı “Zeyxur” adı ilə məşhurlaşır. Samur çayından şimalda, indiki Cənubi Dağıstanda (Tabasaran) xalça “Tapança” adı ilə tanınmışdır. Xalçanın dizaynı Qarabağdan – Dağıstanadək miqrasiya etmişdir.

Açar sözlər: Qollu Çiçi, Zeyxur, Tapança, Azərbaycan xalçası, xalça sənəti.

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Традиции ковроткачества Южного Кавказа имеют общие типологические черты, отличающие их от Ближневосточных (арабских), Персидских и Китайских ковров. Ковры Южного Кавказа в подавляющем большинстве отражают традиции тюркского ремесла ковроделия. Традиции тюркского ковроделия оказали существенное влияние на традиции ковроделия «малых» народов, населяющих Южный Кавказ. Сидетельством близости ковровых традиций народов Южного Кавказа является широко распространенный дизайн ковра, который получил различные названия у разных народов Южного Кавказа. Дизайн ковра, именованный в Карабахе – «Машын», получает ширванское название – «Голлу Чичи» и Табасаранское название – «Тапанча» (Пистолет).

Ключевые слова: Голлу Чичи, Зейхур, Тапанча, азербайджанский ковер, ковроделие

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**FROM THE HISTORY OF AZERBAIJANI
AND RUSSIAN ARTISTIC RELATIONSHIPS**
**(ABOUT THE FEATURES OF THE METHODOLOGICAL
AND CHRONOLOGICAL DIVISION)**

Abstract. The article deals with the peculiarities of the methodological and chronological division in the study of Azerbaijani and Russian artistic interrelationship. The author highlights the problem in the context of history and modernity. He notes that despite the topicality of the issue, this topic has not been adequately studied yet. The author offers a methodological investigation for exploring this vast theme on a chronological and regional basis. Referring to the rich factual material, the author recommends investigating the problem by analyzing the works, their thematic features and stylistic diversity, by studying the artist's attitude to the theme and the work.

Key words: Azerbaijani and Russian artistic relationships, art of Azerbaijan, research methodology, investigation of works, regions of Russia.

Introduction. The study of artistic relationships between geographical subjects is one of the major areas of historical art history. The processing and investigation of extensive historical and artistic material enriches art history with new research, which is methodologically subdivided into several component and interconnected problem areas. Such areas are often research in the field of investigation of works of art, the work of an artist, art education, teaching in art universities, creative business trips, holding exhibitions, scientific conferences and meetings. Being interconnected, these directions form the basis of a general study of interregional (interstate) artistic interrelationships. Methodologically, the study of artistic relationships

between geographical subjects, which is a form of historical art history, is closely related to comparative, cognitive, theoretical, descriptive and other methods that are widely used in scientific works.

The interpretation of the main material. Azerbaijani and Russian artistic relationships represent a major scientific theme, which, for all its relevance, has not been fully investigated to this day yet [1, p. 3-13]. At the same time, research on interrelationships is a sufficiently common form of art history work both in Azerbaijani and Russian art history. These art studies, which combine the features of adjoining sciences – culturology, sociology, aesthetics, enrich scientific knowledge with new decisions and conclusions, also contribute to the rapprochement of ethnic groups and the strengthening of intercultural dialogue. So, studies of artistic relationships between geographical subjects acquire the features of universal (interdisciplinary) research in the humanitarian sphere and for this reason, they become very relevant in modern scientific circles.

As it was noted, not so much is known about the Azerbaijani and Russian artistic relationships. Meanwhile, even a small excursion into the history of these relationships reveals extensive factual material, the processing of which would lead to very interesting results. This would become one of the key components in the development of cultural and scientific relations between Azerbaijan and Russia. This is the meaning of this article. Its purpose is the processing and art historical investigation of the selected material, the identification of methodological bases in the study of these relationships, their thematic classification and the creation of a consistent panorama of development. The author's aspiration to contribute to the strengthening of cultural and friendly ties between these two subjects can be assessed as a supporting goal of the presented research.

We attribute the beginning of the development of artistic interrelationships traditionally to the beginning of the 20th century, because earlier relationships, if any, had a non-systematic, random nature. At the same time, we do not consider the work of Russian artists (mostly engravings, less often – painted with oil paint or watercolors) who visited Azerbaijan in the 18th–19th centuries as a subject of research [5, p. 162-163]. Some of them were part of scientific expeditions organized by the EAS. Others were in military service (among which there were many Germans – submitted to Russia) and had the rank of officer. In the latter case, the work (landscape view, historical and architectural monuments, life of the population, etc.) was carried out not so much from

an artistic point of view as from a military topographic point of view [2, p. 27]. Such are, for example, panoramic pictures of Baku and its surroundings by Samuel Gottlieb Gmelin, Ivan Borisov, Gavriilo Sergeevich Sergeev, Karl Gustav Hippus and others, who, as we believe, have a certain artistic and cognitive significance. Of course, not all of the artists were natives of St. Petersburg, but almost all of them came to Azerbaijan from St. Petersburg, which then was the capital of Russia.

The beginning of the 20th century is a period of formation and development of Azerbaijani and Russian artistic relationships. There were few connections before the establishment of Soviet power. They were fragmentary, often one-sided, unrelated [3]. They lacked also a driving force, a clear goal of action and real prospects of all-round development. This was the initial period of the interrelationship. Nevertheless, in fact, there are many interesting materials that relate to this period. These materials have not been studied practically until now. Going forward, we note that even well-known historical facts have never received an art historical assessment. These data shed light on the little-studied pages of the past by highlighting the common cultural heritage for the two countries, which are much more important today than in their time.

Relationships have acquired the feature of permanent relationships since the very beginning of the Soviet period. They sent to Azerbaijan artists, specialists in publishing and printing, teachers for art education from the cities of the RSFSR, mainly from Moscow and Petrograd to provide the development of cultural life in the republic, as well as art education. Graphic poster artists and illustrators predominated among the artists, since their activities had an agitational and educational profile, which was very necessary in the first years of Soviet power [4, p. 14].

Features of the methodological approach in the study of Azerbaijani and Russian art research. It is advisable to study them on a regional basis in view of the territorial vastness of the Russian Federation and the diversity of artistic ties. Almost all regions of the Russian Federation can provide significant information on interrelations, but the importance of Moscow, St. Petersburg and other large cities is noticeably higher. In addition to them, the regions of the Russian Federation adjacent to Azerbaijan, as well as regions that have traditional cultural and historical relations (community) with our republic (Dagestan, Chechnya, Tatarstan, Bashkortostan, etc.), are of significant interest in the regional study of the issue. In this context, Folk Art and Applied and Decorative Arts are of particular importance.

The methodology of the study of Azerbaijani and Russian artistic relationships may be different depending on the specific theme, but due to the “academic” nature of the relationship (unlike the national regions of the Russian Federation), the methods of coverage and comparison should have a classical profile resting on the achievements of many years of development and scientific experience of modern art history.

In conclusion, let us summarize the topic by making some conclusions. Of course, the Azerbaijani and Russian artistic relationship is very relevant, rich in factual materials that deserve coverage and study. At the same time, the theme, which is bilateral, can be considered both from the Azerbaijani and Russian sides. An even better option could be joint research, which will undoubtedly bring art historians of Azerbaijan and the Russian Federation closer together, by laying the foundation for long-term scientific cooperation.

Azerbaijani and Russian artistic relations are part of the cultural relations between the two countries. Some aspects of these relations were studied by Azerbaijani scientists, for example, K. Kerimov, whose PhD thesis was devoted to the theme of Azerbaijan in the works of Russian artists (pre-Soviet period). In following years, the author of these lines was actively engaged in the study of the issue, who has devoted more than a dozen articles to this theme published in Azerbaijan and other countries. At the same time, this topic still stores a lot of interesting scientific materials that are subject to research.

Anyway, the interrelationships mentioned in the article are of great practical importance from the point of view of the study of the artistic style, ideological and artistic content of works, as well as in the context of history and modernity. It seems that studies of these interrelationships will become more intensive and will bring new interesting results in the future.

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Хəзəр Зейналлов (Азəрбайжан)

**AZƏRBAYCAN-RUS BƏDİİ ƏLAQƏLƏRİ TARİXİNDƏN
(metodoloji və xronoloji bölgünün xüsusiyyətləri barədə)**

Xülasə. Məqalədə Azərbaycan-rus bədii əlaqələrinin tədqiqində metodoloji və xronoloji bölgünün xüsusiyyətlərindən bəhs olunur. Müəllif problemi tarix və müasirlik kontekstində işıqlandırır. O, qeyd edir ki, məsələnin aktuallığına baxmayaraq, bu mövzu indiyə qədər lazımi səviyyədə tədqiq edilməyib. Müəllif bu əhatəli mövzunu tədqiq etmək üçün xronoloji və regional əsasda metodoloji ayırma təklif edir. Müəllif zəngin faktiki materiala istinad edərək problemi əsərlərin təhlili, onların tematik xüsusiyyətlərini və üslub müxtəlifliyini, rəssamın mövzuya və əsərə münasibətini öyrənmək vasitəsilə tədqiq etməyi tövsiyə edir.

Açar sözlər: Azərbaycan-rus bədii əlaqələri, Azərbaycan incəsənəti, tədqiq metodikası, əsərlərin təhlili, Rusiyanın bölgələri.

Хазар Зейналов (Азербайджан)

**ИЗ ИСТОРИИ АЗЕРБАЙДЖАНО-РУССКИХ
ХУДОЖЕСТВЕННЫХ ВЗАИМОСВЯЗЕЙ**

(об особенностях методологического и хронологического деления)

Аннотация. В статье говорится об особенностях методологического и хронологического деления в исследовании азербайджано-русских художественных взаимоотношений. Автор освещает проблему в контексте истории и современности. Он отмечает, что несмотря на актуальность вопроса, эта тема до сих пор в должной мере исследована не была. Автор предлагает методологический разбор для исследования этой обширной темы на хронологической и региональной основе. Ссылаясь на богатый фактический материал, автор рекомендует исследовать проблему посредством анализа произведений, их тематических особенностей и стилистического разнообразия, изучением отношения художника к теме и произведению.

Ключевые слова: Азербайджано-русские художественные взаимосвязи, искусство Азербайджана, методика исследования, анализ произведений, регионы России.

UOT 7:655

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**REVIEW OF FINE AND APPLIED ARTS PRODUCTS,
PUBLISHED IN THE MAGAZINE “PROBLEMS OF ART
AND CULTURE” (2011–2020)**

Abstract. Azerbaijani art is distinguished by its history and richness. Our artists are always working on new articles and share their ideas with readers. In particular, it is necessary to note the international scientific journal “Problems of Art and Culture”. The article analyzes the position of articles on the history of fine and decorative arts in the international magazine in 2011–2020 by various researchers of our history of art.

Key words: Azerbaijan, art history, fine arts, decorative and applied arts, international magazine.

Introduction. Along with historical roots, Azerbaijani art has always been studied by our art historians. Art historians are always able to be the center of attention of readers by publishing their works in various magazines and newspapers. Scholars studying the history of fine arts and decorative-applied arts in Azerbaijan, in particular, publish their articles in the international journal “Problems of Art and Culture”, distinguished by their scientific achievements. The international scientific journal, which has gained wide popularity both in our country and abroad, is still relevant today.

The interpretation of the main material. If we look at the 2011 editions, Professor Artagin Salamzadeh in his article “Azerbaijani art criticism in the years of independence” draws attention to the history of development of art criticism in our country as an academic field. Imash Hajiyev “Integrative curriculum: The problem of integration in design education”, Gulrena Mirza “Transformation and variants of Azerbaijan in the world art view: from Gajar style to postmodern”, Ukrainian Olga Shkolnaya We must also emphasize their work. The work of People’s Artist Sattar Bahlulzadeh has always been studied

by our art critics in various contexts. In the article “Researching the diaries of Sattar Bahlulzadeh as a source in the study of his work”, Abdinova Parzad explored about 40 diaries preserved in the collection of the artist’s nephew Rafael Abdinov and took readers on a journey into the unknown secrets of the famous artist’s life and work. In the 2011 issues of the magazine, articles of scholars in the context of fine and decorative arts were widely published in the development of Azerbaijani-Uzbek cultural relations [1, p. 10-15].

In the 2012 issue of the international scientific journal “Problems of Art and Culture” in the article “Problems of preservation of network art” Artagin Salamzadeh analyzed the techniques and compositional structures of network art. In the next scientific work “Works of prominent sculptor Omar Eldarov”, the professor studied the history of the sculptures authored by the artist and analyzed them in the context of art criticism. Gulrena Mirza’s article “Memorial sculpture in the works of Omar Eldarov” gives ample space to the memorial statues of the prominent sculptor, located in the Alley of Honor and occupying an important place in his work.

In the 2013 issues of the internationally recognized scientific journal, local and foreign art critics published interesting scientific works on the history, theory and current problems of fine and decorative arts. If we pay attention to the collections of that year, we should emphasize the scientific works dedicated to the national leader Heydar Aliyev. Artagin Salamzadeh’s articles “Heydar Aliyev and Azerbaijani art”, Kubra Aliyeva’s “The image of our national leader Heydar Aliyev in the works of two carpet artists Kamil Aliyev and Tahir Majidov” highlight the role of the genius in the development of Azerbaijan’s fine and decorative arts.

If we pay attention to the published issues of the magazine in 2014, especially in the collection of articles dedicated to Honored Art Worker, Professor Kubra Aliyeva, distinguished in modern Azerbaijani art criticism, each author explored the work of the scientist in different contexts. We should also emphasize Amina Malikova’s articles “XX–XXI works, archetypes and stereotypes in Azerbaijani art (based on the oil theme)”, Gulnaz Madatova’s “Carpet images of modern Azerbaijani artist Faig Ahmad”.

The 2015 issues of the international scientific journal “Problems of Art and Culture” are also distinguished by their accurate scientific works. Artagin Salamzadeh in his articles “Alibey Huseynzadeh and Azerbaijani Art” and Khazar Zeynalov in “Alibey Huseynzadeh’s Artistic Activity” analyzed the works of both art critics, highlighting the artistic activity of a prominent

figure. Professor Kubra Aliyeva in her article “Azerbaijani carpet and the scientific heritage of Latif Karimov” gave extensive space to the interpretation of Latif Karimov’s three-volume “Azerbaijani carpet”. Kamola Akilova from Uzbekistan “On the problem of division of Uzbek art into periods in the late XIX and early XXI centuries”, Said Galimjanov from Kazakhstan “Ornament of Andronovo cultural unity as a symbol”, Tahir Bayramov “Azerbaijani miniature is Turkish art”, Ramil Guliyev Shaman created by Honored Artist Ismayil Mammadov The shaman expressed his views in the scientific works “Dada Gorgud” ,using the methods of analysis of art criticism [9, p. 22].

If we pay attention to the three issues of the magazine published in 2016, we can see the works distinguished by their new scientific achievements. In one of the published issues, the topic of genocide is widely covered in fine arts. Artagin Salamzadeh’s article “Genocide, genocide, terror: the theme of genocide in Turkish art” explores the topic of genocide, which occupies an important place in the works of well-known artists in the fine arts of Azerbaijan, Kazakhstan and Kyrgyzstan. Gunel Seyidahmedli in his article “Memorial complex of the political elite of Azerbaijan who tragically died in 1991” We must emphasize the importance of art criticism in terms of the development of this subject. Telman Ibrahimov’s articles “Some tendencies of modern Azerbaijani painting in the example of Sirius Mirzazadeh’s work” and Gulrena Mirza’s “Artist and time: Tahir Salahov” presented the works of well-known artists in a new context.

In the 2017 issue of the international magazine “Problems of Art and Culture” in the article “Propaganda paintings and posters published in the satirical magazine” Hedgehog “in 1980–1991” by cartoonist Bayram Hajizadeh presented the works of artists in this genre in the context of highlighting the problems of society .

If we look at the editions covering 2018–2019, art critics have enriched them with new scientific works reflecting the history of development of fine and decorative-applied arts. A.Salamzadeh’s scientific researches on the development of Azerbaijan-China cultural relations in the articles “Chinese theme in the works of Azerbaijani artists”, G.Mirza “The first exhibition of modern Chinese painting in independent Azerbaijan”, F.Mir-Bagirzadeh “The Great Silk Road and the future of Azerbaijan” we can see. Also, in the article “The role of Azim Azimzadeh’s creativity in the development of dance motifs in the fine arts of Azerbaijan”, the researcher chose the compositions “Wedding in a rich house”, “Old Baku types”, “Dancer” as the main object of

this topic. The article “State symbols of the Republic of Azerbaijan in the art of networking” authored by Professor A.Salamzadeh analyzes the works of well-known network artist Tofig Rasulov. Professor Telman Ibrahimov proves that the carpet is of Turkish origin in his work “On the origin of the Afshar” Songur “carpet”. If we look at the issues of the magazine covering these years, the main features of the works of T.Narimanbekov, E.Mikayilzade, F.Khalilov are analyzed.

Conclusion. In the 2020 issues of the magazine A. Salamzadeh in the articles “The image of Nasimi in the art of sculpture”, E.Aliyev in the articles “Identification of the portraits of Shah Ismail I on the basis of 16th century European landscapes”, G.Mirza in the articles “Elmira Shakhtakhtinskaya-90”, Kh.Zeynalov in the articles “Azerbaijani-Russian relations in the field of sculpture” – We can see works distinguished by important scientific achievements in the history of natural art. The international scientific journal “Problems of Art and Culture” is still relevant for modern Azerbaijani art criticism.

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Emil Ağayev (Azərbaycan)

**“İNCƏSƏNƏT VƏ MƏDƏNİYYƏT PROBLEMLƏRİ”
JURNALINDA ÇAP OLUNMUŞ TƏSVİRİ VƏ DEKORATİV-
TƏTBİQİ SƏNƏT HAQQINDA MƏQALƏLƏRİN ŞƏRHİ
(2011–2020)**

Azərbaycan incəsənəti tarixiliyi və zənginliyi ilə seçilir. Sənətşünaslarımız daima yeni məqalələr üzərində çalışaraq öz fikirlərini oxucularla bölüşdürürlər. “İncəsənət və mədəniyyət problemləri” beynəlxalq elmi jurnalını xüsusilə vurğulamalıyıq. Məqalədə beynəlxalq jurnalda 2011–2020-ci illərdə müxtəlif tədqiqatçılar tərəfindən təsviri və dekorativ-tətbiqi sənət tarixinə aid məqalələrin sənətşünaslığımızda tutduğu mövqe təhlil edilmişdir.

Açar sözlər: Azərbaycan, sənətşünaslıq, təsviri sənət, dekorativ-tətbiqi sənət, beynəlxalq jurnal.

Эмиль Агаев (Азербайджан)

**ОБЗОР СТАТЕЙ ОБ ИЗОБРАЗИТЕЛЬНОМ И ДЕКОРАТИВНО-
ПРИКЛАДНОМ ИСКУССТВЕ, ОПУБЛИКОВАННЫХ
В ЖУРНАЛЕ «ПРОБЛЕМЫ ИСКУССТВА И КУЛЬТУРЫ»
(2011–2020)**

Азербайджанское искусство отличается своей историей и богатством. Наши искусствоведы всегда работают над новыми статьями и делятся своими идеями с читателями. Особо следует отметить международный научный журнал «Проблемы искусства и культуры». В статье анализируется значение статей по истории изобразительного и декоративно-прикладного искусства, опубликованных в этом международном журнале в 2011-2020 годах различными исследователями.

Ключевые слова: Азербайджан, искусствоведение, изобразительное искусство, декоративно-прикладное искусство, международный журнал

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POSTMODERNIST TENDENCIES IN THE CREATIVITY OF FARMAN GULAMOV

Abstract. Postmodernism is a style differing from modernism with both positive and negative sides within a certain situation, summing up all political and public changes, also intellectual and cultural experiences in itself. Since 70s' years of the XX century manifest of effects of a certain extent in the creativity of Farman Gulamov of postmodernist tendencies which were widely spreaded in the world art has determined the subject and form searches on the works in this direction.

The darker shades of the shadow falling to the right side of the tablet increased the expressive form of the work. The sharp transitions between those shadows and real live forms give a clearer picture of the image. In his work, the artist was able to simply recreate the characteristic of the ambientatmosphereintheuse of colors, without theuse of any outside details. A talented artist who completely refuses to use the details of a room condition or lifestyle, not to mention the whole environment, its colorworld, and its atmospheric effects, as it does or makes in other works. All this achieved the achievement of complementarity by combining theuse of different means in the composition, from the position of the basic principle of unity. So this, again, as mentioned above, provides a basis for past traditions of painting to be approached from the creative prism of the modern era creativity.

Thus, final opinion about postmodernist tendencies and their manifestations or representations as howthey act in the works and paintings made by the talented artist Farman Gulamov altogether lays foundation to remark the theory sounded "differences in society are not side-by-side, however individuals are related with each other" that is regarded as of its postmodernist significance.

Key words: postmodernism, Farman Gulamov, theworld of color, modernity and tradition, composition.

Introduction. It is not possible to give only one response for the question of “What is postmodernism as a whole” which reveals itself with the mixed values. Sometimes postmodernism is also regarded as the name of a new period in the art. At the same time postmodernism is marked as the name of a new philosophical concept, new thought, style, as well the expression. This is a tendency put forwarded in the meaning of the end of a period from the view of both culture, and idea and passage into the other one from one.

