

УДК 93/94

Ismailov I. A.
Ganja State University Teacher,
Doctor of Philosophy PhD program
(Azerbaijan, Gyandzha), ismayilov81@mail.ru

AZERBAIJAN'S ART IN THE MERIDIAN OF THE WORLD IN 80S IN THE 20TH CENTURY

In the 80 years of the twentieth century in international relations was of great importance to the cooperation in the field of culture. Azerbaijani state, national capacity building for the triumph of peace, gave the gift of his noble humanitarian development of relations in the world. At that time, our country has supported cultural relations with 120 countries of the world, promoted the moral wealth of the Azerbaijani people in the world orbit. In the 80s the Azerbaijani art had links with 750–860 organizations in the field of culture. At that time, Azerbaijan was able to establish international links with their art, which is considered the most efficient type and form of mass cultural relations. In these respects, attended the most popular famous teams in the fields of music, dance, theater and movies.

Keywords: *In the 80 years of the twentieth century, art from Azerbaijan, Humanitarian Affairs, International relations, representatives of the arts.*

(стаття друкується мовою оригіналу)

The history of mankind proves that human relations in general, is in accordance with the spirit of the struggle of the people, for the sake of the realization of the values of peace and co-operation. For this reason, in the establishing the human relations there was a great need for the intelligence and public potential of countries in the world, political systems, nations and peoples of each country. This has been led by the objective logic of the peoples of the historical development of mankind. And in the 80s of the XX century, there was a need for the development of these values. This is, of course, was associated with the softening atmosphere that formed in the international politics of the conditions at that time in the world. In October 1985, in Budapest there was held “Culture House” of the states that are members of European process. In the house, there was shown the importance of cultural cooperation in international relations, noted the importance of expanding and defined forms.

In the 80s of the twentieth century, the cultural relations of the USSR and its role in the humanitarian field, compared to previous years, were more inter-state relations. As a result, the geography of the countries which have cultural ties with the Soviet Union are expanding. Contract as a result of major political work, agreements and protocols proved the great role of cultural cooperation in the intergovernmental relations. In these documents, there were defined the roles, forms and types of the cultural cooperation. In the documents, they take into consideration the state sovereignty, territorial integrity and a commitment to expand cultural cooperation by respecting the internal affairs. Such relations increase mutual understanding between the people, and helped the friendship and confidence.

In 80s of the XX century, in this respect, international relations of the USSR with its presence in all the republics can be shown, on the basis of materials. At that time Azerbaijan was a socialist state that was developing as a part of the USSR. Its activities in the international arena as well as in other republics, was carried out in accordance with the goals and objectives of the directions of the foreign policy in the Soviet state. In its relations with various social service organization based on the principles of peace of the Soviet republic. Rights to participate in international affairs are also reflected in a number of key articles in the Constitution of the Republic of Azerbaijan. For example, in the 28, 30, 72, 114, 126th articles of the then Constitution, there

reflected the participation of the republic in the directions of the foreign policy of the Soviet government, issues, and trends [2, p. 11–12]. Within the framework of its powers of the Constitution of the Republic of Azerbaijan in accordance with the Constitution of the USSR, to take measures for the protection and security of the state, in the manner determined by the USSR, the USSR relations with foreign countries and international organizations have been given the right to realize it. All this, are reflected in paragraphs 72, 114, 125 in the Constitution of Azerbaijan SSR. In addition, as part of the USSR, the Soviet Union, in accordance with Article 69 of the Constitution: “The international debt of the citizens of the USSR, –is to make an effort to develop friendship and cooperation with peoples of other countries, to support and strengthen the work of peace in the nations of the world with the USSR, consolidation and strengthening of international relations and the international community, to actively participate in the life principles of its foreign policy, to fight for approval [1, p. 25]. The Azerbaijan people, as part of the Soviet Union, carried out all this as a part of their national duty, and had to carry out. It is not accidental that, this legal requirement was reflected in Article 67 of the Constitution of the Azerbaijan Soviet Socialist Republic [2, p. 21]. Azerbaijan SSR was represented in all-union organizations that involved with the Soviet republic's political, economic and humanitarian issues in the international arena. For example, the Republic of Azerbaijan was represented in the affairs of the Ministry of Foreign, the State Committee for Foreign Tourism, the Committee of Youth Organizations of the USSR, the Union of Journalists of the USSR, the Soviet Women Committee, Society for Friendship with Foreign Countries and the Soviet Union, the Soviet Trade Union, the Soviet Peace Committee, Asia, Africa, the Soviet Solidarity Committee Soviet “motherland”, and in many other organizations in society. In this case, the activities of the all-national leader Heydar Aliyev, who was the first deputy chairman of the USSR Council of Ministers, is undeniable. After he came to power, the Soviet Socialist Republic of Azerbaijan started to build a relationship at both political and economic, and at the humanitarian sphere, as well as in all fields of international relations. Also, he himself regularly attended in the meetings of the bodies mentioned above, and promoted the Azerbaijan Soviet Socialist Republic adequately both within the country and abroad. It should be noted that Heydar Aliyev's participation was in all the directions and forms in the development and implementation the foreign policy of the Soviet state and Azerbaijan.

