

UOT 7(4/9)

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**DISPLAYING THE BEAUTY OF THE NATIVE LAND
IN THE WORKS OF AZERBAIJANI AND TATAR PAINTERS**

Abstract. This article examines the works of contemporary Azerbaijani and Tatar artists depicting the landscapes of their native land. The world of each of these artists is unique and peculiar, each canvas reveals the depth and uniqueness of the national culture. Azerbaijani and Tatar artists have quite a lot of paintings that reflect the nature of their native land.

Analyzing the works of Hasan Gurbanov, Shahlar Alirzaev, Ayrat Gaifullin and Takhir Ilyasov, the author finds both common and distinctive features in their works. In particular, in the works of Azerbaijani artists there are many brightly colored tones, the manifestation of colorful painting, while in the works of Tatar artists classical principles prevail, manifested in the coloristic solution of paintings, in general outline of the composition. Climatic conditions influenced the themes of the artists' works. The fact that Azerbaijan has a relatively mild winter, without snow cover, without snowdrifts, without snowstorms, this also affected the work of our artists. We have very few works devoted to winter. And in the works of Tatar painters you can see many works depicting winter, winter landscape. From these pictures one can judge that there is a beautiful, snowy winter in Tatarstan.

The reverent attitude towards the nature of their native land unites Azerbaijani and Tatar artists. Love for the homeland, desire and desire to preserve the traditions, the originality of their people is what unites Azerbaijani and Tatar painters.

Key words: Azerbaijani-Tatar relations, contemporary artists of Azerbaijan, Shahlar Alirzaev, contemporary painting of Tatarstan, Gaifullin Ayrat.

Introduction. Art is a complex ethnocultural, artistic and aesthetic phenomenon. Fine art contributes to the transmission and preservation of cultural information for future generations. This article will explore the works of contemporary Azerbaijani and Tatar artists depicting the nature of their native land. The world of each of these artists is unique and peculiar, each canvas reveals the depth and uniqueness of the national culture. Before moving on to the study of paintings, I would like to go through the history of the development of Azerbaijan-Tatar relations.

Our peoples have common ethnic roots, Turkic roots. We have similar languages, which is a very important factor in the development of bilateral relations. Both the Azerbaijani people and the Tatar people profess the same religion, Islam. It should be noted that the Azerbaijani and Tatar peoples are linked not only by a common language and religion, but also by deep historical traditions of mutual assistance and cooperation. At the present stage of development, relations between our peoples have moved to a new level of interconnection. These are trade, economic and socio-cultural relationships, which lead to closer cooperation between our countries. Mutual interest based on mutual respect between our states creates warm relations between our peoples.

The interpretation of the main material. At the present stage of time, we have received the opportunity for closer cooperation in all sectors. The acquisition of state independence by Azerbaijan, the acquisition by Tatarstan of broad rights and powers within the Russian Federation are the opportunity that we use to strengthen and develop our cooperation and friendly relations [2].

The art of modern Azerbaijan is a wonderful mixture of all styles and trends that reflect the centuries-old history of the ancient culture of the country. The diverse and beautiful nature of Azerbaijan is reflected in the canvases of talented artists such as Sattar Bahlulzade, Tair Salakhov, Mikail Abdullayev, Boyukaga Mirzazade, Maral Rahmanzade, Elmira Shahtakhtinskaya, Togrul Narimanbekov, Arif Huseynov, Vagif Ujatay and others. world treasury of fine arts. The galaxy of famous artists of the Soviet period was adequately continued by talented artists of the period of independence. Among them, such as Sakit Mamedov, Elza Huseynova, Sara Manafova, Asif Azerelli, Vugar Ali, Hasan Gurbanov, Orkhan Huseynov, Ali Shamsi, Khanlar Mammadov, Shahlar Alirzaev and other painters of our time represent Azerbaijan with great success both at home and for her outside.