Postmodernism is a style differing from modernism with both positive and negative sides within a certain situation, summing up all political and public changes, also intellectual and cultural experiences in itself. Since 70s' years of the XX century manifest of effects of a certain extent in the creativity of Farman Gulamov of postmodernist tendencies which were widely spreaded in the world art has determined the subject and form searches on the works in this direction.

The interpretation of the main material. Painter tried to express the infinite colourfulness of styles with eclectic values in the two identical named work “Renaissance”. In both mentioned works of Farman Gulamov values, such as main properties belonging to creativities of renaissance period' painters, perfect solution of major light and shadow relations had been reflected. The painter approaching all these traditions from the point of view of modern period tried to express the cost to its creative essence in postmodernist approach's style to the renaissance art.

In solving the mixed objects of the first work with spotted expressions, Farman Gulamov used characteristic colour solution. Here contrasting passages, artistic expression of human society on the front stage, dynamic shades highlighting their significance meet the spectators with presentation of work example directed at opening the basics in high expression of light effect.

In the work, the figures, which are distinct from the black tones reveal its expressiveness being reflected with pink, blue, white, light yellow, and brown shades. All these values have been resolved by referring to the characteristic artistic features of Renaissance art's descriptive forms.

Generally, since the middle of the twentieth century, as in world art, in Azerbaijani painting the basics of different period and various styles had been addressed. Imitation and eclecticism are also evident in the works of Farman Gulamov, and the fundamentals of the artistic principles of the new era clearly reveal itself. For example, also in the mentioned painting work typical

significance of characteristic features of colour, composition structures of classical art was found in new form and content.

By giving a gap in the foreground of the scene, the artist was able to efficiently reflect the characteristic features of human faces, whose characters and body gestures were not fully understood in the collective singing of all objects. Behind the two figures presented in front of the audience, the faces of those people discuss their relationship to the art of the Renaissance with the language of those images that the artist created.

Farman Gulamov has been able to explain the principle of giving a new research method the value of past artistic styles in his noted table from the prism of the new era in a descriptive language.

On the other board of the same name, it is possible to note that the artist still pursued the same purpose. However, the forms here attract attention with a clearer description. Using the features of the Renaissance painter in combining the different types of women, the artist justified the need for the expression of reality and national values in postmodernism. The artistic expressions of the images, the rhythm of national traditions, the sharp transitions of contrasting colors, the instantaneous shimmering intervals on the elements, reflect the artistic position of the art of the Renaissance, reflecting the artistic features of the Renaissance.

In the content of the work, intense human relationships and different positions are explained by the individual characteristics of the character types in the same environment. In the multifaceted composition, Farman Gulamov, with great care, exudes the subtlety of attention to each character's opening. What the two female characters standing in the center of the work face to face and discuss what makes other people react to this discussion is the excitement of the work. One of these women has a baby in her arms. The artist, as an individual, without the use of the generalization of other human relationships, confronted the two faces trying to confirm and clarify certain points to the self-confessed woman with her head down. The fact that they are not able to protect their anger and nerves, and that both sides are right, bending over their necks, and concentrating on a table of joyful and sad interests, gives a general picture of human society, its characteristic reactions to events.

The artist displaying his devotedness toward national traditional principles discloses these qualities as the approval of highly creative competence in imageness, theme and form connection.

The effects of postmodernist tendencies, which are the last stage of artistic trends, are evident in the theme and form of various compositions by Farman Gulamov. Verifying the endlessness of colors, the artist was able to link them together as elements, using contrasting color effects on the board. All of this was accomplished by the high color effects of light and shadow, usually given for object and element images or for environment praise. The artist disregarded the traditional principle of painting and regarded the need for a new style as the art of the modern era. Thus, while the tone or weight of the light mostly from the bottom part was considered to be more traditional, the artist was the opposite of this principality. The top of the board is represented by black tonal spots on green waves. In a slightly scattered artistic expression, the black and green checkered stripes move between the other colored spots. The dynamics of this movement is getting started to move in the black and red interconnected “battlefield”, running behind them to the right of the table.

The inferiority of colors extending to the right part under the flood of light from the lower part, gradually changing their shades, gradually losing their original essence and starting to switch to another tone. As noted, the “participants” in the image are not the specific forms in the work, but the color spots. The sensitivity created by the artist in their overlapping was solved by the dynamism aroused from the spots of excitement.

Forms describing their positions in the related expression of human images in the compositions of Farman Gulamov are based on cartoons, body gestures, and the connection of the environment. The brown light on the home-made table makes it clear that the front scene is clearly visible. The work is generally solved in close-characterized shades. The use of brown in different shades, in particular, characterizes the color of the table. The use of other colors is no exception. White spots, black shadows, and brown orange expressions in the light of the intervals caused to increase mystic effect of the work.

The multifaceted composition reflects a collection of characters based on family relationships, serving to protect the postmodernist national interests. The center presents a scene from the effects of daily living that is not unusual in the representation of mothers and fathers and their children hugged by their parents.

The artist has used the artistic traditions of the past in the work, which further clarifies the ways in which the style and approach of styles are relevant

to the artist's creativity. At the same time, the fundamentals of eclectic theory also show itself. This is interesting from the point of view of modernizing the classic, nostalgic style and reviving it in the values of the new style.

The portrayal of an elder from the front profile with a silent waist on one side not only reveals his family's position but also arouses his thoughts about the world and the meaning of life.

The purposeful expression of the artistic approaches in Farman Gulamov's works reveals, at first glance, the role of the nuances in the composition of the nuances. For example, in the foreground of the aforementioned table, the release of the empty part of the flooring with the most vivid tones of the work allows for a clearer understanding of the elements of the scene, which are closely followed by the entire scene. All these methods have defined the principle of unity of composition.

In the "Midnight" workpainted by the Talented Artist, we are still confronted with the stylistic features of the modern form of classical art. First of all, this is confirmed by the artistic expression of the composition. The contrasting color transitions, the highlighting of the main parts in a special light effect, is an indication of bold articles and features. In this work, the color changes to the background color of the night, the dark moon of the night, not the stars themselves, but the illumination of their shadows as the natural light on the whole table.

In the center of the work is a real figure of female figure. Its hotter shine and brilliant expression is the quality that justifies the central image. During the night, when everyone is sleeping sweetly, the mother takes her baby in her arms and adds color to her care. The unchanging human position of maternal care, which is at the top of humanity, is reflected in the subtle, delicate sensitivity of the work. In the section where the baby was given, the artist again added a bright green tone to this sensitivity.

The darker shades of the shadow falling to the right side of the tablet increased the expressive form of the work. The sharp transitions between those shadows and real live forms give a clearer picture of the image. In his work, the artist was able to simply recreate the characteristic of the ambient atmosphere in the use of colors, without the use of any outside details. A talented artist who completely refuses to use the details of a room condition or lifestyle, not to mention the whole environment, its color world, and its atmospheric effects, as it does or makes in other works. All this achieved the achievement of complementarity by combining the

use of different means in the composition, from the position of the basic principle of unity. So this, again, as mentioned above, provides a basis for past traditions of painting to be approached from the creative prism of the modern era creativity.

Conclusion. Thus, final opinion about postmodernist tendencies and their manifestations or representations as how they act in the works and paintings made by the talented artist Farman Gulamov altogether lays foundation to remark the theory sounded “differences in society are not side-by-side, however individuals are related with each other” that is regarded as of its postmodernist significance.

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Gülnaz Mədətova (Azərbaycan)

FƏRMAN QULAMOVUN YARADICILIĞINDA POSTMODERNİST MEYLLƏR

Postmodernizm, müəyyən bir vəziyyətdə həm müsbət, həm də mənfi cəhətləri ilə modernizmdən fərqlənən, bütün siyasi və sosial dəyişiklikləri, habelə intellektual və mədəni təcrübəni ümumiləşdirən bir üslubdur. XX əsrin 70-ci illərindən etibarən dünya sənətində geniş yayılmış postmodern meyllərin Fərman Qulamovun yaradıcılığında müəyyən dərəcədə təsirinin təzahürü bu istiqamətdə əsərlərin mövzusunu və formasını müəyyən etdi.

Rəssam əsərində, heç bir xarici detaldan istifadə etmədən, rənglərin vasitəsi ilə ətraf mühitin xarakterik atmosferini yaratmağı bacardı. Fərman Qulamov bütün mühiti, rəng dünyasını və atmosfer təsirlərini bir kənara qoyaraq bir otağın və ya həyat tərzinin detallarını istifadə etməkdən tamamilə imtina edən istedadlı bir sənətkardır. Bütün bunlar, əsas prinsipi baxımından kompozisiyada müxtəlif vasitələrin istifadəsini birləşdirməklə əldə edilir. Beləliklə, rəssamın yaradıcılığında postmodernizm müasirliklə və ənənələrə səsləşir.

Açar sözlər: postmodernizm, Fərman Qulamov, yaradıcılıq, müasirlik və ənənə, kompozisiya.

Гюльназ Мадатова (Азербайджан)

ПОСТМОДЕРНИСТСКИЕ ТЕНДЕНЦИИ В ТВОРЧЕСТВЕ ФАРМАНА ГУЛАМОВА

Постмодернизм – это стиль, отличающийся от модернизма как положительными, так и отрицательными сторонами в определенной ситуации, суммирующий в себе все политические и общественные изменения, а также интеллектуальный и культурный опыт. С 70-х годов XX века проявление определенной степени влияния в творчестве Фармана Гуламова постмодернистских тенденций, получивших широкое распространение в мировом искусстве, определило тематику и форму поисков работ в этом направлении.

В своем творчестве художник смог просто воссоздать характерную атмосферу окружающей атмосферы в использовании цветов, без использования каких-либо внешних деталей. Талантливый художник, который полностью отказывается использовать детали состояния комнаты или образа жизни, не говоря уже о всей окружающей среде, в ее цветовом мире и ее атмосферных эффектах, как он это делает в других работах. Все это достигается за счет сочетания использования различных средств в композиции, с позиции основного принципа единства. Таким образом, это обеспечивает основу для прошлых традиций живописи, к которым следует подходить с творческой призмы творчества современной эпохи.

Таким образом, постмодернизм в творчестве художника перекликается с современностью и традициями.

Ключевые слова: постмодернизм, Фарман Гуламов, творчество, современность и традиции, композиция.

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FORMS OF EMBODIMENT OF NATIONAL AVANT-GARDE ART IN ZAKIR HUSEYNOV'S PAINTING

Abstract. The article is dedicated to the famous Azerbaijani avant-garde artist Zakir Huseynov's works. The author notes that the artist's unique artistic style enriched significantly the fine arts of modern Azerbaijan. His works, which reflect the native land of Absheron, oil-processing plants, animal images, are distinguished by their individuality and unique perception of the characteristics of the environment. Thematic compositions and still lifes created by the artist are also interesting. The deep philosophical meaning, which was included in the ideological and aesthetic content of these works and reflects the artist's views on life, acts as a unique reflection of his thoughts and understanding of the world. Z.Huseynov's "Buzovna" landscape lightened by bright sunlight, "Old Enterprise" thematic composition depicting oil refinery plants on the coast, still lifes and animalistic paintings, as well as thematic works depicting the artist's lone existential characters make a deep impression.

Key words: Azerbaijan fine arts, Zakir Huseynov, painting, landscape, still life.

Introduction. There is a generation called the "generation of the 60s" in the development of Azerbaijan's fine arts, many of whose representatives still live and work today. We do not need to mention their names because we know them well. According to popular belief, the main service of the "60s generation" in art was to break the canons of socialist realism, to create a new artistic style and school in painting, to create the embryos of national avant-garde art. The concept of "Absheron school", which was widespread in the 60s-80s, is also associated with this generation. All this leaves no

doubt. The contribution of that generation is obvious in the formation of modern art.

But life does not stop in one point, it is constantly moving forward. The development of modern Azerbaijani national avant-garde art is no longer associated with the “generation of the 60s”, but rather with the names of talented artists who came to life in the 60s and beyond. We are probably right in saying that those born in the 60s are worthy successors of the “60s generation”. These artists, who can no longer be called young today, representing the “second generation” (expression is ours – *auth.*) of the national avant-garde, brought new ideas, metaphors, existential thinking, composition and color diversity to modern art. Although it is early to say but the generation of these artists has already begun to shed leaves. One of such artists is Zakir Huseynov (1961–2010), who was a talented artist and developed the national avant-garde art on the theme of “New Absheron” (the expression is ours – *auth.*) and added different touches to it.

The interpretation of the mail material. His arrival in art coincides with an interesting, rich in ideas and works, as well as a difficult period of Azerbaijani art. Individualism, national-decorative style, even the tendency to avant-garde in art no longer surprised anyone in the mid-1980s. Fateful events took place in society only a few years later and the ideological and artistic content of art underwent radical changes. The national avant-garde art began to develop rapidly at this time. The creative research of the middle-aged and young generation of artists was at the basis of this development. The process of blind imitation of traditional Western avant-garde and abstract art was manifested in the early years. But, the national style came to the fore in modern avant-garde art soon, since the 2000s. This style manifested itself in national forms and attributes, meaning and content, in the colorful and warm shades peculiar to Azerbaijani painting. Aghaali Ibrahimov, Siruz Mirzazadeh, Gayyur Yunus, Kamal Ahmad, Nazim Mammadov, Altay Sadigzadeh, Rashad Mehdiyev, Rashad Alakbarov, Ilgar Akbarov, Yusif Mirza, Ilyas Alov, Teymur Daimi, Orkhan Huseynov and others from the middle-aged and young generation created works in this style and many continue to do so today. The artistic views of Zakir Huseynov, who was a worthy representative of the avant-garde school “New Absheron”, were formed in such an environment.

Z.Huseynov was born in one of the less pleasant corners of Absheron – Amirjan. In general, it is difficult to consider Absheron as a colorful

corner of nature – there are no forests, rivers, green meadows, mirror lakes, snow-capped mountains. The lyrics of Absheron are better understood and appreciated by those who were born and grown in this land. The beauty for them is the impetuous Caspian Sea, the rocks on its shores, the sandy shore, the white-gray gulls flying in the sky. Amirjan does not have any of these. But, this ancient village of Absheron is lucky anyway. Great personalities, including talented artists were born here. Undoubtedly, the first who comes to our mind is the great Sattar Bahlulzadeh. What about his followers? Gayyur Yunus, Eldar Mikayilzadeh, Anar Huseynzadeh and others... Zakir Huseynov is also on this list. He also developed the traditions of the “New Absheron” school, perhaps more than others. Although far from the seashore, most of his paintings feature the Caspian Sea, which is the visiting card of the “Absheron School”.

Zakir Huseynov is one of the artists who defined his style in art early. Maybe it was an intuition, he felt that he would not live long, he did not have time to look for his style in art for a long time, he did not have a chance. The works of art that he created in the late 80’s and 90’s do not differ significantly from the paintings he worked on in the last years of his life. Abstraction is strong in the early paintings, but national avant-garde in the later ones.

An interesting aspect of Z.Huseynov’s avant-garde art is its variety of themes and his appeal to different genres. Genres such as thematic portraits, landscapes and still life are widely represented in the artist’s work. Local plots and animalistic images are also fully expressed in his paintings.

Zakir Huseynov’s work can be divided into early and mature periods. The early period is from 1985 to the end of the 90s, when he graduated from the Department of “Weaving” of the Art School named after A.Azimzadeh and began his independent career. It is interesting that although the artist mastered in weaving, he almost did not work in this field. The art of painting attracted his attention since childhood. As we have mentioned above, abstract tendencies were stronger in the artist’s work in the early period. It is interesting that abstract compositions prevailed in works of artists such as Siruz Mirzazadeh, Anvar Askerov, Teymur Daimi, Rashad Mehdiyev, Ilyas Alov in those years. Perhaps this was a manifestation of the interest in Western abstractionism after the fall of the “Iron Curtain”. Abstract aspects prevail in Z.Huseynov’s works “Circle” (1992) and “Composition” (1989). It is interesting that the artist called most of the abstractions that he created in the 80s and 90s as “Composition”. Z.Huseynov’s tendency to

abstract thinking manifests itself here. The associative impression is strong in these paintings, in which “the sensations of excitement are paradoxically transformed into aesthetics” [1, p. 4]. We can see both the illogical symbols of Salvador Dali’s work and Jackson Pollock’s dripping motifs in Zakir Huseynov’s “compositions” in those years. However, the national character and avant-garde tendencies, which took place at the level of the “New Absheron” school, became soon his main art style and the artist remained faithful to his style until the end.

The mature period of Z.Huseynov’s creativity covers the 2000s. He matured in art, developed the traditions of the “New Absheron”, created optimistic landscapes with plenty of sunlight by using bright colors during this period. Undoubtedly, Buzovna landscapes distinguish among them. Flat-roofed white houses, clear, bright skies and the blue sea surrounding the horizon are the main compositional and color elements of these landscapes.

Zahir Huseynov’s work has been in the spotlight of his contemporaries. His close friends and colleagues valued him as a human and a master. Two aspects – sincerity and individuality are emphasized in the appreciation of his art. The artist’s works are as individual and unique as they are sincere - this is what makes his compositions remarkable. “It is not difficult to describe Zakir as an artist. He was very sincere in his work. Even not being aware of certain issues helped him to remain sincere in his work. Zakir did not deviate from his style all his life. The artist worked on several different paintings only in the last months of his life, when an incurable disease destroyed him from the inside. Had his life been faithful, perhaps Zakir would have been able to bring a more interesting, new style to the art world” [4]. This value given by art friends is the main features that complete the artist’s portrait.

Zakir Huseynov participated in many exhibitions. His works were repeatedly exhibited in prestigious exhibitions both in our country and abroad. Another exhibition of his was held at the Khatai Gallery of Miniature Art after his death, on December 7, 2011. This exhibition was dedicated to the 50th anniversary of the artist’s untimely death [5].

Z.Huseynov called himself a “lone warrior of Azerbaijani art” [6]. This loneliness was not due to unsociability, he never ran away from communication. Those who know the artist well can confirm this. We accept this loneliness from a philosophical point of view. This loneliness arouse from the existential

loneliness that the artist appealed to. His style was unique and he developed his views on art in solitude. This is where the expression of lone warrior comes from. If we pay attention, we will see that the artist's characters were also depicted alone in his paintings. It is difficult to find two or more figures in his paintings. The lone figures are a kind of expressions of his "loneliness" in art. The artist saw himself in his characters – this is reflected in his existential views on art.

Popular art manager Rafael Gulmammadli said the following about Zakir Huseynov, whom he knew well and respected for his art: "Although Zakir graduated from the Department of "Weaving" of the Art School, he was a painter inwardly and he was the only student in the group who was able to show his painting potential to everyone" [3, p. 15]. The more you get acquainted with the artist's creative style and the more you learn the opinions and impressions of his colleagues about him, there is no doubt about the accuracy of these words.

As mentioned above, Z. Huseynov applied to various genres in his work. The genre of landscape distinguishes among them. "Zakir Huseynov, who was inseparable from the landscape genre throughout his career, achieved to create large-scale works in this field in the last ten and more productive years of his life. If we have to characterize them as a whole, first of all we have to say that such scenes may not exist in reality... They can be considered an expression of "Zakir's view"" [3, p. 82]. This is indeed so. The artist saw his beloved land of Absheron not in reality, but in a different way, as if in idealized form in his dream. It should also be noted that the artist reflected the genre of landscape in different thematic plots. He created interesting landscapes on the theme of oil, besides Absheron motifs, domed village houses, sandy seashore.

Undoubtedly, Absheron villages and sea views are more prominent among Z.Huseynov's landscapes. The bright rays of the sun, the transparency of the air and the optimistic mood were reflected here, which are typical of the plein air technique. From this point of view, the paintings on the theme of Buzovna by the brush master are more attractive. These landscapes can be considered the most optimistic works of the artist in terms of color and mood. Z.Huseynov's two landscapes "Buzovna", which were painted on canvas with oil paintings in 2004, reflect fully this optimism in terms of ideas, art and color. Flat-roofed white houses of the ancient village Buzovna are seen in both works. The composition is almost covered with these houses completely.

As if the small rectangular village houses move towards the sea by squeezing each other. A strip of blue sea stretches along the horizon in the distance. And the blue sky is above it.

The second work on the same theme and title has a similar compositional solution. But the symbolic content is stronger here. The artist depicted two large cypress trees in the foreground – they represent the variability of generations, the transmission of blood memory from generation to generation, the past and present of the village symbolically. The artist devoted more space to the sky in this painting – the sky is not in the form of a narrow strip as in the previous painting. However, the artist did it deliberately – there is a picture of another symbol, i.e. a half-moon, in the middle of the sky [Figure 1]. In general, the moon (half-moon) is an important symbolic means in Zakir Huseynov's work, which has a philosophical content, like other existentialist artists. Interestingly, each artist depicts the half-moon in his own way. For example, Siruz Mirzazadeh often prefers to reflect the half-moon with the sun, but also with two mouths. The half-moon is a symbol of the magical world, calm and magical silence for Kamal Ahmad [2, p. 10]. Zakir Huseynov depicted the half-moon in his various paintings, as well as in a unique way. Its half-moon is extremely elongated and has a stretched appearance. As if the yellow, stretched moon in the composition "Buzovna" is singing lullaby to the silent houses of the village in the evening, when the weather is still bright.

The industrial landscape, especially the theme of oil production occupies an important place in Z.Huseynov's work. "Neftchi", "Oil Is Transported" (both in 2007), "Old Enterprise" [Figure 2], "Oil-refining Institution" (both in 2008) and other thematic landscapes reflect this theme. Despite the bright color range, incomprehensible mental excitement, existential mood is clearly manifested in these works. Perhaps the reason is the inhumanity of those paintings or the depiction of a single person. No one is seen in the port, around oil rigs, pipes and tanks at noon, when work is in full swing. Only one person does not bring confidence and peace of mind to the work, on the contrary, he drags it into a whirlpool of incomprehensible mental excitement. Only one person ... Isn't he a "lone warrior"?