Azerbaijan relied on its political system, party, state and public capabilities. Specifically, in this case the units of foreign trade companies, the organizations operating under the departments, commissions and other organizations operating in the Republican party and state bodies, such as: the Communist Party's Central Committee, which is under the Department of Foreign Affairs, the Council of Ministers of the Republic of Azerbaijan Ministry of Foreign Affairs, the State Planning Committee, Society of Friendship and Cultural Relations with Foreign Countries, Foreign Travel the State Committee of the Council of Ministers, the Peace Protection Committee, the Committee of Youth Organizations, Chamber of Commerce and Industry of the Republic, the Council of Ministers of the Azerbaijan SSR State Commit-

tee for foreign Economic Relations, "Eastforeigntrade", "Azerforeigntrade", "Assistant" played an active role.

Azerbaijan's cultural potential had a valuable contribution in strengthening and expansion of the international relations in the world. During these years, the participation of the republic's mental capacity was significantly increased and became comprehensive in the world of international relations. Confirmation of this is that, during these years Azerbaijan established relationship in the field of cultural life with 860 organization of 120 countries, and established and kept the focus on the relationships with the developed capitalist countries, socialist, developing Asian, African and Latin American countries. Azerbaijan's relations with foreign countries was carried out in the field of cultural aspects of life: education, literature, arts, radio, television, film and other fields [3, folder № 8, p.11; 5, 19 July 1980; 4, graduation – 28. 1984, p. 100]. Every year, a large number of art collectives and artist groups of education, literature, arts organizations, are touring abroad, and nearly as many masters of culture of foreign countries come to Azerbaijan. The extent of participation of Azerbaijan's cultural capacity in international humanitarian affairs, can be shown in any sample of the cultural life of the republic. Let's explain it on the example of the art of international relations. Azerbaijan's art successfully represented the Soviet Union in the international arena. Voice of the Azerbaijan national art came from almost all the continents of the planet. These relations are covered every aspect of the arts: theater, artistry, music, cinema, television, radio, arts and other fields. The forms of these relationships, that was carried out, varied too.

The best creative and artistic collectives of the republic, a wide range of ensembles of renown, famous artists, composers, representatives of the creative intelligentsia were sent abroad. In this sense, the most productive years were in the 80s. Thus, over the years, in general, more than 200 arts and cultural organizations, creative unions (employees) employees, more than 80 art collectives, artist groups, more than 1,000 artists, singer, musician, sent abroad [6, folder № 8, p. 7–8; 7, folder № 2, p. 4–5; 8, № 14–18, 1980–1990, p. 21, 24, 26, 5–6]. (Figures calculated by the author). Over the years, the art representatives of the Azerbaijan Soviet Socialist Republic were on tour in the continents of the world: in socialist countries: ADR, file formats including PXR, BXR, SFYR, MXR, CSSR, MXR, Cuba, RSR, VDR, the DPRK, the advanced capitalist countries – the U.S., as FRG France, Sweden, Japan, Italy, Canada, Austria, Belgium, Great Britain, the Netherlands; Asian countries – India, Jordan, Iraq, Iran, Afghanistan, Bangladesh, Lebanon, Nepal, Pakistan, Syria, Turkey, Sri Lanka, Africa countries – Algiers, Guinea, Kenya, Libyan, Mali, Morocco, Nigeriyada, Senegal, Tunisia, Ethiopia, Latin American countries – Argentina, Venezuela, Mexico, Peru, El Salvador, Uruguay, and many others. During this period, the artists of Azerbaijan met with residents and visitors of the world's 160 countries (many repeated). In Azerbaijan, representatives of art and culture from about 140 countries of the globe, were guests and performed at the ceremonies. During these years, republic's cultural workers touring 800 cities of the foreign countries, gave more than 2,000 concerts, hold nearly 700 meetings with various strata of the population of these countries. Suffice it to note that U. Hajibeyov "Arshin mal alan" musical was performed in Bulgarian, Turkish, Polish, Persian, English, French, People's Artist of the