The desire of Azerbaijani artists to express their love for their native land in the language of fine art is widely reflected in the works of contemporary Azerbaijani artists. This was especially interestingly reflected in the works of the talented painter Hasan Gurbanov (1966). Gurbanov's paintings are full of sun, light, peace. The artist with his works reveals wonderful motives of the nature of his native land before the eyes of a contemporary. His paintings express the full depth of feelings, their genuineness, sincerity. Fascination with the nature of his native land, this is what Hasan Gurbanov conveys in his paintings. The painter treats autumn with special trepidation. Golden autumn, crimson autumn, mesmerizing autumn – epithets to the autumn works of the painter. To depict autumn in all its glory, to convey the layering of autumn with strokes, using all autumn, warm colors and tones, are inherent in the painter's works. A realistic image of nature, down to the smallest detail, in detail, the play of light and partial shade, the transfer of bright colors to the canvas, the professional use of halftones is mesmerizing and impressive. Weightless air, velvety foliage of trees, birds in chaotic movement as if from nowhere, yellowed grass living its last days - everything froze in nature, on the eve of a cold winter. We see autumn as a memory of a person who has lived a beautiful life; all good things are behind, nothing is forgotten.

Gurbanov's summer sparkled with different colors, breathed with a dream, colorfulness, greenery. Trees in a friendly round dance, in bright green sundresses, multi-colored wildflowers adorn the painter's canvas about summer. Life sparkled with bright colors, sunny mood, positive.

The works of the talented Azerbaijani artist Shahlar Alirzaev (1961) are of great interest to the modern viewer. The painter's paintings captivate with their realism, photographic accuracy [8]. The artist is an adherent of classical realism, landscapes of his native land occupy an important place in his work. With genuine sincerity, the viewer captivates the image of the corners of his native land. His works, in some places, resemble the works of the authors of the Russian classical school of painting: - the same boundless love for the nature of his native land, the same transfer of reality, the play of light and shadow. Many of the painter's paintings belong to the autumn theme. The painting "Morning" depicts an autumn morning forest. The sun's rays penetrate through the thickness of the still golden foliage. The earth is depicted in shades of green and yellow with many colorful, fallen leaves. Tall, strong, branched trees look like reliable guardians of the forest in the picture. Two

magpies have chosen a place for themselves on the branches of the tall guard. Alirzaev, possessing high skill in painting, so skillfully depicted the morning sunlight, stripes of shadows from trees, that the viewer involuntarily imbued with all the beauty and harmony of the autumn forest. Soft, warm colors give the picture a coziness. Definitely, the artist is in love with his native land and has a special attitude towards autumn.

Alirzaev's collection is rich in wonderful landscapes. The painting "Paths" occupies a special place in the painter's work. The edge of the forest, bordered by paths, everything seems to be simple, but the viewer is fascinated by this canvas, painted in oil. And although here you can clearly see the echoes of the pictorial language of Shishkin, Levitan - the same not oppressive forest, despite the image of mighty trees, the same dark green tones that do not frighten but rather attract with their greenery, texture, Shakhlar Alirzaev manages to convey his individual vision pictures of the forest. This work has everything: Shishkin's forest, Levitan's colors, and Shahlar Alirzaev's personal, unbiased, loving attitude to the nature of his native land.

The fine arts of Tatarstan are rooted in the very depths of the history of the existence of the Tatar people. The Tatar school of painting occupies a worthy place in the fine arts of Russia. Today the names of the outstanding artists of Tatarstan are known all over the world. The works of Baki Urmanche, Ildar Zaripov, Lotfulla Fattakhov, Haris Yakupov adorn many museums around the world. The luminaries were replaced by a young and very talented generation of artists; Ilnur Siraziev, Rustem Khuzin, Ayrat Gaifullin, Tair Ilyasov, Ravil Zagidullin and others. Analysis of the works of individual Tatar masters of painting showed the process of deep mastering and creative development of the fine arts in general. It should be noted that along with the expansion of the thematic range and stylistic diversity, there is a targeted revival of the school of painting. This process is due to the natural striving of Tatar artists for ethnic identity, for the revival of the traditions of the Tatar school of painting. The works of Tatar artists occupy a worthy place in world art and adorn the most famous galleries in the world. Significant works belong to contemporary artists.

A special place in modern Tatar painting is occupied by the landscape painting of the talented artist Gaifullin Airat. Gaifullin Airat (1966) is a participant in numerous exhibitions in Tatarstan and Russia. The paintings

are in private collections in Russia and abroad. The main genres in the artist's work are realistic landscape and portrait [4].