Another genre applied by Z.Huseynov is still life. The artist applied to still life at all stages of his career, including adulthood. His still lifes include pumpkins, pears, watermelons, melons, dried fish, etc. These still lifes are unique. The things here are disorderly, as if scattered. Warm colors prevail in

these works, but as a whole the color cannot be considered colorful. The still lifes have a more matte color solution.

Pictures of fish are often found in the artist's still lifes. The depiction of the living and the lifeless has a philosophical meaning and reflects the dilemma between life and death in simple artistic forms.

One of the main themes applied by the brush master was the animalistic genre. It is possible to see a bull, a cow, a camel, an elk, a giraffe, a bird, etc., which were drawn outside the plot on a neutral background in his works [Figure 3]. These animalistic figures differ from Mirjavad Javadov's beasts of draught drawn on a dark red background or the wolf-toothed dogs depicted by Kamal Ahmad. They are calmer and more free. As if reality doesn't irritate them. Even the animalistic figure in the painting "Burning Giraffe" (this can be compared to Salvador Dali's "Flaming Giraffe") has an unusual calm, despite the fact that it burns.

Z.Huseynov depicted only one figure in his portrait paintings. Even if a certain "dialogue" manifests itself in the work, it is not a dialogue between two people, but between an existential character and a symbol (tree, lamp, moon or bird). His characters are not mythical, but symbolic characters that flow from the intermediate position between mythological memory and folklore motifs. A typical representative of these characters is a dervish. The artist created several such characters. He wanted to express his thoughts through these dervishes' appearance and deeds. An existential character holds a glass of wine in his hand, stands in a boy's position as in Oriental miniatures and carries on a dialogue with a bird perched on a small tree on the right in the painting "Dervish's Dialogue" (2000s) [Figure 4]. He reflected the more characteristic features of the myth-folklore character in his works such as "The Thinking Dervish" and "The Dervish with a Lamp". A similar feature of the two paintings is the reddish-yellow spot of flowing patch on the upper right part of the composition, which attracts attention. This is the moon. But, this moon has a more existential, mythical effect than the long one seen on Buzovna. We can be bold to say that such a "generalized" and completely isolated moon has never been depicted in the Azerbaijani national avant-garde art...

It would be expedient to complete a short excursion into Zakir Huseynov's works with his voluminous compositions. The artist also worked in the field of papier-mâché, ceramics, artifacts. As if his composition "Water" (2006), which is in the form of an oval ceramic plate, quenches thirst with its eye-catching blue colors. The papier-mâché called "Fish" (2006) is not only in

the form of a fish, but also decorated with characteristic details of the artist's work and fragments of his works.

Conclusion. A lot can be said about Zakir Huseynov's art. His work is truly distinguished by its individuality, different sense of volume and color, unique direction and style in the national abstract art. There is no doubt that the artist's colorful work will take a worthy place in the history of modern national art.

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Sevinc Əliyeva (Azərbaycan)

ZAKİR HÜSEYNOVUN RƏNGKARLIĞINDA MİLLİ AVANQARD SƏNƏTİNİN TƏCƏSSÜM FORMALARI

Məqalə tanınmış Azərbaycan avanqardçı rəssamı Zakir Hüseynovun yaradıcılığına həsr edilmişdir. Müəllif qeyd edir ki, rəssamın özünəməxsus bədii üslubu müasir Azərbaycan təsviri sənətini xeyli zənginləşdirib. Onun doğma Abşeron torpağının, neft emalı qurğularının, heyvan təsvirlərinin əks olunduğu əsərləri fərdiliyi, ətraf mühitin xüsusiyyətlərinin özünəməxsus tərzdə qavranılması ilə seçilir. Rəssamın yaratdığı tematik kompozisiyalar və natürmortlar da maraqlı doğurur. Bu əsərlərin ideya-estetik mündəricəsinə daxil edilmiş, rəssamın həyat görüşlərini əks etdirən dərin fəlsəfi məna, onun düşüncələrinin və dünyanı dərk etməsinin özünəməxsus əksətdiricisi kimi çıxış edir. Z.Hüseynovun parlaq günəş şüaları ilə işıqlandırılmış “Buzovna” mənzərəsi, dəniz sahilində yerləşən neft emalı qurğularının təsvir edildiyi “Köhnə müəssisə” tematik kompozisiyası, natürmort və animalistik tablolar, həmçinin rəssamın tənha ekzistensial qəhrəmanlarının əks olunduğu tematik əsərlər dərin təəssürat yaradır.

Açar sözlər: Azərbaycan təsviri sənəti, Zakir Hüseynov, rəngkarlıq, mənzərə, natürmort.

Севиндж Алиева (Азербайджан)

ФОРМЫ ВОПЛОЩЕНИЯ НАЦИОНАЛЬНОГО АВАНГАРДНОГО ИСКУССТВА В ЖИВОПИСИ ЗАКИРА ГУСЕЙНОВА

Статья посвящена творчеству известного азербайджанского художника-авангардиста Закира Гусейнова. Автор отмечает, что своеобразный творческий стиль художника значительно обогатил современное изобразительное искусство Азербайджана. Его работы, в которых изображены пейзажи родной Апшеронской земли, нефтеперегонные установки, фигуры животных, отличаются индивидуализмом, своеобразным восприятием и отражением особенностей окружающей среды. Интересны также тематические композиции и натюрморты, созданные художником. Глубокий философский замысел, вложенный в идейно-эстетическую основу этих работ, отражает жизненные взгляды художника, выступает своеобразным передатчиком его мыслей и миропонимания. Впечатляют такие работы З.Гусейнова, как пейзаж «Бузовна», залитый яркими лучами солнца, тематическая композиция «Старый промысел», где изображены нефтеперегонные установки, расположенные на берегу моря, натюрморты и анималистические композиции, а также тематические работы, изображающие одиноких экзистенциальных героев художника.

Ключевые слова: изобразительное искусство Азербайджана, Закир Гусейнов, живопись, пейзаж, натюрморт.

FIGURES:



1. "Buzovna". Canvas, Oil paint. 2004



2. "Old Enterprise". Canvas, oil paint. 2008



3. "Water Carrier". Canvas, oil paint. 2004



4. "Dialogue of the Dervish". Canvas, oil paint. 2000s

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SCIENTIST AND HUMAN. BEING ACTIVITY OF PROFESSOR KUBRA ALIYEVA

Abstract. The article deals with the famous researcher of Azerbaijani carpets, Doctor of Art History, Honored Art Worker, Professor Kubra Aliyeva. The author notes that K.Aliyeva possesses high human values besides scientific research qualities. The image of a scientist-teacher is highlighted precisely from this aspect in the article. A great scientific contribution is also noted, which has been introduced to the development of Azerbaijani art history by her. The books published by K.Aliyeva represent valuable scientific material, which highlights the peculiarities of the historical and artistic development of Azerbaijani carpets. Besides carpet art, the sphere of K.Aliyeva's scientific interests includes also the peculiarities of the cultural and historical development of Caucasian Albania. The scientist's a number of researches are devoted to this interesting problem.

Key words: Kubra Aliyeva, carpets of Azerbaijan, art history, decorative and applied art, Caucasian Albania.

Introduction. Human's art compass is his teacher. A good teacher gives his invaluable treasure of knowledge to his students, changes his outlook on life, develops his skills and abilities, increases his good habits and finally nourishes and purifies his soul. Happiness for a student is also in meeting a good teacher.

Anyone who is a student of Doctor of Art History, Honored Art Worker, Head of the Department of "Art and Architecture of the Caucasus Albania" of the ANAS Institute of Architecture and Art, Professor Kubra Aliyeva can confirm the qualities of the teacher listed above without exception. The more

difficult it is for a person to express his opinion about his parents, it's not so easy to talk about his favorite teacher.

Our acquaintance with Kubra Aliyeva is based on years. I remember that this person, whom I knew in the first years of my studies, was loved not only by me, but by all students. Because when she entered the lecture hall, she not only enriched it with her scientific researches, but also formed taste in the students who were just starting their youth. She shows good examples, directs and as if she is a lamp for young artists to find themselves.

The interpretation of the main material. It is possible to say without hesitation that Kubra Aliyeva is a person who causes me to love miniature art, which is considered the pearl of Azerbaijani art. She was a great mediator in my preparation on this field and in mastering this art. There was an opportunity to glorify our art with the art of miniature even in a number of countries of the world.

Speaking figuratively, Kubra Aliyeva's students can be compared to the wind. Because, they blow from all over our country and are successfully guarding art both in the capital and in the regions by their fields.

Kubra Aliyeva is a good teacher, a beautiful lady, as well as her comradeship should be also noted. After all, a journey companion is an important criterion for us Azerbaijanis. So, our visit to the Dagestan region of the Russian Federation with her resulted in rich creative researches. I would like to emphasize Kubra khanim's reputation here. Of course, she has earned this respect, first of all, for her strong professionalism and aristocratic attitude, which is peculiar to a real Azerbaijani lady.

I witnessed also how long and difficult roads she traveled for small results when I accompanied her on the search in Guba, Gusar and Gabala regions of our country for days. She reveals the ancient Azerbaijani carpets lying in the houses and old cellars by collecting information, praises, researches and explains the looped beauties that flow from the traditional art, reveals the hidden letters kept in those patterns. These are the pearls of folk art, decorative and applied art.

Undoubtedly, when talking about K.Aliyeva, it is impossible to ignore the main field of her activity – scientific researches. Besides being a beautiful person, a passionate intellectual, a well-trained pedagogue, Kubra khanim is also a real scientist. She has published more than 200 scientific articles and about 10 monographs during her years of work at ANAS Institute of Architecture and Art. K.Aliyeva's main research area is Azerbaijani carpets.

As it is known, carpet weaving is one of the main areas of our national decorative-applied art, perhaps the first. She was interested in this field when she was still young. This interest motivates the scientist to work productively even today. It should be noted that the master carpet weaver, People's Artist Latif Karimov encouraged K.Aliyeva in this field. K.Aliyeva is one of the few specialists who continue the way of her master.

K.Aliyeva's dissertation subject of both PhD and Doctor degrees were related to the art of carpet weaving and its development peculiarities. She defended her PhD dissertation on "Azerbaijan's pileless carpets" in the relatively early period of her scientific activity. The scientist published the investigation as a separate book [1]. Pileless carpets, which were relatively little studied until then, became widely researched and popular thanks to Kubra khanim. Pileless carpets are an integral aesthetic carrier of Azerbaijani life, especially of the poor, and an artistic expression of its sense of beauty. In this sense, the artistic value of pileless carpets does not lag behind pile carpets, on the contrary, it is perhaps ahead as an example of a large number of national culture.

After that, Kubra Aliyeva worked more deeply on the national carpet art and its development peculiarities and created a comprehensive artistic view of carpet weaving. As a result of this research, she defended his doctoral dissertation on "The 16th–17th centuries Tabriz carpet school and its relationship with the carpets of the Near East and Middle East". The artistic composition peculiarities of Tabriz carpets, its genetic code, shades of meaning are thoroughly studied in this voluminous scientific research work. In general, this valuable scientific work plays the role of a comprehensive and reliable scientific source for tracing the historical and artistic development of Azerbaijani carpets [2].

K.Aliyeva wrote and published many valuable works, including "Dictionary of carpet and carpet weaving terms" (1998), "Latif Karimov – life and his creative works" (2007), "History of ornament" (2012), "Baku carpets. New Patterns" (2018) and others. The book "Collection of selected articles on various fields of decorative and applied arts of Azerbaijan" that was published in 2019 includes scientific research, which is the result of various researches of the scientist.

The art of Caucasian Albania plays also an important role in K.Aliyeva's scientific research activity. The scientist has traveled to the regions to study the material cultural monuments of Caucasian Albania. She has also collected interesting facts about the occupation and outlook of the local population [5].

All this attains scientific importance in terms of studying and explaining the culture of Caucasian Albania and its manifestations preserved in the lower layers of our genetic memory.

Today, K. Aliyeva's scientific heritage is in the center of attention. A lecture on "Azerbaijani carpet and Kubra Aliyeva" was held at the Carpet Museum in January 2020 [4]. The lecture was attended by various guests, researchers and students besides the museum staff. This is a manifestation of the great interest and respect for the scientist's scientific heritage.

K. Aliyeva's scientific works were properly appreciated and kind words were said about her. From this point of view, the director of the Institute of Architecture and Art of ANAS, corresponding member of ANAS, professor Artegin Salamzadeh's approach is noteworthy. He writes: "K. Aliyeva's main scientific works took rightly their worthy place along with the fundamental works of the corresponding member of ANAS, researcher of Tabriz school of miniature painting K. Kerimov and corresponding member of ANAS, researcher of Tabriz school of architecture Jafar Giyasi. Thanks to K. Aliyeva's scientific works, the problems of Tabriz art school became complete and absolute character in Azerbaijani art history" [3, p. 3].

Conclusion. So, we tried to portray the tireless researcher, Doctor of Art History, Honored Art Worker, Head of the "Art and Architecture of Caucasian Albania" department of the ANAS Institute of Architecture and Art, Professor Kubra Aliyeva as a human and a scientist in this small article. Her services are enough. We would like to emphasize that we are happy with the new scientific achievements of the researcher-scientist, who is loved by all her students and is the successor of the deep-rooted generation of intellectuals. We wish Professor Kubra Aliyeva health, to write new books, to work always tirelessly.

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Səkinə Bağırova (Azərbaycan)

ALİM VƏ İNSAN.

PROFESSOR KÜBRA ƏLİYEVANIN FƏALİYYƏTİ

Məqalə Azərbaycan xalçalarının tanınmış tədqiqatçısı, sənətşünaslıq doktoru, Əməkdar incəsənət xadimi, professor Kübra Əliyevaya həsr olunmuşdur. Müəllif qeyd edir ki, K.Əliyeva elmi-tədqiqatçılıq keyfiyyətindən başqa, həm də yüksək insani dəyərlərə malikdir. Məqalədə pedaqoq-alimin obrazı məhz bu səpgidə işıqlandırılır. Həmçinin onun Azərbaycan elminin inkişafına verdiyi böyük töhfələr diqqətə çatdırılır. K.Əliyevanın nəşr etdirdiyi kitablar Azərbaycan xalçalarının tarixi və bədii inkişaf xüsusiyyətlərini işıqlandıran qiymətli elmi materiallardır. Xalça sənətindən başqa, K.Əliyevanın elmi maraq dairəsinə həm də Qafqaz Albaniyasının mədəni-tarixi inkişaf xüsusiyyətləri daxildir. Alimin bir sıra tədqiqatları bu maraqlı problemə həsr olunmuşdur.

Açar sözlər: Kübra Əliyeva, Azərbaycan xalçaları, sənətşünaslıq, dekorativ-tətbiqi sənət, Qafqaz Albaniyası.

Сакина Багирова (Азербайджан)

УЧЕНЫЙ И ЧЕЛОВЕК.

ДЕЯТЕЛЬНОСТЬ ПРОФЕССОРА КЮБРЫ АЛИЕВОЙ

Статья посвящена известному исследователю азербайджанских ковров, доктору искусствоведения, Заслуженному деятелю искусств, профессору Кюбре Алиевой. Автор отмечает, что К.Алиева обладает, помимо научно-исследовательских качеств, и высокими человеческими ценностями. В статье образ ученого-педагога освещен именно в таком ракурсе. Отмечается также большой научный вклад, внесенной ею в развитие азербайджанского искусствоведения. Книги, выпущенные К.Алиевой, представляют собой ценный научный материал, освещающий особенности исторического и художественного развития азербайджанских ковров. Кроме коврового искусства, в сферу научных интересов К.Алиевой входят и особенности культурно-исторического развития Кавказской Албании. Ряд исследований ученого посвящен этой интересной проблеме.

Ключевые слова: Кюбра Алиева, ковры Азербайджана, искусствоведение, декоративно-прикладное искусство, Кавказская Албания.

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THE PROFESSION VIEWS OF INGLAB KARIMOV

Abstract. The article is dedicated to the memory of eminent scientist, corresponding-member of ANAS, doctor of art, professor Inqlab Karimov (1931–2011). Analyzing the researching works of the scientist, the author notes that contemporaneity, professionalism and skill serve as main criterion for the aesthetical views of Inqlab Karimov.

Key words: Inqlab Karimov, theatre science, aesthetic views, criticism, theatre process.

Introduction. Ten years ago, 4 March of each year would be Inqlab Karimov's birthday... we have been celebrating this day for already ten years as the day of remembrance of Inqlab Karimov. This year is also the year of the 90th anniversary of the prominent theatre critic. May your soul rest in peace! The Russian esthetician M.Bakhtin wrote that "Silence is only possible in the world of people (and only for people)" [1, p. 357]. Because it is people who create this silence and who break it. Corresponding-member of National Academy of Sciences of Azerbaijan, doctor of arts, professor, Inqlab Karimov who we are celebrating his 90th anniversary these days, broke this silence with his selfless work, productive and valuable activity, served our national theatre and theatre criticism during his 60 years of his life. Creativity, scientific heritage of Inqlab Karimov who is the author of nearly 300 articles, nearly 30 books is very wide, multifaceted and rich, so that, it is possible to talk about the aesthetic views of art critic scientist by simply mentioning its names the scope, geography and names of his works. Undoubtedly, the priority of Inqlab Karimov's scientific activity is the research of the history of our national theatre. However, at the same

time there are many works of scientist devoted to theatrical criticism and theoretical problems.

The interpretation of the main material. If we classify the scientific heritage of a prominent art critic, we see three directions. The first direction consist of research on the theatre history, the second on portraits of prominent art workers and the third on works about modern theatrical process. The historical researches that form the main line of I.Karimov's creativity are distinguished by their detail, perfection, richness and accuracy of factual material. The sense of national sympathy in the approach of the scientist attracts special attention to the subject of research, to the topic, especially to the issues related to our theatrical history. In his works Inqilab Karimov opposes the calculation of the history of Azerbaijan professional theatre since 1873 and considers this figure to be the history of the first performance in Baku and tries to prove with evidence that, long before that date, in 1840-50 theatrical performances were shown in Shusha, Shamakhi, Lankaran.

Y.Garayev, a prominent literary critic who characterized Inqilab Karimov's work, wrote that "a selfless love for theatre devotees and classics, education of respect and devotion to their art and civic traditions..., analysis and promotion of examples embodied on the stage – and motives" [2]. It is no coincidence that an important part of the theatrical scholar's work is portraits of theatre devotees. Inqilab Karimov started from his first book "Abdulla Shaiq and theatre" [3] to "Abdurrahimbey Haqverdiyev and theatre" [4], "Nariman Narimanov and theatre" monographs [5], "Jalil Mammadquluzadeh and theatre", "Suleyman Sani Akhundov and theatre", Abulfat Veli Veliyev, Mahammadbey Alvandi, Mehdi bey Hajinski, Haji Zeynalabdin Tagiyev, Soltan Mejid Ganizade, Mirza Ali Abbasov, "Revolutionary actors" [5], and with other monographs express their respect to the devotees who stood at the cradle of Azerbaijani culture and theatre, creates their scientific-historical portraits. In the meantime, it is necessary to emphasize the monograph of Inqilab Karimov, who always followed the words of Hazrat Ali "I will be the slave to the one who taught me a letter" about his favorite teacher, the founder of our national theatrical science Jafar Jafarov "Suffering scientists with high taste" [7, p. 9-37].

"Modernity gives a great impetus to art". This expression, which belongs to Inqilab Karimov, can be considered as the main thesis of his creativity, the main criterion of art. He evaluates both historical event and modern manifestations on the criteria of modernity and innovation. For

this reason, the scientist puts serious demands on his young colleagues and writes: “Theatre critics are being required to have a board outlook, a rich spiritual world, objectivity and principledness. He must be distinguished by his ability to feel innovation and beauty, and he must have the ability to promote this innovation and beauty” [7, p. 290]. The high scientific and creative quality of Inqilab Karimov also lies in the fact that these words of the prominent scientist are not only a recommendation for other, but also a credo of art that he has followed throughout his career. That is why historical research, portraits and articles on the current process and reviews of individual performances of Inqilab Karimov have always remained relevant. For example, in his book “Abdulla Shaiq and theatre”, published in 1961, a theatre critic who analyzes act of the main role in the play “Khasay” writes: Trying to reveal the mental status of the character, H.A. Sadigov masterfully demonstrated the events that took place Khasay’s life” [3, p. 17]. Pay attention to this expression “trying to reveal the mental status of the character”. At that time, when the Soviet ideology and socialist realism were still rampant, it took great courage, along with deep erudition, to pay attention to the “mental status of the character” and to evaluate it as a means of artistic and aesthetic expression. Or another similar example: Doctor of Arts, professor Maryam Alizadeh, referring to Inqilab Karimov’s review of the play “Peri Cadu”, show that, “for the first time, he wrote, perhaps calling it a blasphemy for our theatre science: “... one of the positive aspects of the new structure of (“Pari Cadu” – *M.A.*) work is that he director Tofiq Kazimov, remaining true to the author’s opinion, sees the individual tragedy of each character in its own inner shortcoming” [8, p. 175].