USSR, Lenin Prize laureate G. Garayev's operettas "Seven Beauties" and "Path of Thunder" were demonstrated in 9 countries of the world. A. Melikov's "Legend of Love" performance is shown in more than 25 countries. USSR People's Artist F. Emirov's symphonic mugams "Shur" and "Kurd ovshari" was performed by the Boston Symphony Orchestra. His "Nizami" symphonic poem was played by the Royal Symphonic Orchestra in England [6, folder № 8, p. 7–8; 7, folder № 2, p. 4–5; 8, № 14–18, 1980–1985, p. 21, 24, 26, 5–6; 9, (Figures calculated by the author); 4, graduation – 15–28, p. 99, 102, 78, 92, 84, 104, 100, 94, 88, 72, 91, 99, 101, 98, 28].

Under the artistic direction of the honored artist of the republic T. Mirzayev's the vocal and instrumental ensemble "Rock", under the artistic direction of USSR People's Artist of Azerbaijan Behbudov State Musical Theatre, under the leadership of the People's Artist of Azerbaijan State Afaq Melikova Dance Ensemble, named after the State Academic Opera and Ballet Theatre ballet troupe, the song and dance ensemble, the Puppet Theatre of dolls, "Morning star" ensemble, under the direction of people's Artist of Azerbaijan SSR Amina Dilbazi "Chinar" dance ensemble, the popular actor, singer and under the guidance of the composer Steel Bul – Buloglunun "tuning" ensemble, Azerbaijan State Academic Opera and Ballet Theatre named after well-known and popular pop groups as the staff of the foreign countries have visited and performed concerts with great skill content.

During this period, "Blue Lake" artistic ensemble, "Yalli" folk dance troupe, air conditioners factory in Baku "Khazar" ensemble, the cultural center of Nefchala "Spring" song and dance ensemble, the city of Lankaran "Party" ensemble, "Friendship" instrumental group and others have toured abroad and perform in front of people in those states. During this period, the separate groups of dozens of artists and concert bands, have visited foreign countries and performed with concert programs. In addition, dozens of ensembles and music brigades serviced to foreign tourists in ships [6, folder № 4, p. 7–8; 1, folder № 3, p. 2–3].

According to the cultural cooperation program signed between the Soviet Union and Morocco in 1982, country of Azerbaijan State Academic Opera and Ballet Theatre choreographer NNəzirova and USSR People's Artist of the USSR, the Board of Directors of the Union of Composers F. Amirov had tours. In the cities of Rabat and Casablanca, the Azerbaijan State Opera and Ballet Theatre ballet troupe performed F. Emirov's ballet "Thousand and One Nights" [10, p. 108]. In 1983, in the scene of Warsaw Opera Ballets the ballet "Thousand and One Nights" was performed successfully. Notable Bulgarian choreographer S. Yordanov and his wife G. Yordanova performed the ballets by G. Garayev "Seven Beauties" and "Path of Thunder". Their work deepened relationships between Azerbaijan and Bulgaria in this area [6, ch. 13, registration 1, conservation sheet. 361, folder 40, p. 150]. In 1985, ballet choreographer, composer N. Nazirova performed F. Amirov's ballet "One Thousand and One Nights" in Istanbul [11, 9 fevral 1985, p. 4]. One of the best theaters in New York "Series Repertoire Company" had staged the play of writer and playwright R. Ibrahimbayov, in 1986 [12, p. 45]. The theatre troupe of Azerbaijan State Academic Opera and Ballet Theatre show performance of "One Thousand and One Nights", in the International Babylon Festival in 1989. In the shown year,