Many of his works are dedicated to his native nature. Beautiful paintings are the result of the skillful brush of the painter. In his works, Gaifullin shows not only the beauty of his native land, but also his attitude towards it. The feeling of love, delight, pleasure can be seen with the naked eye. The artist clearly showed his admiration for autumn in his canvases. Ayrat loves autumn, one might even say he worships. Autumn in his paintings is the sovereign mistress of nature. With special skill, Gaifullin depicts an autumn forest, golden foliage of trees. Often the central place in his paintings is occupied by a large river. Skillfully traced birches are beautifully reflected on the water surface. A majestic, calm river with a mirror image of the surrounding vegetation. The grass, which has turned yellow, but has not lost its density, borders Ayrat's autumn canvases.

Late spring, May for Gaifullin is a green, fragrant time. Transparent air, green hills decorated with spring flowers, green crowns of trees, amicably rallied by a large river, detailed leaves of trees and thick grass. You can feel the movement of the wind, it is playfully played with grass, foliage of trees. There are many paths indicating that the place by the river is loved by people. After all, this place is filled with mysticism, it is somehow magical. The painting "May" is not just a picture of spring, it is a piece of the homeland, the homeland of a beloved and very beautiful one.

In the Modern Landscape School of Tatarstan, a special place is occupied by the work of Ilyasov Takhir Marselevich (1965) [7]. Studying the artist's paintings, it is amazing how realistic and picturesque the artist conveyed reality. Whether it's portraits, still-lives, or landscapes. One can feel the great responsibility with which the painter relates to any topic he chooses. Carefully written details, the use of bright colors, create a full-fledged picture of reality in his works. Ilyasov has many beautiful paintings, and "The Grove" is one of them. Sun-drenched birch grove. A fine summer day, green grass, snow-white birches. In the background, the artist depicted a green field divided by a country road. The birches in the foreground are chaotically lined up. The artist did not depict the upper part, the crown of the trees. He showed only how green, curly branches tenderly encircle the trees. Every tree trunk, every leaf is carefully written out. Sun glare playing in the foliage is skillfully rendered. How beautiful is the native land!

The era of independence gave a strong impetus to the cultural development of Azerbaijan. Changes in the political and economic life of the country have created new conditions for the full development of culture and art. In the study of the works of Azerbaijani and Tatar artists, a number of similar features were identified.

Landscape plays an outstanding role in the development of the painting school of Azerbaijan and Tatarstan. Landscape painting in the works of artists is of great importance and lasting value. The images of nature created by painters have enriched world culture. The landscape took one of the leading places in the genres of national painting. With the help of a brush, the artist expresses the highest feelings, which reflect the love for his native land. Considering the works of landscape painting, the viewer learns the knowledge of life, understanding and love of the world for man. It should be noted that the development of landscape painting is unthinkable in isolation from the growth of national identity, culture and art.

The role of artists in the transfer of national identity and national motives to future generations is great! The striving for cognition of the surrounding world, the aesthetic artistic reflection of reality opens up new horizons for cognition of the nature of the native land. Thanks to their interest in the history and culture of their people, the artists have created wonderful canvases. The artists pay great attention to the display of the feeling of love for their roots, for the nature of their native land. Today, paintings by Azerbaijani and Tatar artists occupy a worthy place in world painting and, along with the works of world famous masters, decorate museums around the world.

Conclusion. Love, reverent attitude to the nature of the native land unites Azerbaijani and Tatar artists. Love for the homeland, desire and desire to preserve the traditions, the originality of their people is what unites Azerbaijani and Tatar painters.

Historically, Azerbaijan and the Republic of Tatarstan have developed good, fraternal relations. Friendship between our peoples was built on mutual respect for the traditions and characteristics of two kindred peoples, but at the same time, distinguished by their originality. We are glad to partner with scientists, cultural and art workers of Tatarstan. At this historical stage of development, we have the opportunity not only to preserve, but to further develop and strengthen our ties. Joint scientific conferences, exhibitions of artists, concerts are bringing our peoples closer together.

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AZƏRBAYCAN VƏ TATAR RƏSSAMLARININ ƏSƏRLƏRİNDƏ DOĞMA DİYARIN GÖZƏLLİYİNİN TƏCƏSSÜMÜ

Bu məqalə müasir Azərbaycan və tatar rəssamlarının öz doğma yurdlarının mənzərələrini əks etdirən əsərlərini araşdırır. Bu rəssamların hər birinin dünyası unikal və özünəməxsusdur, hər bir əsər milli mədəniyyətin dərinliyini və bənzərsizliyini ortaya qoyur. Azərbaycan və tatar rəssamlarının öz doğma torpağının təbiətini əks etdirən kifayət qədər çoxlu rəsmləri vardır.