Here the “blasphemy” was that, “until now, the absolute and unequivocal adherence of the director to the author opinion was considered an almost undeniable law in the theatre studies. The director who violated this law was accused of distorting the work” [8, p. 175]. In that review, for the first time in our theatrical studies it was Inqilab Karimov who considered it normal for the director to remain “mostly” faithful to the author’s opinion. Because the main criteria for a prominent scientist was modernity, true professionalism and high craftsmanship. In this sense, he emphasized that “you should speak truthfully and openly with the audience, be able to subdue it with the wonderful language of art without losing its naturalness and reality, and most importantly, convince it by strongly influencing its feelings heart and

mind. The most powerful weapon in the hands of the theatre for this is true professionalism and high craftsmanship” [6, p. 280].

I. Karimov's article “Artistic design of Azerbaijani drama performances (1873–1920)” [6, p. 156-170] is very typical in terms of studying aesthetic views and views of art. The scientist is engaged in the study of a topic that is rarely used in our national theater studies, also studies a complex period of our theatre history – 1873–1920. In this article, Inqilab Karimov also attracts attention with his deep knowledge of the subject and his theoretical ideas. In the article the theatre critic enters into polemic with E. Zolya, A. Antuan, A. Arria and other prominent theater theorists and draws interesting conclusions.

I. Karimov's aesthetic, socio-philosophical views are based on the idea of Azerbaijanism, the position of citizenship. As a citizen who fond of his people, a fan of the theater, he was always stood guard over the achievements of our national culture, our people and as he said, tried to protect them from hateful forces, especially Armenian nationalists. In this regard, the articles of I. Karimov dedicated to the 125 anniversary of the Yerevan Azerbaijan Theater “Theatre of Refugee Destiny” [9], “The hostile policy of a treacherous neighbor” [6, p. 254-265] and others are of great importance.

Speaking about I. Karimov's activity, it is impossible not to mention his artistic creativity. The book of stories by Inqilab Karimov called “Nəcə qanağlamasın” [10], the tragedy “Xəyanətin müsibəti” staged at the Baku Municipal Theatre, 18 plays which he translated and performed in various theaters show that not only his wide range of creativity, but also how emotional he is, how much he values word and art.

Conclusion. The scientific and artistic-publicist heritage of scientist show that his creative process is based on the idea that “first of all a theater critic should be a close friend of theatre”. Corresponding-member of National Academy of Sciences of Azerbaijan, doctor of arts, professor, Inqilab Karimov devoted 60 years of his 80 year life to his friend – Azerbaijan theatre.

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Vidadi Qafarov (Azərbaycan)

İNQILAB KƏRİMOVUN SƏNƏT BAXIŞLARI

Məqalə görkəmli alim, Azərbaycan Milli Elmlər Akademiyasının müxbir üzvü, sənətşünaslıq doktoru, professor İncilab Kərimovun (1931–2011) yaradıcılığına həsr olunub. Alimin elmi, bədii və publisistik əsərlərini təhlilə çəkən müəllif vurğulayır ki, müasirlik, peşəkarlıq və sənətkarlıq İncilab Kərimovun sənət baxışlarının əsas meyarını təşkil edir.

Açar sözlər: İncilab Kərimov, teatrşünaslıq, estetik görüşlər, tənqid, teatr prosesi.

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ПРОФЕССИОНАЛЬНЫЕ ВЗГЛЯДЫ ИНГИЛАБА КЕРИМОВА

Статья посвящена творчеству видного ученого, члена-корреспондента НАН Азербайджана, доктора искусствоведения, профессора Ингилаба Керимова (1931–2011). Автор статьи, анализируя научные, художественные и публицистические труды ученого, отмечает, что современность, профессионализм и мастерство – это самые важные критерии профессиональных и эстетических взглядов Ингилаба Керимова.

Ключевые слова: Ингилаб Керимов, театроведение, профессиональные взгляды, критика, театральный процесс.

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INGILAB KARIMOV'S THEATRICAL-CRITICAL VIEW IN THE CONTEXT OF PERSONALITY AND TIME

The study of the history of the national theater has been considered one of the most important problems since the establishment of the science of Azerbaijani theater studies and significant work has been done to investigate the history of our theater. The works, research works, monographs, memoirs, articles and notices that emerged as a result of deep research of prominent theatre historians as Jafar Jafarov, Mahmud Allahverdiyev, Gulam Mammadli, Ingilab Karimov, Ilham Rahimli, Israfil Israfilov, Maryam Alizadeh, Aydin Talibzadeh, Narmina Aghayeva, Vidadi Gafarov are profound investigations of various problems of the history of Azerbaijani theater.

Corresponding member of ANAS, Doctor of Art History, Professor Ingilab Karimov had a worthy place and position in the development stages of science of Azerbaijani theatre studies. Ingilab Karimov had an effective, multifaceted and colorful creative activity in Azerbaijani theater studies for many years. He worked with many art figures, writers and playwrights in our national science of theater studies since the 20s of the last century and theater studies has been formed as a science as a result of their research and hard work. Ingilab Karimov was one of the theatre historians who laid the foundation for the professional study of the history of the national theater. Theater scientist Ingilab Karimov devoted his entire life to the study of the history of Azerbaijani theater. He researched every historical fact in detail and worked hard on archival materials.

Ingilab Karimov's historical research works cover a large period of time – from the founding of the history of the national theater to the present day. Besides providing detailed information about the spectacles, these works allow to paint a clearer picture of the establishment and development

history of national theatrical art. While reading Ingilab Karimov's research works on various problems of theatrical history, besides the general ideas and considerations that attract attention, valuable information about many interesting issues, specific events, individual spectacles, acting, touring, etc. is obtained.

Starting his scientific activity in the department of "Theater and Cinema", I. Karimov wrote and published monographs on a number of masters of the Azerbaijani theater and dramaturgy, such as "Abdulla Shaig and theater", "Nariman Narimanov and theater", "Abdurrahim bey Hagverdiyev and theater". It's no coincidence that he studied these writers' creative heritage in the context of the national theater. The researcher emphasized in his speeches that "...writers and playwrights' theatrical views, which are the object of investigation and research, have played an important role in writing the history of professional theater" [4].

The investigation of the national art of acting was also one of the main directions in the author's research and many articles and books were dedicated to prominent actors and the characters they created. Creators such as Mirza Ali Abbasov, Abulfat Veli, Mehdi bey Hajinski, Soltan Majid Ganizadeh, Huseyn Arablinsky, who made great contributions to the development of our national theater, found their worthy place in the history of our theater with Ingilab Karimov's signature.

One of the most important functions of theatrical science is to follow and fix the history of theater. Ingilab Karimov's numerous works dedicated to the study of the theater history are distinguished by their high objectivity and scientific accuracy. His works reflect the general view of our theatre history. Speaking about the problem of fixation of the Azerbaijani theater history in the works of prominent researcher-scientist Ingilab Karimov, we must not forget the importance of many of his works that reflect the history of theater.

So, he was the author of dozens of important works dedicated to the history of the national theater, various problems of theatrical art, the life and work of prominent theater figures: "Abdurrahim bey Hagverdiyev and theater" (1975) [1], "Nariman Narimanov and theater" (1989) [2], "Establishment, formation and development of Azerbaijan theater. The end of the 19th century - the beginning of the 20th century" (1991) [3], "History and development stages of the Azerbaijani professional theater" (2002) [4], "Heydar Aliyev. About art, masters" (2005) [5], "Baku Municipal Theater" (2006) [6], "Theater: the fate of my life" (2009), "History of Azerbaijani theater" (2008) and others.

The unity and connection between the peoples of Turkey and Azerbaijan, which are “Two states, one nation”, has been manifested in all spheres of life since ancient times; this relationship has been important and useful in the field of theatrical art. The book “Azerbaijan-Turkey theatrical relations” (2000) [7] provides detailed information about the friendship of Turkish-Azerbaijani stage masters, mutual tours, spectacles of Turkish playwrights’ works in the Azerbaijani theater since 1908, examples of our national dramaturgy that found a stage interpretation in Turkish theaters in recent years.

The prominent scientist’s monograph “Heydar Aliyev – about art, masters and skill” speaks about national leader Heydar Aliyev’s role in the development of our literature, culture, as well as theater and cinema, his care and respect for art and masters. These works, which were dedicated to the investigation of the history of our national theater and written in the direction of the conservation of a great stage of the Azerbaijani theater history, have a great scientific value, as well as wide practical and theoretical significance.

Professor Ingilab Karimov took also a very serious, clear, honest and responsible approach to the writing of the three volumes of the Azerbaijani theater history and wrote books that were both critical and scientifically valuable.

1998 marked the 125th anniversary of the establishment of the Azerbaijani professional theater. I. Karimov’s book “History and development stages of the Azerbaijani professional theater” was published in 2002 in accordance with the measurement plan of the organizing committee for the preparation and holding of anniversary events on the basis of the decree of the President of the Republic of Azerbaijan, which is a manifestation of the high historical and political value of this event in the cultural life of our republic. The author looked at the history of Azerbaijani theater from three points of view: first, issues of the elements of theatrical art. From this point of view, the Azerbaijani theater’s age is more than three thousand years. Second: the theater manifests itself in small-scale spectacles such as “Kos-kosa”, “Garavelli”, “Kosa bride”, “Tapdig herdsman”, “Deer game”. These folk spectacles had a significant impact on the establishment of the Azerbaijani professional theater with their realism and optimism. And finally, the third point of view is the history of the establishment of the secular professional theater, which began in 1873 with the play “Lankaran khan’s vizier” in Baku.

It should be noted that the establishment history of the Azerbaijani theater was determined in 1873 with the spectacle “Lankaran khan’s vizier” staged in

Baku that was mentioned in all large and small works of our theater scientists, which were published before 1990 and related to our national theater. But, it is known from I.Karimov's research that theatrical spectacles were staged in Azerbaijan long ago, in 1848 in Shusha, in 1850 in Lankaran, in 1857–1858 in Shamakhi and in 1872 in Tbilisi.

It is noteworthy that Azerbaijani cultural figures made great efforts for the establishment and development of advanced theatrical art in the late 19th and early 20th centuries. N.Vazirov, J.Mammadguluzadeh, S.M.Ganizadeh, A.Vali, M.Alvandi, J.Zeynalov, N.Narimanov, A.Hagverdiyev, U.Hajibeyli, M.M. Kazimovski, A.M. Sharifzadeh and other cultural figures who lived and created in Baku and other regions of Azerbaijan fought extensively and comprehensively for the people's cause. The first chapter of the book provides information about the works of these intellectuals, actors and directors, whose names were mentioned and who struggled in the establishment and formation of the national theater.

The research examines also the formation of national drama, the search of the theater's repertoire, the founder of stage design A.Azimzade's works, it contains detailed information about H.Arablinsky, M.A. Aliyev, H.Abbasov, M.M. Kazimovski, J.Zeynalov, M.Hajinski and A.Anapli's life and work. At the same time, attention is paid to new research materials in Turkish-Azerbaijani theater relations and it is noted that Azerbaijani actors have turned to Turkish dramaturgy, enriched their repertoire with interesting and valuable Turkish works since the early 20th century. Namig Kamal, Reza Zaki, Abulhag Hami, Tahsin Nahid's plays were performed in theaters. The work carries out extensive investigations of the great directors of our national theater A.Isgandarov, M.Mammadov, T.Kazimov's creative paths and their spectacles.

I.Karimov took a very serious, clear, honest and responsible approach to the writing of three volumes of the "Azerbaijan Theater history" [8; 9], researched the documents he studied from a new point of view and created excellent monographs in terms of research and science. We are sure that the publication of the third volume of this two-volume investigation will be a necessary work for the theater community. The first volume of this fundamental work which consists of three chapters comprehends the period from the source of the theater till 1920. The first volume of the three-volume book consists of introductions, the main three chapters and development of the professional theatres (in Shusha, Gandja, Shemaha, Nahchivan, Lenkoran, Sheki) and also

beyond the bounds of Azerbaijan (in Tbilisi, Erevan, Ashkabad, Tabriz) are covered in this volume.

2nd volume of the three – volume “Azerbaijan Theater history” includes the period between the years of 1921–1960. The rich archive is based on published writings, during the printing period, as well as the author’s personal observations of the certain period (1948–1960) of the 40 year history, which resulted in exact, smooth and unbiased reflection of the years from 1921 to 1960 of Azerbaijan theater history.

Since the establishment of the secular professional theater in Azerbaijan, investigations in the process of interaction, development and renewal is typical for Ingilab Karimov’s scientific position, who had an exceptional place and position in the protection and development of our national culture and moral values. The fact that the Azerbaijani theater has a special place in the system of universal cultural values in terms of national and spiritual values, artistic and aesthetic principles is especially emphasized in Professor I.Karimov’s works.

The art of theatre is immortal, but it is also momentary, alive and so, it is mortal. The mission of the theater critic is to protect the theater and its pearls of art for the future. Ingilab Karimov was able to cope with such a difficult and responsible task throughout his creative life and held the dignity of a theater studies above all else.

Key words: Ingilab Karimov, theater, theater history, theatre historian, criticism.

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Nərminə Ağayeva (Azərbaycan)

İNQILAB KƏRİMOVUN TEATR-TƏNQİDİ GÖRÜŞLƏRİ ŞƏXSİYYƏT VƏ ZAMAN KONTEKSTİNDƏ

Məqalədə Azərbaycan teatrşünaslıq elminin inkişafında özünəməxsus yeri, mövqeyi ilə seçilən sənətşünaslıq doktoru, professor İncilab Kərimovun teatr-tənqidi görüşləri şəxsiyyət və zaman kontekstində araşdırılır. Müəllif qeyd edir ki, İ.Kərimov milli teatr tarixinin professional tədqiqinin əsasını qoyan səriştəli tədqiqatçı olmaqla yanaşı, həm də elmi-nəzəri biliyə, müasirlik duyumuna malik teatrşünasdır. İ.Kərimovun teatr tarixinin ən müxtəlif problemlərinə, görkəmli sənət adamlarının, müqtədir teatr xadimlərinin həyat və yaradıcılığına həsr olunmuş tədqiqatları, kitab və monoqrafiyaları, dövrün teatr prosesini işıqlandıran elmi məqalə və məruzələri milli teatrşünaslıq elminin inkişafında xüsusi mərhələdir.

Açar sözlər: İncilab Kərimov, teatr, teatr tarixi, teatrşünaslıq, tənqid

Нармина Агаева (Азербайджан)

ТЕАТРАЛЬНО-КРИТИЧЕСКИЕ ВЗГЛЯДЫ ИНГИЛАБА КЕРИМОВА В КОНТЕКСТЕ ЛИЧНОСТИ И ВРЕМЕНИ

В статье в контексте личности и времени исследуются театральные критические взгляды известного театроведа, доктора искусствоведения, профессора Ингилаба Керимова, точка зрения и научная деятельность которого занимает особое место и положение на разных этапах развития театральной науки в Азербайджане. Автор отмечает, что И. Керимов является не только компетентным исследователем, заложившим основы профессионального изучения истории национального театра, но и театральным критиком, обладающим научно-теоретическими знаниями и чувством современности. Научные исследования И. Керимова, его книги и монографии, посвященные самым различным проблемам истории театра, жизни и творчеству выдающихся деятелей искусства, его научные статьи, освещающие театральный процесс того времени, занимают особый этап в развитии театральной науки.

Ключевые слова: Ингилаб Керимов, театр, история театра, театроведение, критика

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INGILAB KARIMOV'S ARTISTIC AND PUBLICISTIC WORKS

Abstract. I.Karimov is one of the well-known figures of Azerbaijani culture and art. He wrote in all areas of theater. Prominent scientist, tireless researcher I.Karimov also tried his pen at artistic and publicistic works. As he said, “sometimes there are such topics in my life that do not fit into any sources of scientific thinking. In this case, there is a need to write in the genres of story, short story”. The scientist’s books “How not to cry blood”, “Theater: fate has written my life” and “Plays, Theater Stories, Stories, Narratives” are his works arising from this need.

Key words: Ingilab Karimov, Azerbaijan, theater studies, story, artistic publicism.

Introduction. My article begins with the words about the corresponding member of ANAS Ingilab Karimov’s work in the field of theatrical studies in Azerbaijan, which are well known to art workers and scientists. His books “How not to cry blood”, “Theater: the fate of my life”, “Play, Theater Stories, Stories, Legends” are thoroughly studied. Ingilab Karimov played a great role in the development of our national theater and theater studies with his books on the history of theater – “Azerbaijan Drama Theater”, “Azerbaijan Theater of Young Spectators”, “Kirovabad State Drama Theater”, “Azerbaijan Theater History” (Volumes I–II), “ShushaAgdam Theater”, “Baku Municipal Theater”, etc., his works dedicated to theater devotees – “Abdulla Shaig and theater”, “NarimanNarimanov and theater”, “Abdurrahimbey Hagverdiyev and theater”, “Aghadadash Gurbanov”, “Youth and beauty theater”, etc. and his numerous portraits, reviews and other genre articles. The article deals with Ingilab Karimov’s artistic and publicistic works.

The interpretation of the main material. The works done by the corresponding member of ANAS İngilab Karimov in the field of theatrical studies of Azerbaijan are well known to art workers and scientists. İngilab Karimov played a great role in the development of our national theater and theater studies with his books on the history of theater – “Azerbaijan Drama Theater”, “Azerbaijan Theater of Young Spectators”, “Kirovabad State Drama Theater”, “Azerbaijan Theater History” (Volumes I–II), “Shusha Agdam Theater”, “Baku Municipal Theater”, etc., his works dedicated to theater devotees – “Abdulla Shaig and theater”, “Nariman Narimanov and theater”, “Abdurrahimbey Hagverdiyev and theater”, “Aghadadash Gurbanov”, “Youth and beauty theater”, etc. and his numerous portraits, reviews and other genre articles.

Prominent scientist, tireless researcher I.Karimov also tried his pen at artistic and publicistic works. As he said, “sometimes there are such topics in my life that do not fit into any sources of scientific thinking. In this case, there is a need to write in the genres of story, short story”. The scientist’s books “How not to cry blood”, “Theater: fate has written my life” and “Plays, Theater Stories, Stories, Narratives” are his works arising from this need.

I.Karimov’s book “Plays, Theater Stories, Stories, Legends” includes the tragedy “Sorrow of betrayal” staged on May 3, 2004 at the Baku Municipal Theater and Theater Stories. Theater stories (“How do I measure the pieces of props”, “His hand never touched my throat”, “The role of the wounded Nadir Shah”, “The last performance on the stage”, “Little gardener”, “A thousand horsemen passed here” and “In İsmayilli”) taken from real life were written in an artistic way. Stories written on religious topics (“Don’t apply to Hazrat Abbas”, “This is the case of God”, “I will never come”, “Azrael’s body trembled”, “My God, you know better”, etc.) are preferred in the chapter of the book entitled Legends.

The scientist and writer, who began his book “Theater: fate has written my life” with the words BISMILLAHİR-RAHMANİR-RAHİM, “I thank God that I have no weakness in my thinking and imagination at this age (when he is approaching eighty)”.

The chapter of the book entitled “The main factors influencing on the establishment and formation of the Theater School in Azerbaijan and the pedagogical and aesthetic foundations of this school” deals with the factors influencing the formation of our national theater.

The theatre researcher looked at the theatre history of his hometown and talked about the spectacles he saw there in the chapter “Theatrical life of Goychay”. Ingilab Karimov wrote that the first theater troupe in Goychay was created by talented and nimble youth in 1910. Abulfat Valiyev and the Agabeyovs brothers showed vaudevilles “Evening patience will be good”, “A picture of home education”, “Dursunali and Ballibadi”.

As in all theaters, the Goychay Theater has taken on the mission of propaganda and agitation, as well as artistic issues since 1920. For this purpose, even executives of various levels began to perform in the theater. The Goychay State Drama Theater was established on November 29, 1945 on the basis of the local “Theater troupe”. The theater was directed by Yusif Mammadov and the producer was Yusif Yildiz. The theater researcher also brought to the attention of readers all the stages from the liquidation of the Goychay State Drama Theater in 1951, the reopening of the Goychay People’s Theater in 1960 and the collapse of the theater in 1985.

Ingilab Karimov also remembered his father Saleh Karimov respectfully and talked about his prestige in Goychay. He said that the ashugs who gathered at their house in the evenings had a positive influence on his outlook. At the same time, he noted that his pleasant-looking, sincere, domesticated father was a talented theater connoisseur. He wrote that he worked also as an actor at the Goychay Theater as a theater lover. Ingilab Karimov wrote about his father in his memoirs that Saleh Karimov had to play the role of Nadir Shah in Nariman Narimanov’s play “Nadir Shah” on April 5, 1931. There were bands of robbers in Goychay as in all regions of Azerbaijan at that time. Saleh Karimov, the head of the Goychay branch of the State Security Department, was shot in the left arm when he annihilated robbers with his groups while thinking about how he could enliven the character of Nadir Shah. When he reached home, the neighbors met him at the door with words “We congratulate you! We have good news, your son has been born”. He looked at his wounded arm, smiled and named his son Ingilab. The next day, he played the character of Nadir Shah on the first stage with his arm hanging with cheesecloth.

Ingilab Karimov wrote also about his work as an amateur director and actor. When he was in high school, he was an active member of the school’s drama circle. He played the roles of Polad, Eldar and Ayaz in Mir Mehdi Seyidzadeh’s spectacles “Golden Bird”, “Nargiz” and “Ayaz” staged in the drama circle.

We know from Ingilab Karimov's memoirs that he staged Samad Vurgun's historical drama "Vagif" and Suleyman Sani Akhundov's play "Lachin Nest" in the regiment's club with soldiers who were theater lovers and he played the characters of Vagif and Amiraslan agha in these spectacles during his military service.