Turkey's theater season held by acquaintance with the art of Azerbaijan. Turkish audiences became familiar with U. Hajibeyov's operettas "If Not This One", "Arshin mal alan", "koroqlu" opera, A. Melikov's "Poem of Two Hearts", G. Garayev's ballet "Seven Beauties" and I. Afandiyev's drama [6, doc. № 7, p. 2].

In research years, in international cultural relations of Azerbaijan, art of cinema has a special place. In these years, there was great progress in international cooperation of the field of cinema. Also the forms of cooperation were enriched. In 1981, "Suteskafilm" studio which is situated in Sarajevo (Yugoslavia) and "Azerbaijanfilm" produced a film dedicated to our fellow countrymen who participated in the resistance movement in Yugoslavia during the Great Patriotic War [13, 28 August 1981]. In the ninth film festival of Asia, Africa and Latin American countries, which was held in May 1986 in Tashkent, Azerbaijani cinematographers also participated. This year, the USSR State Cinematography Committee delegation led by A. Sharifov was in Birma. During the visit, there discussed the cooperation between the two countries in the field of cinematography, and the parties signed a joint document on a documentary film shoot. In international film festival, traditionally held in Moscow in 1987, the prominent Azerbaijani writer Ibrahimbekov also included to the jury.

In early 1988, in Travandrum (India) International Film Festival, which was attended by representatives of 35 state, there demonstrated a feature film and a documentary film which were produced by "Azerbaijantelefilm" [13, 21 May, 11 December 1986; 20 June, 8 July, 10 October and 12 February 1988]. Also, in International Film Festival held in San Francisco (USA), there was shown the animated film produced by "Azerbaijantelefilm" [9, 7 October 1988]. In 1989, in the international film festivals Tokyo (Japan), Naples (Italy), Qabrova (Bulgaria), Damascus (Syria), in the Soviet film weeks held in Turkey and Yemen, V. Mustafayev's film "naughty" demonstrated and achieved great success. In the same year (1989) there established the Gorky film studio, "Azerbaijantelefilm", "Lenfilm", "Gurcustanfilm", "Odessa" and Bavaria (FRG), in "Prima" studio "Interdet" film unity. The union produced the film "German wine" [9, 16 April, 2 June 1989] which was based on C. Alakbarzade's novel. established "Azinada" with India's "Y. A. Aqropharma (P) Ltd" [14, 21 October 1989]. The director of "Azerbaijantelefilm" R. Fətəliyev became chairman of presidium and J. Jafarov became the director of the organization. The company has a mutual exchange of films, the films and the books were left out. In the same year, Dj. Zeynalli visited the U.S. and attended in the festival "Disclosure" held in Buffalo [13, 5 January 1989].

A wide range of tours of Azerbaijan's leading artists played a major role in the development and strengthening of international humanitarian relations with foreign countries in the world. At the same time, this form of art was considered to be the most effective in the form of mass communication. As a rule, in this relationship the most prominent masters of great music, song and dance were present. Particularly in these years, the foreign tours of the national artists of the USSR such as Behbudov, musician L. Imanov, F. Ahmadova, vocal Z. Khanlarova, the People's Artists of Azerbaijan SSR: Akhundov, R. Atakisiyev, Badalbeyli, Melikov, S. Badalbayli were successful. In this direction, the foreign tours of republic's honored artists' such I. Rzayev,