Həsən Qurbanov, Şahlar Əlirzayev, Ayrat Qayfullin və Tahir İlyasovun yaradıcılığını təhlil edən müəllif onların əsərlərində həm ümumi, həm də fərqli cəhətlər tapır. Xüsusilə, Azərbaycan rəssamlarının əsərlərində çoxlu sayda parlaq çalarlara, rəngarəng rəngkarlığın təzahürünə rast gəlinir. Həmin halda, tatar rəssamlarının əsərlərində klassik prinsiplər üstünlük təşkil edir, bu cəhət özünü rəsmlərin kolorit həllində, kompozisiyanın ümumi konturunda özünü göstərir. İqlim şəraiti rəssamların əsərlərinin mövzularına təsir göstərmişdir. Azərbaycanda qışın nisbətən mülayim, çovğunsuz keçməsi, qar örtüyünün, qar uçqunun az olması rəssamlarımızın yaradıcılığına da təsirsiz ötüşməyib. Qışa həsr olunmuş əsərimiz çox azdır. Tatar rəssamlarının əsərlərində isə qışı, qış mənzərəsini əks etdirən çoxlu əsərlər görmək olar. Bu şəkillərdən belə qənaətə gəlmək olar ki, Tataristanın gözəl, qarlı qışı var.

Doğma torpağının təbiətinə şəfqətli münasibət Azərbaycan və tatar sənətkarlarını birləşdirir. Vətən sevgisi, öz xalqının adət-ənənələrini, özü-

nəməxsusluğunu qoruyub saxlamaq istəyi və istəyi Azərbaycan və tatar rəssamlarını birləşdirən mühüm cəhətdir.

Açar sözlər: Azərbaycan-tatar münasibətləri, Azərbaycanın müasir rəssamları, Şahlar Əlirzayev, Tatarıstanın müasir rəssamlığı, Qaiffulin Ayrat.

Эллада Аббасова (Азербайджан)

ОТОБРАЖЕНИЕ КРАСОТЫ РОДНОГО КРАЯ В РАБОТАХ АЗЕРБАЙДЖАНСКИХ И ТАТАРСКИХ ХУДОЖНИКОВ

В данной статье исследуются работы современных азербайджанских и татарских художников, изображающих пейзажи родной земли. Мир каждого из этих художников уникален и своеобразен, каждое полотно раскрывает глубину и неповторимость национальной культуры. У азербайджанских и татарских художников довольно много произведений живописи, в которых изображена природа родного края.

Анализируя творчество Гасана Гурбанова, Шахлара Алирзаева, Айрата Гайфуллина и Тахира Ильясова автор находит как общие так отличительные черты в их работах. В частности, в работах азербайджанских художников много ярко-красочных тонов, проявление колоритной живописи, тогда как в работах татарских художников преобладают классические принципы, проявляющиеся в колористическом решении картин, в общих чертах построения композиции. Климатические условия оказали влияние на тематику работ художников. То, что в Азербайджане сравнительно мягкая зима, без снежных покровов, без сугробов, без метелей это также сказалось на творчестве наших художников. У нас очень мало работ посвященных зиме. А в произведениях татарских живописцев можно увидеть много работ изображающих зиму, зимний пейзаж. По этим картинам можно судить, что в Татарстане красивая, снежная зима.

Трепетное отношение к природе родного края объединяет азербайджанских и татарских художников. Любовь к родине, желание и стремление к сохранению традиций, самобытности своего народа - это то, что объединяет азербайджанских и татарских живописцев.

Ключевые слова: азербайджано-татарские взаимосвязи, современные художники Азербайджана, Шахлар Алирзаев, современная живопись Татарстана, Гайфуллин Айрат.

FIGURES:

Fig. 1. Hasan Gurbanov. "Autumn".



Fig. 2. Shahlar Alirzaev. "Morning".



**Fig. 3. Ayrat Gaifullin.
“Autumn”**



**Fig. 4. Ayrat Gaifullin.
“May”.**



**Fig. 5. Takhir Ilyasov.
“Grove”.**