Later, Ingilab Karimov directed these works and played various roles and was awarded an honorary diploma for the sympathetic spectacle, when he worked also as a chief's assistant in the House of Culture of the Institute of Labor Resources in Baku and later in the club of the factory named after Andreyev in the late 1949.

At the same time, Ingilab Karimov was also engaged in translation. He translated into our language: A. Gahhar's "My favorite old men" (1975), A. Arbuzov's "In this kind old house" (1976), H. Mukhtarov's "I am getting married to the grandmother" (1977), N. Kamal's "Gulnihal" (1995).), "Poor Child" (1996) plays have been staged in many of our theaters.

As noted by theatre researcher, PhD Narmina Aghayeva, "A strong international spirit can be felt in a part of the creative life of a research scientist, who was close to our national theater with all his heart. Those who read the words – translated by Ingilab Karimov – in the posters of Mingachevir, Sumgayit, Sheki, Gazakh theaters and watched the spectacles "In this old loving house" (A. Arbuzov), "Halal bread" (G. Batishvili), "My favorite old men" (A. Gahhar) will probably confirm it again" [3, 5].

When we speak of international issues, it should be noted that I. Karimov's articles "Art relations of the peoples of the Caucasus", "Tbilisi from the history of Azerbaijani theater", "Praise of Friendship of Peoples", "Humanist artisan" (on the 100th anniversary of B. Hugo's death), "Schiller and Azerbaijani Theater", "Works of brotherly peoples' playwrights on the Azerbaijani stage", "Human should love his homeland" (works of Turkish playwright Namig Kamal on the Azerbaijani stage) were also written on this topic and talked about the friendly and brotherly relations between our peoples.

Ingilab Karimov showed that M.F. Akhundov's "Haji Gara", N.B. Vazirov's "We came out of the rain, we fell into the rainfall", S. Ganizadeh's "Mektubati-Sheydabey Shirvani", N. Narimanov's "Nadir Shah", "Bahadir and Sona", S.S. Akhundov's "Dibdatbey", A. Hagverdiyev's "Agha Mohammad Shah Gajar", J. Mammadguluzadeh's "Kamancha" made a great

contribution to strengthening friendship and international solidarity between the peoples of the Caucasus.

The author talked about the sweet and bitter memories of student life in chapter entitled “Student life. Baku theaters. General condition of the actors; Cares of Life and Art” of his book “Theater: fate has written my life”. At the same time, he remembered his teachers respectfully. He talked about the favours of Professor Ali Sultanli and Mammad Jafar Jafarov for him.

I.Karimov remembered that most of the teachers of the Institute were educated, serious, fair, kind and caring people. In particular, he spoke about the care of Ali Sultanli and Mammad Jafar Jafarov for him. “...Ali Sultanli was not only a prominent philologist, but also an aestheticist; was in love with beauty. He taught Western European literature; he had a fluent, clear, logical, artistic and explained lesson emotionally. He enchanted the students with his beautiful speech. Once the professor was about to take an exam of the subject, which he taught us. The students worried much. They thought that he was teaching at such a high level, would our answers satisfy him in the exams? So we read for three days and nights. During the exam, there was no trace of Ali Sultanli’s former demands and he wrote 4-5 marks for the students.

When I was postgraduate, my academic supervisor was Ali Sultanli. He gave me valuable advice. But, Mammad Jafar Jafarov was appointed my academic supervisor after Ali Sultanli’s death in 1960.

I remember well the first day when Mammad Jafar came to class. He entered the room and greeted. He asked “How are you?” Some of the students said, “We are fine”, and some said “Thank you, teacher”. He passed by and stood quietly in front of the window for 45 minutes, neither he nor the students spoke. During the break, third-year student Huseyn Abbaszadeh asked how our lesson was. “The students ever open their mouths”, H.Abbaszadeh: – “Ask a question” – he said and walked away. Firudin asked a question about Jafar Jabbarli in the next lesson. We were amazed. How fascinating was the great scientist’s eloquence, profoundly analysis and interesting, precise and necessary arguments...” [2, p. 106].

As we have seen, Ingilab Karimov remembered his teachers not only as a pedagogue, who prepared philologists and theater researchers, but also as a beautiful citizen, a symbol of honor, dignity, trust, endurance, beauty, sincerity and honesty.

Conclusion. At the end of the book, the critic, researcher, prominent scientist I.Kerimov was worried about the Karabakh problem, which was a heartbreaking problem. But, he hoped that this difficult problem would soon be solved by Mr. İlham Aliyev, who continued both the domestic and foreign policies of our national leader Heydar Aliyev, with the support of the people. Rest in peace, our dear teacher! Our lands were returned to Azerbaijan as a result of our 44-day glorious history of victory by the order of the Supreme Commander-in-Chief and with the iron fist of our glorious army! The Shusha State Musical Drama Theater, Fuzuli and Aghdam State Drama Theaters, which were driven out of their native lands, will soon return to their homes and open their curtains to the spectators in their native cities!

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Mələhət Ağayeva (Azərbaycan)

İNQILAB KƏRİMOVUN BƏDİİ-PUBLİSİSTİK YARADICILIĞI

MəqalədəAMEA-nın müxbir üzvü İnqilab Kərimovun çoxşaxəli fəaliyyətinin bir hissəsi olan bədii və publisistik yaradıcılığında araşdırılaraq təhlil edilir. Onun “Necə qan ağlamasın”, “Teatr:taleyin ömrümə yazdığı qismət”, “Pyes, Teatr əhvalatları, Hekayələr, Rəvayətlər” adlı kitabları hərtərəfli tədqiq edilir. Görkəmli alim “Azərbaycan Dram Teatrı”, “Azərbaycan Gənc Tamaşaçıları Teatrı”, “Kirovabad Dövlət Dram Teatrı”, “Azərbaycanteatr tarixi” (I-II cildlər), “Şuşa Ağdam teatrı”, “Bakı Bələdiyyə Teatrı”, “Abdulla Şaiq və teatr”, “Nəriman Nərimanov və teatr”, “Əbdürrəhimbəy Haqverdiyev və teatr”, “Ağadadaş Qurbanov”, “Gənclik və gözəllik teatrı” və s. əsərləri, çoxsaylı portret, reseenziya və sair janrlı məqalələri ilə milli teatrımızın və teatrşünaslığımızın inkişafında böyük rol oynamışdır.

Açar sözlər: İnqilab Kərimov, Azərbaycan, teatr, hekayə, bədii-publisistika.

Малахат Агаева (Азербайджан)

ХУДОЖЕСТВЕННО-ПУБЛИЦИСТИЧЕСКАЯ ДЕЯТЕЛЬНОСТЬ ИНГИЛАБА КЕРИМОВА

В статье анализируется художественно-публицистическая деятельность члена-корреспондента НАНА Ингилаба Керимова, являющаяся частью его многогранной деятельности. Его книги «Как не плакать кровью», «Театр: жизнь, начертанная мне судьбой», «Пьесы, Театральные рассказы, повести, легенды» всесторонне изучены. Многочисленные портреты, рецензии, статьи, а также такие произведения, как «Азербайджанский драматический театр», «Азербайджанский театр юного зрителя», «Кировабадский государственный драматический театр», «История Азербайджанского театра» (тома I-II), «Шуша –Агдамский театр», «Бакинский Муниципальный театр», «Абдулла Шаиг и театр», «Нариман Нариманов и театр», «Абдуррахимбей Ахвердиев и театр», «Агададаш Гурбанов», «Театр молодежи и красоты» выдающегося ученого сыграли большую роль в развитии нашего национального театра и театроведения.

Ключевые слова: Ингилаб Керимов, Азербайджан, театр, сказка, художественная публицистика.

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**ISSUES OF MORALITY AND HUMANISM IN THE ANIMATED
FILM “THE SHAH AND THE SERVANT” DIRECTED
BY NAZIM MAMMADOV AND BAKHMAN ALIYEV**

Abstract. The animated film “The Shah and the Servant” directed by Nazim Mammadov and Bakhman Aliyev, based on one of the stories of the great poem by Nizami Ganjavi, shows a rich and varied panorama of his era, exposes the ignorance, injustice of his contemporaries, calls on a person to always be worthy of his high name. All the events of the novel take place, as it were, around the Shah, in one way or another are associated with him, serve to reveal his character. By his nature, he is duality, and this duality throughout the entire animated film manifests itself in an acute moral struggle – a ruler and a man, a selfish personality and a moral man. Thus, the life of the Shah is shown primarily in his struggle with himself, with his egoistic and individualistic feelings. The final victory of the Shah over himself expresses the belief of the authors of the animated film in the victory of good.

Key words: Nizami Ganjavi, The Shah and the Servant, Animation, Nazim Mammadov, Azerbaijan animation history.

Introduction. The animated film “The Shah and the Servant” directed by Nazim Mammadov and Bakhman Aliyev, based on one of the stories of the great poem by Nizami Ganjavi, shows a rich and varied panorama of his era, exposes the ignorance, injustice of his contemporaries, calls on a person to always be worthy of his high name. Y.E. Bertels, in his analysis of this fragment of the poem, writes: “Its main meaning is to protect the rights of little people, to keep the hand of a cruel-feudal lord, who is ready not only to take the last piece of bread from a subject, but also to mercilessly shed his blood” [2]. Of course, this is a completely correct opinion, but the content of

the animated film is not limited to this. The authors increase the breadth and variety of expressed thoughts, ideas, views, the richness of created images, life situations. A huge number of different characters, from legendary historical figures to just animals, are the characters of this animated film.

The interpretation of the main material. The cartoon “The Shah and the Servant” is about the absolute power and morality of an honest and courageous person. All actions in this film is controversy around power and about the understanding of power. In the director’s view, the shah is a combination of merciless tyranny and sincere idealism – that is, an absolutely Shakespearean hero. A man with a split personality. One of which is deeply sincere, the other is vicious. He was merciless. Even to the most loyal servants. He has many innocent victims on his conscience. Still, the shah is an ambiguous and contradictory person. His whole life is foolishness and constant theater. Where his true face cannot be discerned. And, perhaps, he sincerely wanted only the good. Though, the means to achieve the goal were controversial. Why did the shah do this, what motivated this man? Perhaps he considered himself almost a god. And he demanded from people an appropriate attitude towards his person. And the one who did not want to admit it is an enemy worthy of death.

At the same time, the main character is portrayed not in isolation from his environment - from nature and the animal world. Allegories of the animated film also serve to express highly humane ideas, the authors are primarily interested in modern society. The spearhead of their criticism is always directed at the manifestation of anti-humanism, no matter where it comes from. In the center of the poem is the image of the shah. In terms of the contradictory nature and complexity of his character, he is richer than other heroes, the idea expressed in this image is deeper. Absolutism and fear of the absolute ruler is a great horror. If only because, with a vicious absolutism, the servants will not even be able to express their opinion in the catastrophic behavior of their master.

Therefore, they will say that they are happy with everything. The shah can execute, lie, do whatever he wants, without wondering about the moral side of these actions! Because he took on the function of a common conscience. He has power in his hands, and this power looks after you, thus freeing you from control over your own behavior. As a result, we have a community in which there is no self-control and any kind of self-restraint. This quality – absolute permissiveness, the desire to go to the goal over the corpses, over the heads – was formed in most people by such power. A power that does not

trust those it controls. After all, the shah did not trust anyone, not even his closest servant. He believed that everyone was traitors. All are thieves. This means that, generally, anyone can be executed. One of the main myths is that cruel rulers, tyrants are always right. And that progress can only be achieved with a lot of blood [1].

Another aspect of the question of the form of power, the goals and methods of realizing its potential is the idea of the peculiarities of the Shah's character, the ethics of his specific orders and behavior in general, observance or disregard by him, his associates and subjects of religious, moral, legal norms of life, limiting the infinite arbitrariness and absolute permissiveness. According to Nizami, this deeply vicious ordeal has always turned into a catastrophe not only for the supreme ruler, but for the entire people. The state, which was personified by the narcissistic shah, was built on only and endless adoration of his person.

All the events of the novel take place, as it were, around the Shah, in one way or another are associated with him, serve to reveal his character. By his nature, he is duality, and this duality throughout the entire animated film manifests itself in an acute moral struggle – a ruler and a man, a selfish personality and a moral man. Thus, the life of the Shah is shown primarily in his struggle with himself, with his egoistic and individualistic feelings. The final victory of the Shah over himself expresses the belief of the authors of the animated film in the victory of good. Is the Shah doing evil and injustice, violating the established order? Is this an accident or a pattern born of certain circumstances? If this were accidental, then would not in later life more and more shortcomings of the Shah have come to light? The main reason for his shortcomings lies in the feudal ideology, which gives the tsar unlimited privileges and opportunities. Although he knows a lot, knows how to distinguish good from evil, his position in society pushes him to other actions. Therefore, his actions are at odds with his knowledge. In relation to others, the shah behaves downwardly, considering himself in a special position. According to him, laws are established for anyone, but not for him. Shah's arrogance is most offended by the fact that the servant teaches him a "lesson in courage" [3]. His desires were always fulfilled unquestioningly, no one ever accused him of erroneous actions. For the first time it was pointed out to him that he was on the wrong path, behaving cowardly, not worthy of the position of the shah. His pride does not allow to listen to these words full of love, to draw appropriate conclusions, his caustic insulting words prove that he did not understand anything. The final act of the shah marked

his victory over himself. The shah's conversation with his servant testifies that humanity and love wins in the shah's character. The frivolous, treacherous, selfish Shah has grasped the highest level of humanity, only now he understood the true purpose of man. This victory over oneself is a more important victory than the victory over any dragon or the capture of any impregnable fortress. The selflessness shown by him in the last minutes of the animated film – all this means the collapse of the medieval attitude towards the world and man, the approval of a new Renaissance attitude. This medieval feudal ruler thinks only of himself, of his glory, he does not realize that he is committing a crime against art, philanthropy, goodness, and high skill. Such crimes were typical for Nizami's time. It must be admitted that these reactionary views were generated by the ideology of the Middle Ages and ran counter to the Renaissance views of the advanced thinkers of the East [4]. Nizami not only borrowed the necessary ideas from his predecessors, but summarized, generalized, created a whole system of views. Thus, we have the right to say that Nizami is the creator of this happy society [5]. It goes without saying that in his works he also raises the question of the ideals of human society. But in the animated film, these ideals are transformed into a principle of life. Here that we can talk about the pinnacle of the embodiment of the ideas of humanism in animation.

Conclusion. In the first scene, two passionate, stern, confident personalities appear. Spiritual purity, nobility, honesty of a servant allow him to perform a miracle. The eschatological struggle between good and evil ends not with victory, but with the defeat of the shah's dark side and, along with it, the forces of unlimited power, terror, and death. In the final, after the departing, reconciled opponents, two streams, as if merged into one channel, but not mixed, flow widely and solemnly. The mise-en-scene, the montage, the foreshortenings of this magical scene of the trains - everything is subordinated to a single movement: the movement of argument, thought, the movement of the struggle of two friends-enemies, two powerful tragic characters.

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Dadaş Məmmədov (Azərbaycan)

**REJİSSOR NAZİM MƏMMƏDOV VƏ BƏHMƏN ƏLİYEVİN
“ŞAH VƏ XİDMƏTÇİ” CİZGİ FİLMİNDƏ ƏXLAQ VƏ
HUMANİZM MƏSƏLƏLƏRİ**

Nizami Gəncəvinin möhtəşəm şeirinin hekayələrindən biri əsasında rejissorlar Nazim Məmmədov və Baxman Əliyevin çəkdiyi “Şah və xidmətçi” cizgi filmi, dövrünün zəngin və rəngarəng mənzərəsini göstərir, müasirlərinin cəhalətini və ədalətsizliyini ifşa edir, insanı həmişə yüksək adına layiq olmağa çağırır. Romanın bütün hadisələri, sanki şahın ətrafında baş verir, bu və ya digər şəkildə onunla əlaqələndirilir, xarakterinin açılmasına xidmət edir. Təbiətinə görə o, ikilidir və bütün cizgi filmində bu ikilikliyi kəskin bir əxlaqi mübarizəsində özünü göstərir – hökmdar və insan, eqoist şəxsiyyət və əxlaqlı insan. Beləliklə, şahın həyatı ilk növbədə özü ilə mübarizədə, eqoist və fərdiyyətçi hissləri ilə göstərilir. Şahın son qələbəsi cizgi filminin müəlliflərinin yaxşılığın qələbəsinə inamını ifadə edir.

Açar sözlər: Nizami Gəncəvi, şah və xidmətçi, animasiya, Nazim Məmmədov, Azərbaycan animasiya tarixi.

Дадаш Мамедов (Азербайджан)

**ВОПРОСЫ ПРАВСТВЕННОСТИ И ГУМАНИЗМА
В МУЛЬТИПЛИКАЦИОННОМ ФИЛЬМЕ «ШАХ И СЛУГА»
РЕЖИССЕРОВ НАЗИМА МАМЕДОВА И БАХМАНА АЛИЕВА**

Мультимпликационный фильм «Шах и слуга» режиссеров Назима Мамедова и Бахмана Алиева по одной из историй великой поэмы Низами Гянджеви показывает богатую и разнообразную панораму своей эпохи, разоблачает невежество, несправедливость своих современников, призывает человека всегда быть достойным своего высокого имени. Все события романа происходят как бы вокруг шаха, так или иначе связываются с ним, служат раскрытию его характера. По своей натуре он двойственен, и эта двойственность на протяжении всего мультипликационного фильма проявляется в острой нравственной борьбе – правителя и человека, эгоистичной личности и нравственного человека. Таким образом, жизнь шаха показана прежде всего, в его борьбе с самим собой, со своими эгоистическими и индивидуалистическими чувствами. Конечная победа шаха над собой выражает веру авторов мультипликационного фильма в победу добра.

Ключевые слова: Низами Гянджеви, шах и слуга, анимация, Назим Мамедов, история азербайджанской анимации.

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**LANGUAGE AND STYLE FEATURES OF THE FEATURE FILM
“IF NOT THAT ONE, THEN THIS ONE”
(O OLMASIN, BU OLSUN)**

Abstract. The article is devoted to the language and style of the feature film “O olmasın bu olsun”. The article explores interesting aspects of the film. The main character here is Mashadi Ibad. He’s a comic character. But this is not satirical. For example, Mardjan bey wants to get a new wife, but the public hates him. Mashadi Ibad also wants to get married in old age, but the audience does not hate him, he laughs sweetly. His comedy is different in age from the girl he married. However, the transfer of girls at a young age is considered a national tradition in our country.

The article says that Gulnaz Aliyeva, the bride of Mashadi Ibad, is fifteen years old, and this is perceived as an act contrary to family problems. It even appears in the film that Gulnaz loves Sarvar and marries him. So it’s time for Gulnaz to get married.

The article talks about Mashadi’s greed. Haji Gara is stingy and the public hates him. But Mashadi doesn’t hate Ibad. Haji Gara hides his money and does not spend it on his family. But Mashadi, if necessary, pours his money left and right, and gives money for bathing to intellectuals. How many people owe him – if he was stingy, he would not give. As for one of the porters’ abbeys, this is Uzeyir-bek’s own business. When Mashadi gave the money to the porter, one of the laugh lines broke off. Mashadi Ibad is well-known, he has good financial skills. He has a lot of money, he has a state. He even read half of Tarihi-Nadiri. Rare History is a thick book. At the end of the 19th century, a small review of 15–20 pages was published and distributed. Uzeyir bey meant this short copy, and here the comic comes from there. In a word, the article reflects all this.

This article covers a wide range of examples from the movie. Monologues and dialogues are also interesting.

Key words: style, language of comedy, language of music, language of poetry, style of poetry.

Introduction. The drama begins with a love scene. At first, the audience perceives Uzeyir bey's verse and beautiful music as a miracle. Uzeyir's poetic language is not a formal libretto, but a perfect poetic word.

It is also the language of mature poetry and Azerbaijani society saw this language when Uzeyir bey was twenty years old. This is Uzeyir bey's translation activity. He both perceived the original and showed his mastery of Turkic poetry technique.

Uzeyir bey's hemistiches usually consist of seven and partially eight syllables. There is no difference in syllables in the performance, the rhythm of the music grinds the rhythm of the hemistich. This is one of the signs of ancient Turkic poetry. And it is strange that there is no rhyme in the eight-hemistich poem. It is also a fact of ancient Turkic poetry that the rhythmic connection of hemistich is regulated by syllables. In terms of this modern demand for poetry, the shortcomings do not harm the poetry of verse, the poetic effect, the emotional perception. The figurativeness, comparison and expressions of the speaking give the poem a softness, elegance and a sincere scene perception.

The interpretation of the main material. Uzeyir bey made this language comic on several levels, his comparison is not traditional for its type. He no longer used the comparison mould like Leyli and Majnun. He described the story and likened his condition to it. And a sweet laugh comes from the fact that he performed with the porter in exchange for the scene of Leyli-Majnun. The staging of the comic scene is very perfect.

In addition, Mashadi Ibad, whom we know, recites a very instructive couplet from Sadi Shirazi in Persian in rast:

*Mən nə danəstəm, əz əvvəl ke, to bimehro vəfai,
Əhdi nəbəstən əz on beh ke, bə bəndi, ya nə pai*

The meaning is as following: I did not know from the beginning that you are unfaithful. Not pledging is better than pledging, then breaking promise.