E. Rahimova, K. Dadasev, Z. Adigozalzade, F. Eldarov, R. Azizova, F. Gasymova, Z. Babazade, –K. Gurbavova and others were also successful [6, folder № 4, p. 3–4]. Need to show that, in this regard, as noted above, a number of different musicians and seriously engaged. For example, in accordance with the cultural relations with foreign countries, in 1983 Azerbaijan State Musical Theatre performed in Pakistan, Nepal and India, Azconcert's ensemble of musicians in France, "Morning star" ensemble in Abyssinia, "Soul" song and dance ensemble in France, "Ashiqlar" ensemble in Italy and Afghanistan [15, doc. № 7, p. 44]. In 1980–1985 more than 800 representatives of Azerbaijan art and groups were in socialist countries for 60 times, had more than 300 concerts, speeches, and participated in the events and meetings more than 200 times [6, doc. № 11, p. 3, 4]. In the series of journals of "repertoire for piano" published by the company "Mr. Schirmer" with the works of Soviet composers in 1986 in New York, we can see composer M. Mirzayev's "Concert rondo". In 1986, "Soul" song and dance ensemble in Nicaragua [11, 14 may, 21 January 1986], Baghdad's fourth congress of the international festival of music "entitled for the sake of peace, music, music for children in Iraq" [14, 3 may 1986], art and in Czechoslovakia Azerbaijani musicians have performed successfully [11, 31 January 1986].

The above analysis of the facts, reflect the relations Azerbaijan culture with the world culture and its international influence is also shown. Republic's well-known and renowned musicians as Behbudov, Niyazi, L. Imanov, Z. Khanlarova, and other outstanding artists made a tremendous contribution to the development of cultural relations with the countries such as Asia, Africa and Latin America. For example, during the same period Rashid visited the countries Lebanon, Egypt, Yemen, Tunisia and other countries, M. Magomayev in Iran, Lutfiyar Imanov, Z. Khanlarova: Turkey, Syria, Senegal, Tunisia, Algiers, Nigeriyada, Afghanistan, and other countries and they had good performances and held numerous meetings.

In those years, one of the promoters of the great achievements of the art was Rashid Bahbudov who was People's Artist of the USSR, Hero of Socialist Labor in foreign countries. Thus in that time, he performed in front of more than 200 city population of 70 countries in Europe, Asia and Latin America. In 1980 alone, he acted in 40 foreign countries, with his group. In those years, the USSR People's Artist M. Magomayev's tour was comprehensive in scope. He gained immense popularity in many countries of the world [13, 18 November 1980, 21, 26 June; 21 July 1984; 9, 10 December, 1980; 102, 29 June 1983; 14, July; 2, 1983, 7, dok. on № 5, p. 2].

During the period of study, he has performed in over 100 cities of 40 countries around the world. M. Magomayev was an active participant and the winner of many international performance. He took an active part in the Canadian International LP record, was awarded with LP record with gold, and won the pop song festivals held in Sofia, Sopot (file formats including PXR). M. Magomayev's performances gained a great success in the "Warsaw's" Festival, in the international contest "Golden Orpheus", Bulgaria, West Berlin, the Olympic Games, and in other countries, and in the days of Soviet culture [6, folder № 4, p. 5–6; 57, p. 28]. In those years, the Azerbaijani culture was represented by the USSR People's Artist Lutfiyar Imanov abroad. He per-

formed in concert halls of the socialist countries and the United States, Africa, Asian successfully. He was known in the capitalist countries of Europe as a well-known master of the art. In other words, in those years, he was known as a promoter of the people both in and outside the arts.

During these years, he has performed in 70 of 26 countries around the world. At that time, the USSR people's artist Z. Xanlarova's foreign tours had a wide range. In the years examined, with the complete concert, she performed in more than 300 cities around the world [16, p. 28; 6, folder № 2–4, p. 3–4, 7–8].

In 1985, on the eve of the 100th anniversary of U. Hajibeyov, in the United States, in Los Angeles his works performed, and there released postal envelopes with his image on in the state of California [14, 24 July 1986; 17, p. 155, 157]. In 1988, the performance led by U. Hajibayov formed in the U.S. was very interesting.