The poem that Mashadi says in accordance with the story of Leyli and

Majnun is the grouping of words according to the hemistich in order to perform this melody. These “hemistiches” can be said without music with appropriate grammar: Majnun is groaning there, Leyli is in love with hostile – now I am with the porter here and my half is talking to the hostile there. In other words, Mashadi’s perception of the concept of yar-agyar (half-hostile) with such a speech-communication syntax was laughable. But, of course, the presentation of this syntax with music by hemistiching increases the laughter several times.

The same syntax manifests itself in Mashadi Ibad’s musical ultimatum to Rustam bey:

*I swear by God, here is my last word:
You have to give me the girl, you have to give me the girl!
If you do not give her, I shall always disgrace you.
Because I am such a person that I will not know the bey!*

Everything here is the syntax of a living spoken language. If we remove this syntax from the hemistich, a natural sentence sequence will appear: “*I swear by God, here is my last word: You have to give me the girl, you have to give me the girl, if you do not give her, I shall always disgrace you, because I am such a person that I will not know the bey!*” As you can see, this is syntax of simple, normal, natural speech. Repetition and inversion is related not to the poetic basis, but to the grammatical context. For example, the repetition of the indirect and indirect object of “*me the girl*” in the sentence “*You have to give me the girl, you have to give me the girl!*” is not intended to create a hemistich or poem. This is an event called specialization in repeated grammar, which stresses repeatedly the member of the sentence and makes it swell. It means, “You should give your daughter to me, not to anyone else”. It is another matter that performers sometimes do not take into account the logical stress and specialization and say quickly “give me the girl, me the girl”. It must take a short break after the first time and pronounce the word “*me*” the second time under strong stress. Or it is usually the norm of poetic language to change the order of words in a poem that differs from normal syntax. Here, “*Vermesen hergah*” (“you don’t give if”) should be “*hergah vermesen* (“if you don’t give”) as a grammatical reality. If it goes as Mashadi Ibad uses it in the poem, it is not considered a grammatical disorder. But the fact is that if Mashadi Ibad had said in his performance, “If you do not give her, I shall

always disgrace you”, both the poem and the melody would not lose anything, they would not make any difference. The text has a lot of spoken language and grammar of oral speech. The expressions: *I swear by God, here is my last word, because I am such a person that I will not know the bey, I shall always disgrace you. “If you don’t give”* is like that.

*Thank you a lot, I am much pleased with you!
For what you’ve done, I am obliged to you!*

What have they done that Mashadi is deeply grateful to them? The language of gratitude for the work that was not done can be given in such way by Uzeyir bey. This is such gratitude of a false friendship; such poem of gratitude also has the following language:

*Masadi Ibad, we all congratulate you!
May your wedding would be gay and merry!
May it be bright, pleasant; may it be bright, pleasant!
May it be, may it be, may it be, may it be!*

This is the new language of poetry. This is the language of musical poetry, the language of musical comedy poetry. This is a poem in the same poetic technique:

*Inside, inside the bathing pool, or outside of it,
Heat and coolness of spring, summer, and winter is in.
The poor and the rich welcome, we are at your service,
The poor and the rich welcome, hurry up, please, come. Come!*

It is a clear and grammatical language. The language of the chieftains continues with the original “let’s kill you” grammar. *“You snatched Mashadi Ibad’s, his loyal bride from his hand. You’ve made him very unhappy, you have too much sin and fault. We’ve come to shoot and kill you, let Mashadi be much pleased. He will give us much money. We shall have a splendid party!”*

This is a continuation of the above incoherent logic. And the logic of this poem, which is singing in chorus, is continued with prose in the form of a solo by chieftain Asgar: *“Take out your pistols, be ready! When I say one, two, three, you shoot! Be ready! One... two..”*. Continuation is known.

There are strange things in this command. Isn't one cartridge of this leader enough to command all the chieftains to be ready to open fire? It is a ridiculous fact that several people suddenly open fire to shoot an unarmed man face to face, two steps away. But, the audience did not forget that during the visit of the chieftain Asgar Rustam bey, he admitted that he fired once at Mashadi Ibad, but the bullet was in vain. But, chieftain Asgar is afraid of him. In a word, Uzeyir bey strengthens and satirizes the laughter created by words through additional means.

In one part of the film, Mashadi Ghazanfar uses the parenthetical word in a sentence – the phrase *the effect of the water of my treasure* is also made up of selected words. This word combination with the vocabulary is actually an element of scientific style. However, the use of parenthetical word at this point is not a fact of an ordinary conversation. It can be seen in the speech of ordinary people even without “-ki” perhaps by chance, but “gorunur ki” (it seems) is used by educated people. The whole sentence is an example of a polished literary language in this case: *Perhaps the water of my treasure influenced on them.*

Uzeyir bey did this as a deliberate move. The idea was to promote the literary language and to create a sense of dignity in society. A.Sahhat's translations from A.Pushkin and M.Lermontov in simple language, but in literary pronunciation were met with great sympathy in the society. Uzeyir bey, as an Russian-educated intellectual, knew how clear A. Sahhat's translations were in Azerbaijani-Turkic folk and how these examples corresponded to the Russian language in terms of literature.

The audience engraves not only the lexical units that everyone thinks and hears from the stage, but also the syntactic patterns in their memory. J.Mammadguluzadeh wrote in his memoirs that “Mollah Ibrahimkhalil the Alchemist” was staged in Nakhchivan. The next day, those who saw us in the street shouted: “Mollah Hamid, blow the bellows!” This is a fact: theatre and spectacle promoted the literary language more than any other type of literature, newspapers and magazines. It is an international psychological etiquette for the audience to see himself in the characters in the spectacle.

There is a special using opportunity of the conjunction “ki” (“that”) in the speech of both Mashadi Gazanfar and Mashadi Ibad. The using in this grammatical meaning is archaic for our modern language: In Mashadi Gazanfar – “Last week was our Mashadi Mukhtar's wedding

that he is very close to me”; in Mashadi Ibad – “When I got married for the first time *that* I married to deceased Sona, who was deceased Karbala Murtuza’s daughter ...”. The first is the complex sentence with attribute subordinate clause. In fact, parts of sentence are reduced. It should be: “... *that* that person was close to me”. In the second, the word denoting the meaning of time is reduced: “... that then/at that time” or: “... when I got married, deceased Sona at that time...” – this is also a complex sentence with a time subordinate clause. This form is used more in the history of our literary language. Even it has a using frequency in Fuzuli’s poetry language.

The beys (nobles) are speaking Russian in one part of the film. In this way, speaking only Russian is a state of ecstasy of nobles’ playfulness. It is strange that these nobles did not understand the intelligent Hasan’s mannered speech at Rustam bey’s party. But now they all speak the same language, Russian with him. So, Russian is their common language of understanding. The behavior of those who have a false speech and are strangers is also false and their morals are strange.

Uzeyir bey immortalized the speech of ordinary people in a socio-cultural environment where these foreign moral nobles despised their mother language. These immortalizations are specific phonetic, morphological, syntactic exercises. We say exercise because the author writes in that way, the actor says in that way on stage and the audience perceives what they hear as the norm of literary language.

The auxiliary verb “etmek” (“to do”) is accepted as the literary character in the literary language, and “elemek” (“to be doing”) is its verbal equivalent. Uzeyir bey, who paid special attention to the folk character of the literary language, also appealed to the option of “elemek” (“to be doing”). But, he used the suffix “y”, which is used for the language of poetry, as a literary fact. He gave the auxiliary verb to the language of people from all classes of life with this phonetics.

In the film, Sanam responds to her bey agha (head) with a clear outlook: “No matter how ignorant any I am, I will not marry my young daughter to an old man! Isn’t it a pity! By God, there are so many young people want to get married to her, each one is Yusif!” Behind these heated questions and cries is not a servant psychology, but a mature, rebellious Janna Dark personality. A huge state with gunpowder and guns stands in front of Janna. A majestic, angry monster stood in front of Sanam, at a very close distance than Janna and

her enemy. This predatory monster is facing a force that wants to take out its hands from the customer who pays debt.

Of course, these characters are not from real life, but Uzeyir created this character to teach people to be like that. He continues Sanam's fight with the bey-monster in a comic denominator. But like all the geniuses of the world, Uzeyir bey told the necessary truth in the speech of comic character. This comedy is not "Inspector", nor "Haji Gara", nor "From the rain and under the downpour". This is a funny comedy, a cheerful comedy. The author is able to express the ideal accompanied by humor.

This is the society that Uzeyir bey dreamed of - the servant Yusif and Zuleykha are likened to beauty. This is the society that he cited the example of the merchant from the "Koroglu" epos – Mashadi Ibad says: "Once you pledge, don't hedge!" Uzeyir bey wants this beautiful, high-level society.

Of course, this is a comedy – no matter how cheerful and smiling. And comic manifestations have special place in its language. And these examples are more interesting for the language of this film.

Conclusion. There are words that are full of funny air. You have to hear and laugh, you can't stop laughing. If you are indifferent to the humor of the word, you should check your taste. Hegel once said that if one cannot answer a question, the question must be changed, so the question is not correct. Those words may be loaded with humor at other cases. They can be used in an independent meaning in a serious plan. But the word is used for laughter in Uzeyir bey's text and if you do not laugh, then you are not able to laugh. Like all abilities, laughter is also innate.

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Füzuli Mustafayev (Azərbaycan)

"O OLMASIN, BU OLSUN" BƏDİİ FİLMİNİN DİL VƏ ÜSLUB XÜSUSİYYƏTLƏRİ

Məqalə "O olmasın, bu olsun" bədii filminin dil və üslub xüsusiyyətlərinə həsr olunub. Məqalədə adı çəkilən filmin maraqlı məqamlarından bəhs edilir. Burada baş qəhrəmanın adı Məşədi İbaddır. O, komik obrazdır. Ancaq satirik deyil. Məsələn, Mərçan bəy təzə arvad almaq istəyir, tamaşaçı ona nifrət edir. Məşədi İbad da yaşlı vaxtında evlənmək istəyir, ancaq

tamaşaçı ona nifrət etmir, şirin-şirin gülür. Onun komizmi evləndiyi qızla yaş fərqiindədir. Ancaq qızların kiçik yaşda gəlin köçürülməsi o zaman bir ənənə hesab edilirdi.

Məqalədə Məşədi İbadın adaxlısı Gülnaz xanımın on beş yaşında olduğu göstərilir və bunun ailə-məişət problemlərinə zidd hərəkət kimi qəbul olması bədii əksini tapır. Hətta filmdə görünür ki, Gülnaz Sərvəri sevir və ona da ərə gedir. Deməli Gülnazın ərə getmək vaxtıdır.

Məqalədə Məşədinin xəsisliyindən söz açılır. Hacı Qara xəsisdir, tamaşaçı ona nifrət edir. Ancaq Məşədi İbada nifrət etmir. Hacı Qara pulunu, varını gizlədir, heç ailəsinə də xərcləmir. Ancaq Məşədi pulunu gərəyi olanda sağa-sola tökür, inteligentlərin də hamam pulunu verir. Neçə-neçə adamlar ona borcludur – xəsis olsa, borc verməzdi. Hambalın bir abbasına gəlincə, o, Üzeyir bəyin öz işidir. Məşədi hambalın pulunu versə, gülüş xəttinin biri sıradan çıxardı. Məşədi İbad elə də cahil deyil, yaxşı maliyyəçilik qabiliyyətinə sahibdir. Çoxlu pulu var, dövləti var. Hətta “Tarixi-Nadiri” yarıya qədər oxuyub. “Tarixi-Nadiri” qalın bir kitabdır. XIX əsrin sonlarında onun 15–20 səhifə həcmində müxtəsər icmalını çap edib yaymışdılar. Üzeyir bəy o müxtəsər nüsxəyə işarə edirdi və burada komiklik oradan gəlir. Bir sözlə, məqalədə bütün bu söyləmələr öz əksini tapır.

Sözü gedən məqalədə filmdən çəkilən misallar geniş yer tutur. Monoloqlar və dialoqlar da maraqlıdır.

Açar sözlər: üslub, komediya dili, musiqi dili, poeziya dili, şeir üslubu

Физули Мустафаев (Азербайджан)

ЯЗЫКОВЫЕ И СТИЛИСТИЧЕСКИЕ ОСОБЕННОСТИ ХУДОЖЕСТВЕННОГО ФИЛЬМА «О ОЛМАСЫН, БУ ОЛСУН»

Статья посвящена языку и стилю художественного фильма «Не та, так эта». В статье рассматриваются интересные аспекты этого фильма. Главный герой здесь - Мешади Ибад. Он комический персонаж. Но не сатирический. Например, Марджан бек хочет обзавестись новой женой и зритель его ненавидит. Мешади Ибад тоже хочет жениться в старости, но нельзя сказать, что зритель его ненавидит – он лишь весело смеется над ним. Его комизм в том, что он отличается по возрасту от девушки, на которой хочет жениться. Однако выдавать девушек замуж в молодом возрасте считалось в ту пору традицией.

В статье говорится, что Гюльназ ханум, невесте Мешади Ибада, пятнадцать лет, и это воспринимается как поступок, противоречащий семейным проблемам. В фильме показано, что Гюльназ любит Сарвара и выходит за него замуж. Таким образом, Гюльназ пора выходить замуж.

В статье говорится о жадности Мешади. Гаджи Гара скуп, и публика его ненавидит. Но нельзя сказать, что публика и Мешади Ибада ненавидит. Гаджи Гара прячет свои деньги и не тратит их на семью. Но Мешади при необходимости сыпает деньгами направо и налево, и даже оплачивает банные расходы «интеллектуалов». Сколько людей ему должны - если бы он был скупердяем, не стал бы давать. Что касается одного аббаси (20 копеек), которое он должен носильщику, он не дает - это собственное дело Узеир-бека. Если Мешади отдал деньги носильщику, одна из линий смеха оборвалась бы. Мешади Ибад небезызвестен, у него хорошие финансовые навыки. У него много денег, много богатства. Он даже наполовину прочитал «Тарихи-Надири» («Историю Надыра») – толстую книгу. В конце XIX века был издан и распространен небольшой обзор из 15–20 страниц. Узеир бек имел в виду эту краткую копию, а здесь комикс исходит оттуда. Словом, статья все это отражает.

Рассматриваемая статья охватывает широкий спектр примеров из фильма. Интересны также монологи и диалоги.

Ключевые слова: стиль, язык комедии, язык музыки, язык поэзии, стиль поэзии

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БЕЛОМРАМОРНЫЙ ГОРОД АШГАБАД

Аннотация. В статье рассматривается формирование архитектурно-градостроительных ансамблей Ашхабада и особенности развития пространственной среды города в период независимости. Индивидуальный архитектурный стиль планировки, градостроительства и архитектуры Ашхабада, учитывающая самобытные особенности, (облицовка мрамором всех зданий, используя колонны, купола арки и другие элементы оформления) внесли новизну и неповторимость в современный облик города, отражающая разительные перемены с обретением государством независимости в 1991 году.

Ключевые слова: Ашхабад, архитектурно-градостроительный облик, архитектурный стиль, облицовка мрамором, ансамбль.

Введение. Коренные преобразования в застройке Ашхабада, его бурный рост, произошедший за годы независимости страны, благодаря неустанной заботе Гурбангулы Мяликгульевича Бердымухамедова, Президента Туркменистана, Заслуженного архитектора Туркменистана предусматривают дальнейшее формирование города как крупного административно-политического, промышленного, культурного и миротворческого центра в регионе.

В этой статье речь пойдет об Ашхабаде сегодняшнем, о тех современных задачах, которые решаются в масштабах города, где за короткий период времени достигнут новый качественный и количественный уровень градостроительства.

Изложение основного материала. Особое место в ряду достижений Туркменистана принадлежит архитектуре, которая, являясь частью ма-

териальной и духовной культуры народа, наглядно демонстрирует социально-экономический общественный строй.

Расположение Ашхабада в ареале древних цивилизаций (Ниса, Анау, Ак-депе) с историко-генетическими напластованиями даёт основание считать его одним из древнейших городов мира, более чем с двух тысячелетней историей.

Местность, в которой расположен Ашхабад, благодаря плодородию почв предгорий Копетдага и наличию воды, с глубокой древности была заселена людьми. Археологические находки на его территории и окрестностях свидетельствуют, что жители поселений эпохи неолита и бронзы вели оседлый образ жизни, занимаясь земледелием и скотоводством. В VI-V тыс. до н.э. в предгорьях Копетдага существовали древнейшие поселения с высокой строительной и художественной культурой.

Зарождение первых художественных традиций туркменского народа начинается с Джейтунской культуры (VI тыс. до н.э.), (именно под таким названием они вошли в мировой археологический словарь) находится в 20км северо-западнее Ашхабада. В это же время предки туркмен вывели высокоурожайный сорт пшеницы ныне называемый Ак бугдай. Вся подгорная зона Копетдага в это время представляла собой цепь земледельческих оазисов с небольшими поселениями и протогородами (Намазга-депе, Алтын-депе, Песседжик-депе, Чопан-депе и др.)

Окрестности Ашхабад питают несколько небольших речек – Ашхабадка, Кешинка, Карасу, Башр, Анау, выходящие из горных глубин, питаясь подземными водами.

В III . веке. до н.э. вблизи Ашхабада возник крупный центр Парфянского государства – г. Ниса (Нусай), в его окрестностях были и другие города с многочисленным населением, развитыми ремеслами, архитектурой и искусством.

Археологические раскопки на этой территории позволяют сделать вывод, что Ашхабад – одно из древнейших поселений на территории нашей страны. Здесь найдены при раскопках культурные пласты, самый древний из которых относится к поре существования могущественной Парфянской державы, античному периоду III . век. до н.э. середина III в. н.э. Ашхабад, как поселение существует более 2-х тыс. лет.

Находящаяся рядом резиденция Парфянских царей Старая Ниса (Нусай) Новая Ниса (Нусай) входит в состав Рухабатского этрапа современного Ашхабада. В Старой Нисе археологами были обнаружены при

раскопках, 2500 документов, написанных на глиняных черепках (остраконы). На основании анализа содержания этих документов был выявлен список названия крепостей, замков и укрепленных селений на территории современного Рухабатского этрапа. Ашхабада – их 53. Это III в. до н.э – III в. н.э.

В Парфянский период Ашхабад, представлял собой единый город-форпост из отстоящих на расстоянии друг от друга многочисленных небольших крепостей и усадеб с развитой системой кэризов, имеющей водопроводную сеть. И контролировала все важные торговые пути.

Градостроительный анализ проведенный автором этой статьи и защитившей диссертацию об архитектуре Ашхабада в 1987 году, позволил выявить тип расположения памятников по отношению к границам современной застройки города. Установлено, что для городов Туркменистана характерен «разобшённый» (в пределах 2–20 км) тип города (Нусай – Ашхабад – Анау). Сейчас это единая цельная система городской инфраструктуры. (Мары – Древний Мерв – Байрам-Али; Туркменабат – Амуйль; Куня – Ургенч – Даш Огуз и др.) также являются единой градостроительной структурой современных городов Туркменистана.

Название города Ашхабада, в настоящее время существует несколько вариантов этимологии наименования города. В 30-х гг. XX века известный языковед А.Поцелуевский предположил, что в названии города сокрыто имя одного из Парфянских царей. Но самым распространенным является вариант: Ашхабад – «город влюбленных».

В наши дни учёные считают, что правильным будет название «Ашгабад» город Арсага по имени парфянского царя, где Арсаг I был объявлен царём, (исторические хроники греческого географа Исидора Харакского – II в. до н.э.). В Персоязычной литературе средних веков династия Арсагидов называлась Ашганидами, отсюда видимо и название состоящее из двух частей «Ашг» и «абад» .

Включение памятников архитектуры Нисы, в современную градостроительную структуру предоставила возможность переосмысления его исторического качества, что обогатило смысловое содержание городской среды и несомненно повлияло на её пространственное развитие, являясь одной из практических форм освоения наследия.

Возрождая национальное понимание архитектурного пространства на современном уровне мышления, создается новая жизненная среда,

психологически близкая живущему в ней человеку. Решение этой задачи связано, прежде всего, с направлением градостроительной стратегии, когда внутренние связи, составляющие архитектуру рассматриваются во взаимосвязи с природными и социальными факторами. Поэтому определяющими в ориентации развития города является улучшение его микроклимата и сейсмоики, направлением в наиболее благоприятную в климатическом отношении южную сторону, благоприятного по микроклиматическим, санитарно-гигиеническим, инженерно-геологическим, микросейсмическим, экономическим условиям. Широкие, просторные проспекты с зелеными аллеями, направленные в сторону гор Копетдаг, системы перетекающих эспланад, с фонтанами, способствуют проветриванию города южными и юго-западными ночными ветрами, идущими от массива Копетдаг один из основных принципов генерального плана города. Ось центра ориентирована таким образом, что прохладный ветровой сток, ощутимый в первые часы после захода солнца, беспрепятственно проникает в наиболее оживленную вечером пешеходную зону центра.

Новая ориентация центра дает больше возможностей архитекторам и в эстетическом отношении. Прежде всего, это – разнообразие ландшафта, визуальное включение в структуру города окружающей природы.

Значительное место в эстетическом формировании городской среды отводится зеленым насаждениям столицы – паркам и скверам, их развитию и реконструкции.

Завершённый вид они приобретают благодаря садово-парковой архитектуре, малой пластике в виде фонтанов, скульптур и декоративных деталей.

Сегодня весомый вклад вносят архитекторы, художники, скульпторы, дизайнеры в выполнение градостроительной концепции развития Ашхабада Президентом Туркменистана до 2020 года. Тем самым создавая условия для нашего народа, повышающие общий уровень культуры, его социально-экономическое развития, рост национального самосознания, способствующее восстановлению исторической памяти.

Осмысление этой задачи развиваются по нескольким направлениям.

Одно из них – создание монументов и памятников на площадях, бульварах, в скверах. Произведения монументального искусства призваны не просто украшать – в них живёт память народа о прошлом, о великих событиях и великих людях.

В целях улучшения архитектурно-градостроительного облика столицы Туркменистана на южной окраине города заложен парк Независимости.

Изначальная идея состояла в том, что парк должен стать символом независимости и памяти туркменского народа, жизненности будущего страны. Эта концепция легла в основу садово-парковой архитектуры, отражающей историю и традиции культуры туркменского народа. Начало строительства заложено в 1993 г. Центральная аллея, идущая с севера на юг, протяженностью 1800 метров, имеет форму неправильной трапеции. На главной композиционной оси расположены торговый центр с фонтаном, Амфитеатр для массовых представлений и монумент Независимости Туркменистана, формирующий южный и самый крупный пространственный узел. Вокруг монумента установлены скульптурные памятники Великим историческим личностям – туркменского народа: Сельджук хану Туркмену, Солтану Санджару Туркмену, Кара Юсуп бегу – хану туркмен – гарагоюнлы, Узын Хасан бегу – хану туркмен – акгоюнлы, Мялик шаху, Алп Арслану, Огуз хану – родоначальник туркмен, Горкут Ата – мудрый наставник народа, Героглы бег – защитник отечества, Махтумкули – философ, Тогрул бег – Туркмен, Эртогрул Газы Туркмен, Байрам Хан Туркмен, Кеймир Кор Туркмен, Молланепес – Шахыр, Зелили, Сейди, Мятаджи, Кемине.

В проектировании и строительстве фонтанов в Национальном парке Независимости и в благоустройстве прилегающих территорий участвовали турецкие фирмы «Полимекс Иншаат Таахут ве Санаи Тиджарет А Ш», «Гап Иншаат Ятырым ве Дыш Тиджарет А.Ш.».

В 2008 году в Книгу рекордов Гиннеса был занесён установленный в Ашхабаде флагшток. Самый высокий в мире, высотой 133метра, он удерживает государственный флаг Туркменистана весом 420 килограммов. Установлен рядом со зданием Национального музея Туркменистана им. С Туркменбаши, на завершении улицы Гарашсызлык шаёлы, примыкающей к Арчабильскому шоссе в южной части столицы.

А в 2010 году в Книгу рекордов Гиннеса внесен архитектурно-скульптурный ансамбль из фонтанов, украшающий въезд в международный аэропорт Ашхабада. Фонтанный комплекс открылся летом 2008 года. Концепция ансамбля построена на скульптурном изображении родоначальника всех тюркских племён Огуз-хана и его шестерых сыновей, –

Гунхана, Айхана, Йылдызхана, Денизхана, Гокхана и Дагхана. На общей площади в 15 гектаров расположились 27 фонтанов, составляющих единую, законченную композицию. При полной синхронности работы, каждый элемент комплекса имеет полную подсветку и электронное управление.

Новые, прогрессивные тенденции в решении комплекса дворцовых правительственных сооружений, гармонирующие с ансамблем площади Независимости, исходят, в первую очередь, из функциональной и конструктивной целесообразности. Преломление национальных традиций в сложных образных ассоциациях, интерпретация планировочных и пластических средств выражения характеризует эти комплексные сооружения. Декоративное оформление этих объектов, орнаментальный дизайн вносят неповторимый, самобытный калорит в образ города.

Ашхабад один из красивейших и комфортабельных городов мира. Такая задача стояла перед градостроителями. Для рационального размещения экологически чистых предприятий, новых общественных зданий, жилых массивов и зон отдыха населения принимались Постановления включения в черту города прилегающих территорий.

Свидетельством этому является новая пешеходная дорога, проложенная в предгорьях Копетдага у подножия горы. Гиндувар и получившей название «Сердар елы». А также новые предприятия «Туркменбаши текстиль комплекси» в Ашхабаде.

Индивидуальный архитектурный стиль планировки, градостроительства и архитектуры Ашхабада, учитывающая самобытные особенности, (облицовка мрамором всех зданий, используя колонны, купола арки и другие элементы оформления) внесли новизну и неповторимость в современный облик города, отражающая разительные перемены с обретением государством Независимости в 1991 году.

Наряду с отечественными организациями в реализации градостроительной реформы Ашхабада, активно участвуют авторитетные компании из многих стран мира, представляющие разные школы и направления современного зодчества. Но их проекты соответствует единой архитектурной идее, общей стратегии градостроительства и отражают национальные мотивы искусства туркменского народа.

Город, растущий в сторону гор, как ожерелье нанизанное жемчугом, разнообразными по планировке и конструкции новыми жилыми и общественными зданиями, величаво и плавно вписываются в центральные

проспекты Гарашсызлык, Битараплык, Туркменбаши. Это Национальный музей, театр, культурный центр, состоящий из 3-х зданий, Ледовый дворец, новые корпуса Мединститута и медицинских учреждений; Министерства и комплекс больниц – «Эне Мэхри», «Кардиологии», «Нефрологии», «Глазных болезней», «Онкологии». Национальный музей, Флагшток, Жилые дома, Здание Нефти и газа, Отель «Президент», министерства: Связи, иностранных дел, образования, Дворец Заседаний, Торговая Биржа, наряду с комплексом гостиниц, имеющих каждый оригинальный образ, обогатили архитектурное пространство новейшей автомагистрали Арчабил шаелы, в южной части Ашхабада в предгорьях Копетдага.

С высоты холмов предгорий открывается великолепная панорама беломраморного города. Поражающая масштабами градостроительная программа, осуществляемая по инициативе Президента Туркменистана, предусматривает возведение инновационных проектов с уникальными архитектурными решениями. Оригинальные сооружения, создающие уникальный образ города, сочетающиеся с лучшими традициями мировой архитектуры и национального эстетического своеобразия – Это самое высокое здание, построенное на холмах у подножия Копетдага. Здание Центра Телерадиовещания «Туркменистан» высотой 211 метров, огромная звезда Огузхана, включена в 2011 году в сборник Книги Рекордов Гиннеса. Считается самым большим в мире архитектурным изображением звезды. Еще один архитектурный шедевр столицы включен в этот период в Книгу Гиннеса – Колесо обозрения культурно развлекательного центра «Алем», – «Космос». Выделяется Арка Нейтралитета, при реконструкции центральной площади Ашхабада, Арку разобрали и вновь возвели на юге столицы по ул. Битараплык шаелы.

Закключение. Арка Нейтралитета символизирует стремительный взлет нашей страны в мировом сообществе. Арка Нейтралитета, монумент Независимости, Монумент Конституции Туркменистана, будут архитектурными гимнами Туркменистана. Город, растущий в будущее, обладающий неповторимым, самобытным пространственно-пластическим развитием – столица Туркменистана Ашхабад, является возрожденной древней столицей, пережившей землетрясение в 9 баллов в 1948 году 6 октября.

Несомненно, новейшая история градостроительства и архитектуры Ашхабада внесёт свой бесценный вклад для будущей общечеловеческой

культуры, признанная в мае 2013года в Книге рекордов Гиннеса, городом с самой высокой концентрацией зданий облицованных белым мрамором.

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AGMƏRMƏRLİ ŞƏHƏR AŞQABAD

Məqalədə Aşqabadın memarlıq-şəhərsalma ansamblarının formalaşması və şəhərin məkan mühitinin müstəqillik dövründə inkişaf xüsusiyyətləri nəzərdən keçirilir. Fərdi memarlıq üslubu, Aşqabadın özünəxas xüsusiyyətləri (bütün binaların mərmərlə üzlənməsi, sütunlardan, tağın günbəzləri və digər tərtibat elementləri) şəhərin müasir simasına yenilik gətirmiş, 1991-ci ildə dövlətin müstəqilliyini kəskin dəyişikliklər əks etdirmişdir.

Açar sözlər: Aşqabad, memarlıq-şəhərsalma siması, memarlıq üslubu, mərmərlə üzlənmə, ansambl.

Oguljeren Khajiyeva (Turkmenistan)

MARMOREAL TOWN ASHKHABAD

The formation of architectural-planning ensemble of Ashkhabad and peculiarities of spatial environment of the town in the period of sovereignty are considered in the article. Individual architectural style of planning, town-planning and architecture of Ashkhabad, taking into consideration original peculiarities (facing all buildings with marble using columns, domes of the arch and other elements of design), introduce novelty and uniqueness to modern appearance of the town reflecting striking changes with finding sovereignty by the state in 1991.

Key words: Ashkhabad, architectural-town planning appearance, architectural style, ensemble.

UOT 7

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**TRADITION AND MODERNITY ARE THE BRIDGE
CONNECTING THE OLD TIMES WITH TODAY**

Abstract. In the modern world, the role and value of works of fine art is growing in human life, its aesthetic education, the formation of artistic thinking and personal intellectual development. Because through it, a person can realize his desire to understand the realities. Art is a whole that emerges through the combined materialization of the inner and outer worlds of the artist who created it. In one case or another, the artist is formed in accordance with certain cultural conditions and inherits the cultural traditions of the current historical period (without much understanding). Therefore, sometimes works of art can be considered as a mirror that reflects all the features of society. The tradition reflected in this mirror, playing one of the main roles in the formation of artistic thinking, on the one hand, aims to protect the complex artistic experience, on the other hand, becomes an integral part of modern thinking. This article is written to see the relationship between the categories of tradition and modernity and to share the ideas and thoughts that surround them.

Key words: tradition, modernity, ethnocultural, artist, phenomenon.

Introduction. One of the questions facing art critics and researchers for many years is the problem of tradition and modernity. Although not as much as art itself, the views and opinions of scientists studying this problem are quite different, contradictory, and at the same time interesting. The scientifically accurate definition of the categories of tradition and modernity in art is also important for cultural managers. Thanks to this, it is possible to understand the true philosophy of cultural processes in the world and in the country and make the right decisions. In my opinion, the problem

of “Tradition and modernity” in art criticism can be considered from two aspects: the life of tradition is a continuation of tradition in modern reality, the stability of certain concepts and plastic formulas, the confrontation of “traditional” and “civilized” societies, which created in ancient times and uniquely expresses the identification of a known locus and ethnos, as well as “tradition-modernity”. Both aspects have engaged the attention of researchers for many years. According to them, these concepts should not only be defined as independent problems, but it is important to approach these aspects in this way.

The tradition is considered as an independent phenomenon by many. Tradition has become a tool of thought in many fields of humanities, first of all philosophy, ethnology, sociology, political science and, of course, culturology, as well as many specialists in the field of art.

The interpretation of the main material. The term “tradition” has its roots in Latin and means “tradito” – handed down, legend. Tradito – 1) handed down, 2) giving, 3) teaching, education, 4) legend, myth, long-established reasoning or habit [2]. Interpretations of this concept are slightly different in another dictionary-information publication called Dictionary of Foreign Words. “Tradition” – 1) customs, discipline, rules of conduct, historically formed and passed down from generation to generation; 2) habit that determines the order in life and behavior; 3) legend passed down from generation to generation, oral transmission [7].

In contrast to the domestic approach to the term “tradition”, in the scientific context, this definition is an expression of a set of elements of social and cultural heritage handed down from generation to generation and protected for a long time in certain societies, classes and social groups. As a tradition, certain social institutions, rules of conduct, values, ideas, customs, rituals, etc. can perform.

The definition of tradition in the context of artistic creativity often intersects with the points that present the above-mentioned tradition in philosophical and social categories. Thus, A.A. Kamensky defines tradition as “the transmission and development of artistic experience, the selection process, mastering” [5, p. 222]. By the author the concept of tradition is also applied to the forms of fine arts, which are based on a system of separate means of expression. In essence, “the main internal merit of the artistic tradition is the figurative-philosophical, spiritual, aesthetic concepts taken in the process of concrete figurative realization and development” [5, p. 222].

The sum of the elements of this important and universally accepted historical moment, the definition of “written and unwritten laws”, in other words, is the basis of a unique socio-culture. On the one hand, this determines the “face” of this or that locus of human society in the relevant period, and on the other hand, is the existence of a mobile unit that changes according to the degree of historical development.

According to Gustave Le Bon, “A nation is an organism created by the past, and like any organism, it can change only through long-term inheritance. People are especially comfortable with traditions, especially when they are in society, and it should be borne in mind that only their external forms change easily. Without tradition, there can be no national spirit or civilization” [6, p. 156].

The problem of the interaction of tradition in the field of art as artistic thinking, and innovation in general, has always been a matter of interest among philosophers, artists and art critics. Traditional values that have already been formed, accepted and confirmed as a constant phenomenon are not static. This is a cultural heritage that is always in the process of renewal. As a result, it is possible to observe the simultaneous existence of traditional and modern values in the vertical section of the socio-cultural structure in each historical period. This is natural and regular. Tradition and innovation are two interrelated aspects of development and culture. “Tradition is not the same as historical memory, but it is a special kind of connection with the formation of unambiguous values of the modern period with the ambiguous facts of the past” [8, p. 284].

As it is seen, as long as tradition continues, it acts as a complete concept that includes many forms of human perception of reality. Therefore, the precise structuring of tradition, the emergence of its inevitable elements is as difficult as the formation of a general understanding of tradition. Tradition is a complex, multinominal event that determines the functioning of social processes in one or another sphere of public life.

In the twentieth century, attempts to break ties with tradition have led to new forms of expression, as well as a new understanding of the mission of existence and art, and even the popularization of the relationship between tradition and modernity. In addition, in the 1960s and 1970s (partly in Soviet art criticism), everything created by the artist was subjected to a specific test to determine whether it was more or less a conservative or experimental entity.

The existence of the categories of tradition and modernity in artistic practice since the 1970s can be summarized in terms of several typological approaches. This is primarily due to the fact that professional artists refer to traditional folk motifs, ornaments, as well as tricks. The second approach is related to the indirect sequence of its pure primary forms in the life of folk art. The third principle of interaction is related to the stylistic tricks of modern and traditional cultures in professional creativity based on examples of folk art (decorative-applied).

It was during this period that the artistic criticism of Soviet art, characterized by the crystallization of national art schools, spoke more and more confidently about the inner feelings of the national tradition, the artists' desire to formulate national identity without realizing it. As a result, this led to the emergence of such meanings as "genetic memory", "internal memory" and so on.

In relation to examples of the national past, this problem is directly related to the problem of artists' attitude to tradition in general (national and human) and the formation of style. This means determining the size and form of the functionality of heritage in modern art.

According to critics, the concept of "cultural memory" is one of the most important concepts on the basis of the artist's connection with the past. "Internal memory" is "hidden deep, not always visible, hidden." The "internal tradition" and all this arises in "non-personal" ways, regardless of the artist, for internal reasons. "Ethnic artistic memory" in itself has such features as "a very ancient artistic experience, the moral characteristics of the people, its associative structure, the mechanism of metaphors, certain choices in the field of color, tuning, rhythmic organization of the image and etc." [5, p. 215].

In one case or another, the artist is formed in accordance with certain cultural conditions and inherits the cultural traditions of the current historical period (without much understanding). No matter how rare the artist's works are, they will always express the spirit of their time. It is necessary to refer to one of M. Butter's observations on this point. "There is no individual work. An individual's work is a kind of knot formed in a cultural fabric and a embrace, and it does not feel as if it is loaded here, but as if it has appeared in it. The individual is, in essence, only an element of the cultural fabric [3, p. 228-229].

Regarding the problem of "genetic memory of culture", the issues of national form and national style in modern Azerbaijani art are considered

in A. Kamensky's article "Tree of Tradition". The author, in a partially incomprehensible way from the point of view of the world's art, refers to the East, as well as to Azerbaijan (as opposed to the "concrete plastic image" of Europe), the five spheres of artistic activity.

The researcher substantiates the fundamental lack of interest of Azerbaijani artists in the plot, the specificity of the embodied moments, images, their approach to the "big problem": "The natural and purposeful transition from the defined descriptive structure to the emotional poetic image is a characteristic feature of medieval Azerbaijani miniatures. It is important for us that they describe a specific event ... not at the local-spatial boundaries, as if in the arena of the universe; any personal goal, mainly in the Azerbaijani miniature, became a broad image of life as a whole" [4, p. 17].

It can be assumed that, in a sense, the careful interest in the emergence and connection of modern art with the national tradition in Soviet art was aimed at protecting various experimental, non-conformist manifestations from the attacks of ideological controllers. The goal was to prevent this or that work (literature, music, fine arts) from being realized ideologically (as well as artistically). At the same time, the deeply coded idea of "genetic" national knowledge was not expressed in quotations, stylization or even figurative connotations, but justified for various forms of innovation. Similar processes were observed in literature, theater, and music in parallel with the fine arts. In order to defend the Third Symphony (1965), a truly great work of the great Azerbaijani composer, Gara Garayev, with the help of various techniques of music-theoretical analysis, musicologists found it compatible with the Azerbaijani national mugam "Shur" in the dodecaphonic sound of this work. Thanks to this trend, the national form was declared an immanent category of art. At the same time, the time connection of different layers within the same culture emerges in a new understanding of archaic and subsequent layers. Thus, the perception of culture acquires a stereoscopic essence that has a deep perspective.

The presentation of the category of tradition here does not in itself fully reflect the possible aspects of its coverage, as well as the circle of authors who addressed this problem in the last decade of the twentieth century.

Thus, in the words of various researchers, the general concept of nationalism in art is as follows: "This is a special, unique configuration of

the basic values of the elements common to all mankind: "... common values for all peoples are placed in different proportions. It is a special structure of common elements for all people and has a national character in the sense of a "national model of the world" [1, p.77].

Tradition itself contains a whole complex of time and substantive relations. In artistic thinking, it determines not only the object of heritage, but also the process of transmission (inheritance) of heritage, as well as the attitude of different generations to the heritage. By playing one of the main roles in the formation of artistic thinking, tradition, on the one hand, is aimed at protecting complex artistic experience, on the other hand, contributes to artistic interpretation by becoming an integral part of modern thinking. The existing tradition in artistic thinking is also the dialectical connection of the social conditions of life and the result of a certain artistic structure. The basis of each tradition is a certain system of values. The stability of tradition and its devotion to society depends on the importance of this system of values in society.

The reevaluation and interpretation of the artistic tradition is the source of modernity. At the same time, innovation is a temporary element of artistic perception and contributes to the development and enrichment of tradition, creating the conditions for the emergence of a new (or renewed) tradition, which later demonstrates its objective nature and becomes a carrier of new (already renewed) values.

Conclusion. Thus, tradition and modernity (innovation) form a dialectical unity, ensuring the integrity of artistic thinking and based on the conditions of its development. Despite the immutability of the circle that connects the generations, as always, the tradition, which is always actual, reveals its necessary relevance to eternity and unshakable truths in the existing ethnocultural society. The artist, who comes into contact with tradition, thus gives philosophical meaning to his works by coming into contact with values. Tradition is not only a process of selection, but also a historically formed development and transmission of artistic experience. It should be defined not only as a closeness of style, but also as a stable mechanism of perception of the world. In other words, it implies the closeness of principles rather than kinship of forms, the system of their relations as a whole, not individual elements.

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Qalib Qasimov (Azərbaycan)**ƏNƏNƏ VƏ MÜASİRLİK KEÇMİŞİ VƏ BU GÜNÜ BİRLƏŞDİRƏN KÖRPÜ KİMİ**

Ənənə və müasirlik (novatorluq) bədii təfəkkürün bütövlüyünü təmin edərək və onun inkişaf şərtlərindən çıxış edərək dialektik vahidlik təşkil edir. Nəsillərin əlaqələrini gerçəkləşdirən halqa dəyişməzliyinə baxmayaraq, hər zaman aktual olan ənənə ümumi olduğu kimi, həm də mövcud etnomədəni cəmiyyətdə özünün əbədiliyə, sarsılmaz həqiqətlərə zəruri aidiyyətini aşkarlayır. Ənənə ilə əlaqəyə girən rəssam bununla da dəyərlərlə təmas quraraq öz əsərlərinə fəlsəfi məna qazandırır. Ənənə, yalnız seçim prosesi deyil, bədii təcrübəsinin tarixi yöndən formalaşan inkişafı və ötürülməsidir. O, yalnız üslub yaxınlığı kimi deyil, eyni zamanda dünyanı dərk etmənin sabit mexanizmi kimi müəyyənləşdirilməlidir. Başqa sözlə desək o, forma qohumluqlarından daha çox prinsiplər yaxınlığını, ayrıca elementləri deyil, bütünlükdə onların əlaqələr sistemini nəzərdə tutur.

Açar sözlər: ənənə, müasirlik, etnomədəni, rəssam, fenomen.

Галиб Гасымов (Азербайджан)**ТРАДИЦИЯ И СОВРЕМЕННОСТЬ КАК МОСТ, СОЕДИНЯЮЩИЙ СТАРИНУ С СЕГОДНЯШНИМ ДНЕМ**

Традиция и современность (новаторство) образуют диалектическое

единство, обеспечивая целостность художественного мышления и исходя из условий его развития. Несмотря на неизменность круга, соединяющего связи поколений, традиция, которая всегда остается актуальной, обнаруживает свою необходимую причастность к вечности и непоколебимым истинам как в существующем этнокультурном обществе, так же как в обществе в целом. Художник придает своим работам философский смысл, создавая связь с традициями и соприкасаясь с ценностями. Традиция - это не только процесс отбора, но и исторически сформированное развитие и передача художественного опыта. Его следует определять не только как близость стиля, но и как устойчивый механизм восприятия мира. Другими словами, она подразумевает больше близость принципов, а не родство форм, не отдельные элементы, а систему их отношений в целом.