In "Spazis Music" annual festival which was held in Kalyari the city of Italy in early 1987, the composer's X. Mirzszade's work was performed [14, 10 January, 1987]. According to the plan of the cultural cooperation, Badalbeyli's concerts were held successfully in Turkey and Tunisia in 1987. The People's Artist of the USSR Z. Khanlarova gave concerts in Afghanistan. In 1987, 180 cultural and art workers were abroad on a business trip [6, doc. № 3, p. 4]. At that time, more than 450 representatives of the Azerbaijan Soviet Socialist art were in the capitalist countries, and held many meetings, concerts and other events They were in the U.S., France, England, Sweden, Japan, Italy, Canada, Australia, Finland, Holland, Belgium and other countries, and met with thousands of people [6, doc. № 8, p. 5; 186, p. 154].

According to the intergovernmental agreement on the broad national festivals "The USSR and India" Azerbaijan art was represented by the Azerbaijan State Theatre and the artistic staff in India in 1988 [6, doc. № 8, p. 3]. Azerbaijani musicians have participated in international festivals held in the same year. The Azerbaijan mugam trio ranked first in the 22th International Music Festival which was held under the banner of the UNESCO. And it is not accidental that the "Washington Post", "New York Times" and other media outlets noted this trio of high art [9, 23 July 1988]. In 1989, more than 500 cultural and art workers of our republic were on a business trip in the 24 countries of the world. According to the signed documents on cultural relations with foreign countries the State Chamber Orchestra More made after G. Garayev performed in Tunisia, a group of artists in Japan, "Silk Road" festival, "Soul" of the artistic staff of the International Folklore Festival in Egypt, the State Dance Ensemble in Romania, the trio in France, West Berlin, Switzerland, Netherlands and Belgium. In addition, republic's masters of the arts held concerts in India, Kampuciya, Iraq, Denmark, Cuba and in the culture days held in Sweden [6, doc. № 7, p. 1–3]. In order to promote the Azerbaijan jazz Aziza Mustaphazade gave concerts in Switzerland and in the United States and was ranked first in the international jazz festival. In 1989, Z. Khanlarova gave concerts twice a year in the United States, followed by Denmark, the Netherlands, and in Israel. This year the Azerbaijan music sounded for the first time at international festival "Feste-89" which was held for the 40th time in Frankfurt [6, doc. № 7, p. 1–3].

The Honoured Artist of the Republic J. Akbarov performed successfully in the international folk festival held in Falunda (Sweden). Among the 20 countries who partici-

pated in the festival, Azerbaijanian artists' proficiency was specially highlighted [6, doc. № 7, p. 1–3].

Against the same year, the Azerbaijan State Musical Theater was ranked the first place in the Festival held in Turkey in Yaloba [6, doc. № 7, p. 1–3].

It became clear that the processes of the development of research Azerbaijan had a great service in the realization of the humanitarian relations around the world. The above mentioned facts are small portion of the work done. However, we must note with regret that this important work had many shortcomings, mistakes. And this affected badly the efficiency of the relations. The major shortcoming of this case – was lack of independence in the whole of the solution and implementation of international relations, including in the humanitarian field, as well as in all aspects of social life and in the cultural industries. Each international step of Ancient Azerbaijan was agreed in the center of the cultural treasures and realized according to the scenario which was pre-compiled. The program of spiritual existence was confirmed by the men who didn't understand the essence of the cultural life in Moscow. In other words, the main problem was Moscow's control and censorship. The next and most serious deficiencies – the expansion of the Soviet Union's international relations with the outside world, strengthening and development of the socio-economic, political, ideological, and moral resources were to be used more efficiently. As a result, in the Soviet Union's system Azerbaijan's international relations research, art, culture and spiritual culture were not included. Still, Azerbaijan worked hard to acquire the rights to participate and develop the relations in these areas in the earth: socialist, capitalist and developing international relations with all countries of the world, and it is implemented in all aspects of human relationships. The main reason for that was Heydar Aliyev's coming to power in the 80s.