Ключевые слова: традиция, современность, этнокультурный, художник, феномен.

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SONGS AND TASNIFS COMPOSED BY ISLAM RZAYEV

Abstract. The article deals with the composer-singer Islam Rzayev, who made an exceptional contribution to the preservation, promotion and enrichment of the art of mugham, which is an integral part of the 20th century Azerbaijani music culture. It is also noted that the singer was known as a creative master in the history of Azerbaijani mugham. The article talks that many of his songs and tasnifs have been recorded in musical note text and investigated by the author.

It is known that many of our singers – Jabbar Garyaghdioğlu, Seyid Shushinsky, Khan Shushinsky, Hajibaba Huseynov, Alibaba Mammadov, Gulu Asgarov and many others not only refreshed mugham dastgah with new breaths and effective melodies, but also enriched them with new songs and tasnifs composed by them. It is informed that all these examples have entered the rich fund of Azerbaijani folk music and the art of mugham and have become rare pearls of our national heritage.

Islam Rzayev composed his songs in the second half of the 20th century, when his work was flourishing. It was a period when many famous Azerbaijani composers – Tofiq Guliyev, Jahangir Jahangirov, Emin Sabitoghlu and others amazed the audience with their beautiful and memorable songs. It is explained in detail in the article that in accordance with the requests of the period, many of our singers were able to present their tasnifs and songs as folk music, which are the product of their work.

Key words: tasnif, song, mode, sound sequence, intonation.

Introduction. Master singer Islam Rzayev, who made an exceptional contribution to the preservation, promotion and enrichment of the art of

mugham, which is an integral part of the 20th century Azerbaijani music culture, also acted as a composer. Many songs and *tasnifs* (national rhythmical melody) composed by him won hundreds of hearts with their beautiful melodic language and content.

Becoming popular of the singer as a creative master is not uncommon in the history of Azerbaijani mugham. It is known that many of our singers – Jabbar Garyaghdioğlu, Seyid Shushinsky, Khan Shushinsky, Hajibaba Huseynov, Alibaba Mammadov, Gulu Asgarov and many others not only refreshed mugham *dastgah* (complex of musical melody) with new breaths and effective melodies, but also enriched them with new songs and *tasnifs* composed by them. All these examples have entered the rich fund of Azerbaijani folk music and the art of mugham and have become rare pearls of our national heritage [4].

Islam Rzayev composed his songs in the second half of the 20th century, when his work was flourishing. It was a period when many famous Azerbaijani composers – Tofiq Guliyev, Jahangir Jahangirov, Emin Sabitoglu and others amazed the audience with their beautiful and memorable songs. In accordance with the requests of the period, many of our singers were able to present their *tasnifs* and songs as folk music, which are the product of their work [5, p. 8].

Songs and *tasnifs* composed by Islam Rzayev have been known and loved by the people for a long time. Apparently for this reason, later others misappropriated these *tasnifs* on various websites and mass media. Islam Rzayev's compositions are often associated with his close friend, fellow-villager, talented poet and musician Bahram Nasibov mistakenly. This is very natural, because the words of most of his *tasnifs* belong to Bahram Nasibov. Bahram Nasibov composed also many beautiful songs and *tasnifs*. But, the *tasnifs* composed by Islam Rzayev have been identified on the basis of our detailed research. Among them - "Var Gulushunde" ("There is breath of spring in your smile"), "Alma Deren" ("Apple picker"), "Yokhdur Jahanda" ("There is no in the world") (*tasnif* of "Chahargah", 1971), "Gel Inad Etme" ("Don't be stubborn") (*tasnif* of "Shur", 1990), "Ey Gulum, Bahar Gelir" ("O my flower, spring is coming") (*tasnif* of "Beste-nigar", 1963), "Daghlar Bashi Duman Olar" ("Mountains are foggy") (*tasnif* of "Chahargah", 1966), etc. [7, p. 54].

Islam Rzayev was a unique performer of his own compositions. His unusual charming voice, unique style of singing, smiling face gave a certain mood to each song. Because the musical language of all these songs was in the style of folk songs, they were easily accepted as folk songs. These songs

won the hearts of the people with their melodic beauty, simplicity and clarity of words.

The cultural environment in which Islam Rzayev worked also played a special role in revealing his creative potential. As it is known, the singer worked for a long time with an ensemble of folk instruments led by a prominent tar player, pedagogue Ahsan Dadashov and accompanied him on radio, television and tours.

Ahsan Dadashov's ensemble had a special atmosphere. He selected and accepted musicians with special talents, professional and unique performance skills for ensemble. Ahsan Dadashov, who treated each performer as an independent master, always wanted them to demonstrate their creative abilities. That's why, he required each performer to work hard on himself. Therefore, the musicians working in the ensemble approach this recommendation of Ahsan Muallim with responsibility and tried to meet his criteria of art.

The interpretation of the main material. Such a creative environment aroused the desire to create and stand out in every performer. It is no coincidence that Islam Rzayev, who become perfect in such conditions, was able to realize his creative potential and achieved certain successes.

Many of the songs and tasnifs composed by Islam Rzayev meet fully the singer's unique style of performance with their lyrical character. His compositions attract attention with their beautiful melodies, interesting rhythmic basis and meaningful, full poetic text. Their close association with folk music and mughams is more obvious on the basis of the investigation of the mode – intonation and metrorhythmic features, as well as the organization of the form.

As noted by Professor Ramiz Zohrabov in his book "Tasnifs of Azerbaijan", we consider it important to start the investigation of the songs and tasnifs composed by the singer from the series of sounds that form the basis of melodic development [2].

First of all, we would like to mention the song "Alma Deren" ("Apple picker") based on the sound sequence of the **rast** (one of the Azerbaijani mughams) mode. This song is based on the intonations characteristic of the "Vilayeti" part of the "Rast" mugham. So, the whole musical material here is based on a whole melodic structure, which starts from the soprano of the fa – keynote, descends gradually in the 2nd sentence and stays in the upper third (la) of the keynote after half a cadence (do) in the upper fifth of the keynote with the presence of intonation turns and with the participation of the act (the 9th reduced – re bemol and the 10th raised – mi cancel) typical for this part of

mugham (4 musical bars). The melody is whole and wide, which allows it to start with a high tone and go down with sequential chains.

Musical note text belongs to S.Verdiyeva

Alma dərən

A-ğac-da al- ma beş o- lar Ye- rə du- şur
 4 on beş o- lar Oğ- lan se- vər qız xoş o- lar
 7 Qoy mən o- lum al- ma də- rən

This periodic structure with the principle of repetition is repeated several times throughout the song, which brings it very close to the examples of folk songs. The fact that the ending of the rast mode of the song in the 6th act (la) indicates that it starts in “Vilayati” and turned to “Ushshag”.

The fact that the same musical material is given in the instrumental episode, which connects the verses of the song in the form of a couplet, shows once again that the song is very simple and clear.

The singer composed the most popular *tasnif* in **shur** (an eastern melody, one of the *mughams*) mode. So, especially “Gel inad etme” (“Don’t be stubborn”) is noteworthy [6].

The *tasnif* of “Gel inad etme” can also be considered a masterpiece of the singer’s work. So, the *tasnif* has been a popular work for a long time in terms of its world of character and musical language that people love and listen to more and more. This *tasnif* was recorded in 1990 in the Recording fund. Later it was included in various albums released by the singer.

Tasnif begins with an instrumental entrance. The theme of the entrance is distinguished by the melodic structure, which begins from soprano acts of the *shur* with sol keynote – rather from the soprano of keynote and from the emphasizing it by the principle of its repetition and descends with low sequence, then jumps to keynote tone after the standing in the upper fourth for a long time, then rises to the soprano acts again. So, the all intonation basis of the musical material participating in the vocal part of the *tasnif* is represented here. The very

fast (Allegro), initiative rhythm of the entrance reflects the stubborn character of the tasnif's name, especially the sol keynote tone repeats consecutively here, as if it emphasizes the stubbornness of the image.

Musical note text belongs to S.Verdiyeva

İnad mahnısı

Allegro

The 1st sentence of the melody of the tasnif is based on the second intonations that refer to the upper fourth (do) of the keynote by walking around it. Interestingly, no matter how dominant the fourth tone is, the falling to the keynote at the end of the sentence is noticeable. A tone lower transpose (a a a1) of the 1st sentence in the next stage of melodic development, which has a repetitive principle, repeats the same principle from the upper mediant of the keynote to the main tone (fa).

Moderato

Gəl i-nad et- mə böy- lə se- vim- ni dil- bə- rim
 Gəl i-nad et- mə böy- lə se- vim- ni
 dil- bə- rim Yol- la- rı-nı göz- lə- yir
 in- ti- zar göz- lə- rin

This can be shown as the 1st stage in the melodic development of the *tasnif*. It moves to the fourth of the keynote with small sequential steps above the keynote tone again in the next stage (b), this act (do) is strengthened as a support;

Gəl- gəl qa- dan ba- lam
mən a- lım yar Sən- siz
gül- məz eş- qım a- ma- lım yar

The culmination stage of the *tasnif* is the singing of the higher tones of the mode (c). So, the presentation of the intonation material (the second phrases) at a new level, which is in the 1st development phrase, indicates the developed character of the thematic material. Here, as in the 1st stage, a tone lower transpose of the second repetition (c₁) of the melodic basis is observed. But, the further intensity and dynamics of development leads to a slight expansion of the material here, a scale-thematic expansion happens as a result of a tone lower repetition of the last phrases of the sentence;

Gəl ya-da sal-ma dil- dar ey və- fa dar o-lub ke- çən- lə-
ri hər nə dir Qə- bi- nə dəy- mi-
şəm yar bi-li- rəm yar bi-li- rəm hər gö- nah mən- də-
dir bi-li- rəm rəm hər nahgö- mən- də- dir

The gradual descent of the melodic movement down from the soprano acts provides the performance of a b- refrain sentence, which begins with a keynote tone.

The tasnif is closed by a small instrumental ending, which is based on the thematic material of the entrance. In general, the thematic structure of the tasnif can be shown schematically as following:

Music: Instrumental entrance + a + a + a1 + b + b + c + c 1 + c 1 + b + b + ending

12 musical bars + 4x.+ 4x.+ 4x.+5x.+5x.+7x.+7x.+3x.+5x.+5x.+ 4x.

Poetic text: syllable 13+ 13 + 13 + 10 + 10 + 20 + 20 + 9 + 10.

As can be seen, the free rhythm of the poetic text influences on the asymmetry of the musical material.

Tasnifs performed in **chahargah** mode by Islam Rzayeva are of particular interest. They are “Var Gulushunde” (“There is breath of spring in your smile”), “Yokhdur Jahanda” (“There is no in the world”), “Ey Gulum, Bahar Gelir” (“O my flower, spring is coming”). Another tasnif composed in chahargah by the singer – “Daghlar Bashi Duman Olar” (“Mountains are foggy”) is especially famous. Its investigation is given in detail in another chapter of the dissertation – the part where the singer’s mugham performance is studied.

The whole rich sound palette of chahargah mugham is fully reflected in these tasnifs. So, the supporting acts of the “Mukhalif” and “Hisar” parts of the chahargah already play an important role in the instrumental entrance in the tasnif of “**Var gulushunde**”. The instrumental entrance, which begins with the demonstration of the highest acts (the 3rd tetrachord) of the mode, ends with a full cadence by descending to the keynote (do chahargah). It can be said that the two tetrachords, which make up the sound sequence of the chahargah mode, perform to full here:

Do- re bemol- mi- fa- sol- la cancel – si- do

The vocal part of the tasnif begins with the keynote act (do) of the chahargah and enters with a sentence with repetitive principle (6 musical bars), which consists of two sequential chains completed in it. As a continuation of this sentence, which is made up of very short, colloquial phrases, those phrases are moved to the “Beste-nigar” part of the mugham in the second sentence.

Musical note text belongs to S. Verdiyeva

Al-əl-van ge-yib çə-mən Gül a-çib
tər ya-sə-mən Sən da-nış qoy sə-si-
ni Din-lə-yim do-yun-ca mən

Here, the 6th act (mi) of the mode already acts as a support. The non-square period form (6x.+6x.) is the 1st phrase of the melodic development (aa + bb) of the tasnif. In the next stage, which follows, there is already a return, and this part performs the function of reflection in the structure of the tasnifs. And the return is already performed in the next stage and this part (c) performs the function of refrain in the structure of the tasnif. In other words, the singer returns to the keynote and confirms it (4x. + 4x.) after half cadencing (mi) in “Beste-nigar”.

Ya-zın ba-ha-rın nə-fə-si var gü-lü-şün-də
Se-vib se-vil-mək hə-və-si var gü-lü-şün-də

So, when analyzing the songs and tasnifs composed by Islam Rzayev, we see that the singer benefited from folk music creatively and created his own unique musical pearls. He performed as a true follower of the old masters' great art traditions through these works.

In conclusion, we would like to emphasize once again that these songs and tasnifs, which are Islam Rzayev's creative product, have been preserved by the singer's authorship in the Recording Fund of the Azerbaijan Radio and Television Company for a long time. As a result of the unforgettable master's untimely death, it is not possible to determine exactly to whom

the poetic texts of these works of art belonged. So, these works have been considered as folk music for a long time. In this regard, they can be presented anonymously. However, we owe it to ourselves to transcribe the musical materials obtained from İslam Rzayev's performance in order to immortalize his songs and tasnifs forever.[3] We are fulfilling a very important mission through this work. On the one hand, the authorship of the creators of these musical samples, which are memorized in languages, is confirmed, on the other hand, we provide an opportunity to investigate their changes over time.

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Səadət Verdiyeva (Azərbaycan)

İSLAM RZAYEVİN BƏSTƏLƏDİYİ MAHNI VƏ TƏSNİFLƏR

Məqalədə XX əsr Azərbaycan musiqi mədəniyyətinin ayrılmaz tərkib hissəsi olan muğam sənətinin qorunub saxlanılmasında, təbliğində və zənginləşməsində müstəsna xidmətləri olan ustad xanəndə İslam Rzayev bir bəstəkar təbiətli sənətkar kimi də fəaliyyətindən danışılır. Xanəndənin həm də yaradıcı sənətkar kimi tanınması Azərbaycan muğam ifaçılığı tarixində formalaşmasından söz açılır. Onun bəstələdiyi bir çox mahnı və təsniflərinin müəllif tərəfindən nota salınmasından və ayrı ayrı təhlilindən bəhs edilir.

Məlumdur ki, bir çox xanəndələrimiz – Cabbar Qaryağdıoğlu, Seyid Şuşinski, Xan Şuşinski, Hacıbaba Hüseynov, Əlibaba Məmmədov, Qulu Əsgərov və bir çoxları nəinki muğam dəstgahlarını yeni nəfəslər, guşələrlə təravətləndirmiş, həm də özlərinin yaratdıqları yeni mahnı və təsniflərlə zənginləşdirmişlər. Bütün bu nümunələr Azərbaycan xalq musiqisinin,

muğam sənətinin zəngin fonduna daxil olaraq milli irsimizin nadir incilərinə çevrilməsi haqqında məlumat verilir.

Açar sözlər: təsnif, mahnı, məqam, səs sirası, intonasiya.

Saadat Verdieva (Azərbaycan)

ПЕСНИ И ТЕСНИФЫ ИСЛАМА РЗАЕВА

В статье рассказывается о деятельности мастера-певца Ислама Рзаева, внесшего исключительный вклад в сохранение, популяризацию и обогащение искусства мугама, которое является неотъемлемой частью азербайджанской музыкальной культуры XX века. Говорят, что признание певца как творческого исполнителя сформировалось в истории азербайджанского мугама. Его песни и теснифы обсуждаются и анализируются автором. Известно, что многие наши певцы – Джаббар Карьягдыоглу, Сеид Шушинский, Хан Шушинский, Гаджибаба Гусейнов, Алибаба Мамедов, Гулу Аскеров и многие другие обогатили Азербайджанскую культуру новыми песнями и теснифами. Все эти образцы входят в богатый фонд азербайджанской народной музыки и искусства мугама и становятся свидетельством того, что они стали редкими жемчужинами нашего национального наследия. Ислам Рзаев создавал свои песни во второй половине XX века, когда его творчество процветало. Это было время, когда многие известные азербайджанские композиторы – Тофик Гулиев, Джахангир Джахангиров, Эмин Сабитоглу и другие очаровывали публику своими красивыми и запоминающимися песнями.

Ключевые слова: тесниф, песня, лад, звуковой ряд, интонация.

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Məqalə müəlliflərinin nəzərinə!

Nəşrə dair tələblər:

1. Beynəlxalq “İncəsənət və mədəniyyəət problemləri” jurnalında çap üçün məqalələr Azərbaycan, ingilis və rus dillərində dərc olunur.
2. Məqalələr elektron daşıyıcısı və e-mail vasitəsilə (mii_inter@yahoo.com) qəbul edilir.
3. Məqalələrin həcmi 10 vərəqdən (A4) artıq (şrift: Times New Roman – 13, interval: 1,5, sol kənar 3 sm, sağ kənar 1,5 sm, yuxarı hissə 2 sm, aşağı hissə 2 sm) olmamalıdır.
4. Məqalədə müəllif(lər)in adı-soyadı, elmi dərəcəsi, elmi adı və elektron poçt ünvan(lar)ı göstərilməlidir.
5. Elmi məqalənin sonunda elm sahəsinin və məqalənin xarakterinə uyğun olaraq, müəllif(lər)in gəldiyi elmi nəticə, işin elmi yeniliyi, tətbiqi əhəmiyyəti və s. aydın şəkildə verilməlidir.
6. Məqalənin mövzusu ilə bağlı elmi mənbələrə istinadlar olmalıdır. Məqalənin sonunda verilən ədəbiyyat siyahısı əlifba ardıcılığı ilə nömrələnməlidir (məsələn, [1] və ya [1, s.119] kimi işarə olunmalı). Eyni ədəbiyyata mətndə başqa bir yerdə təkrar istinad olunarsa, onda istinad olunan həmin ədəbiyyat əvvəlki nömrə ilə göstərilməlidir.
7. Ədəbiyyat siyahısında verilən hər bir istinad haqqında məlumat tam və dəqiq olmalıdır. İstinad olunan mənbənin biblioqrafik təsviri onun növündən (monoqrafiya, dərslik, elmi məqalə və s.) asılı olaraq verilməlidir. Elmi məqalələrə, simpozium, konfrans və digər nüfuzlu elmi tədbirlərin materiallarına və ya tezislərinə istinad edərkən məqalənin, məruzənin və ya tezisnin adı göstərilməlidir. İstinad olunan mənbənin biblioqrafik təsviri verilərkən Azərbaycan Respublikasının Prezidenti yanında Ali Attestasiya Komissiyasının «Dissertasiyaların tərtibi qaydaları» barədə qüvvədə olan təlimatının «İstifadə edilmiş ədəbiyyat» bölməsinin 10.2-10.4.6 tələbləri əsas götürülməlidir.
8. Məqalənin sonundakı ədəbiyyat siyahısında son 5-10 ilin elmi məqalələrinə, monoqrafiyalarına və digər etibarlı mənbələrinə üstünlük verilməlidir.
9. Dərc olunduğu dildən əlavə başqa iki dildə məqalənin xülasəsi verilməlidir. Məqalənin müxtəlif dillərdə olan xülasələri bir-birinin eyni olmalı və məqalənin məzmununa uyğun olmalıdır. Məqalədə müəllifin və ya müəlliflərin gəldiyi elmi nəticə, işin elmi yeniliyi, tətbiqi əhəmiyyəti və s.

- xülasədə yığcam şəkildə öz əksini tapmalıdır. Hər bir xülasədə məqalənin adı, müəllifin və ya müəlliflərin tam adı göstərməlidir.
10. Hər bir məqalədə UOT indekslər və üç dildə açar sözlər (məqalənin və xülasələrin yazıldığı dillərdə) verilməlidir.
 11. Hər bir məqalə redaksiya heyətinin rəyinə əsasən çap olunur.
 12. Plagiatlıq faktı aşkar edilən məqalələr dərc olunmur.

Məqalələrin nəşri pulsuzdur.
Əlyazmalar geri qaytarılmır.

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The publication requirements:

1. Papers for the journal of International «Art and culture problems» are published in Azerbaijani, Russian and English languages.
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4. In the article should be noted the author's (s') name and surname, scientific degree, scientific title and e-mail address (es).
5. At the end of the scientific article according to the nature of the paper and field of science should be given obviously the author's (s') research results, the scientific innovation of the study, the application importance, economic efficiency and so on.
6. There must be references to scientific sources connected with the subject of the paper. The list of references at the end of the article should be numbered in alphabetical order (for instance, [1] or [1, p.119]). If the reference refers to repeated elsewhere, then the referred literature should be indicated in the same number as previously.
7. Any reference to the literature list must be complete and accurate information. The bibliographic description of a reference should be based on its type (monographs, textbooks, scientific papers, etc.). Referring to materials or theses of scientific papers, symposia, conferences and other prestigious scientific events should be indicated the name of papers,

reports or theses. While the bibliographic description of reference should be based on the requirements 10.2-10.4.6 of the section «Used literature» of the instruction which in force to the «Drafting rules of dissertations» of Higher Attestation Commission under President of Azerbaijan Republic.

8. On the list of reference at the end of the paper of the last 5-10 years' scientific papers, monographs and other reliable sources will be prioritized.
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