Used literature

1. Конституция (Основной Закон) Союза Советских Социалистических Республик. – М., 1977. – 91 с.
2. Конституция (Основной Закон) Азербайджанской Советской Социалистической Республики. – Баку, 1984. – 58 с.
3. Council of Ministers of the USSR State Committee for Foreign Tourism under the archive period.
4. Ежегодник Большой Советской Энциклопедии. – М., 1980–1990. – Вып. 15–31.
5. Газета "Вышка". – 1980–1990.
6. Archives of the Ministry of Culture of Azerbaijan SSR period. 7 Society for.
7. Friendship and Cultural Relations with Foreign Countries of the archive.
8. Журнал "Коммунист Азербайджана". – 1980–1990.
9. Газета "Бакинский рабочий". – 1980–1990.
10. Hajiyev HA By ties of friendship and cooperation. – Baku : Publishing House, 1985. – 190s.
11. "Communist" newspaper 1980.
12. Gasimov MC Meridians of the world. – Baku : Youth, 1992. – 88 etc.
13. Газета "Баку". – 1980–1990.
14. "Baku" paper. 1980 year. Archives of the Ministry of Foreign Affairs of Azerbaijan SSR period.
15. Азербайджанская музыкальная культура за рубежом. Научно-аналитический обзор. – Баку, 1976.
16. Саядов С. А. Интернационализм – наше знамя (осуществление КПСС политики интернационализма на современном этапе). – Баку, Гянджлик, 1985. – 199 с.

References

1. Konstitucija (Osnovnyj Zakon) Sojuza Sovetskikh Socialisticheskikh Respublik. – М., 1977. – 91 s.

2. Konstitucija (Osnovnoj Zakon) Azerbajdzhanskoj Sovetskoj Socialisticheskoj Respubliki. – Baku, 1984. – 58 s.
3. Council of Ministers of the USSR State Committee for Foreign Tourism under the archive period.
4. Ezhegodnik Bol'shoj Sovetskoj Jenciklopedii. – M., 1980–1990. – Вып. 15–31.
5. Gazeta “Vyshka”. – 1980–1990.
6. Archives of the Ministry of Culture of Azerbaijan SSR period. 7 Society for.
7. Friendship and Cultural Relations with Foreign Countries of the archive.
8. Zhurnal “Kommunist Azerbajdzhana”. – 1980–1990.
9. Gazeta “Bakinskij rabochij”. – 1980–1990.
10. Hajiyev HA By ties of friendship and cooperation. – Baku : Publishing House, 1985. – 190 s.
11. “Communist” newspaper 1980.
12. Gasimov MC Meridians of the world. – Baku : Youth, 1992. – 88 etc.
13. Gazeta “Baku”. – 1980–1990.
14. “Baku” paper. 1980 year. Archives of the Ministry of Foreign Affairs of Azerbaijan SSR period.
15. Azerbajdzhanskaja muzykal'naja kul'tura za rubezhom. Nauchno-analiticheskij obzor. – Baku, 1976.
16. Sajadov K. A. Internacjonalizm – nashe znamija (osushhestvlenie KPSS politiki internacionalizma na sovremennom jetape). – Baku, Gjandzhlik, 1985. –199 s.

Ісмайлов І. А., учитель, доктор програми Філософія PhD, Гянджінський Державний Університет (Азербайджан, Гянджа), ismayilov81@mail.ru

Мистецтво Азербайджану в світових меридіанах в 80-х роках XX століття

У 80-х роках XX століття в міжнародних відносинах мало велику важливість співробітництво в галузі культури. Азербайджанська держава, спираючись на національний потенціал заради торжества світу, дала свій благородний дар розвитку гуманітарних відносин у світі. У той період наша республіка підтримувала відносини в галузі культури з 120 державами світу, пропалагувала моральні багатства Азербайджанського народу у світовій орбіті. У 80-х роках Азербайджанське мистецтво мало зв'язки з 750–860 організаціями в галузі культури. У той період Азербайджан зміг створити міжнародні зв'язки своїм мистецтвом, який вважається найефективнішим видом і масовою формою культурних відносин. У цих відносинах брали участь найпопулярніші знамениті колективи в областях музики, танцю, театру і фільмів.

Ключові слова: 80-і роки XX століття, Азербайджанське мистецтво, гуманітарні зв'язки, міжнародні відносини, представники мистецтва.

Ісмаїлов І. А., учитель, доктор програми Філософія PhD, Гянджінський Госуниверситет (Азербайджан, Гянджа), ismayilov81@mail.ru

Искусство Азербайджана в мировых меридианах в 80-х годах XX века

В 80-х годах XX века в международных отношениях имело большую важность сотрудничество в области культуры. Азербайджанское государство, опираясь на национальному потенциалу ради торжества мира, дало свой благородный дар развитию гуманитарных отношений в мире. В тот период наша республика поддерживала отношения в области культуры с 120 государствами мира, пропагандировала моральные богатства Азербайджанского народа в мировой орбите. В 80-х годах Азербайджанское искусство имело связи с 750–860 организациями в области культуры. В тот период Азербайджан смог создать международные связи своим искусством, считающимся самым эффективным видом и массовой формой культурных отношений. В этих отношениях участвовали самые популярные знаменитые коллективы в областях музыки, танца, театра и фильмов.

Ключевые слова: 80-е годы XX века, искусство из Азербайджана, гуманитарные связи, международные отношения, представители искусства.

* * *

УДК 930.1

Масаев М. В.

кандидат исторических наук, доцент, заведующий лабораторией факультета социокультурной деятельности и музыкального искусства, РВУЗ “Крымский университет культуры, искусств и туризма” (Украина), mikhail-masaev@yandex.ru

ОСМЫСЛЕНИЕ ГЕРМЕНЕВТИКИ СИМВОЛИЧЕСКОГО ЯЗЫКА БАЛЕТА В СВЕТЕ КОНЦЕПЦИИ ПАРАДИГМАЛЬНЫХ ОБРАЗОВ И СИМВОЛОВ ЭПОХ, ЦИВИЛИЗАЦИЙ И НАРОДОВ

Статья посвящена осмыслению герменевтики специфического языка балетного искусства. Поскольку любое искусство символично, поставленная проблема решается в контексте авторской концепции парадигмальных образов и символов эпох, цивилизаций и народов. Тем более, что любой язык есть не что иное, как система символов. Много внимания уделяет автор проблемам герменевтики музыкального искусства вообще и балетного искусства, в частности. В заключение автор приходит к выводу, что герменевтика вполне способна дать истолкование даже музыке при всём том, что она, по словам академика В. И. Вернадского, “выражает невыразимое”.

Ключевые слова: герменевтика, образ, символ, символический язык балета.

(статья друкється мовою оригіналу)

Музыка это откровение более высокое, чем мудрость и философия

Людвиг ван Бетховен

Работа посвящена осмыслению герменевтики специфического языка балетного искусства. Поскольку любое искусство символично, поставленная проблема решается в контексте авторской концепции парадигмальных образов и символов эпох, цивилизаций и народов. Тем более, что любой язык есть не что иное, как система символов.

Актуальность проблемы состоит в том, что без герменевтики символического языка балета трудно дать адекватную оценку того или иного произведения балетного искусства. Без такой герменевтики, дающей адекватную оценку того или иного балетного произведения возможны такие казусы, как постановка на сцене Большого театра в Москве балета Джона Крэнко “Евгений Онегин”, что и вызвало недоуменные реакции: “При чём здесь Пушкин?” [20].

Объект исследования – парадигмальные образы и символы эпох, цивилизаций и народов. Об образах как элементах внешней структуры парадигмальных символов в экономике, политике и истории мы писали в книгах [2–3] и многочисленных статьях [4–13] (всего таких статей опубликовано более сотни). Этой тематике посвящена и наша докторская диссертация [14].

Предмет исследования – музыкальные образы и символы эпох, цивилизаций и народов, в частности символы балетного искусства. О музыкальных образах и символах в этом контексте публикуются первые статьи [15–19]. На этом поприще целина только поднимается. Ждут своей публикации новые статьи: о феномене трансформации символов русской культуры в музыкальные образы балета Джона Крэнко в “Культуре народов Причерноморья” и о феномене трансформации литературных образов Михаила Шолохова в музыкальные образы Ивана Дзержинского в альманахе “Трани”.

Цель исследования – показать возможности теории парадигмальных образов и символов эпох, цивилизаций и народов в деле герменевтики символического языка балета.

Музыка “выражает невыразимое” [1, с. 96]. Но понять саму музыку может только философия. Музыка