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Key words: collective biography, collective memory, prosopographic portrait, Burachynski

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BURACHYNSKI: PROSOGRAPHIC PORTRAIT OF THE GENERATION

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Relevance of the study In the twenty-first century the paradigm of historical, cultural studies has changed. Representatives of the humanities, social sciences and cultural sciences are interested not only in historical events, the causes, the consequences of social development, but also in the personalities that led to this. The scientific interest of social sciences has spread to the interest of social structures and relationships, social contexts and the place of their individual and his biography. In the context of the hybrid war, examples of civic education in the sociocultural space of well-known intellectual and socially active families who lived in such circumstances to ours only a century ago are significant.

Main objective of the study of the article is to show the role of primary socialization and education of a civic position in the family circle in the early twentieth century. In conditions of statelessness it contributed to raising the civil and political culture of Ukrainians, the emergence of civil society.

Methodology. The article attempts to reconstruct the prosopographic portraits of the representatives of the Galician family of Burachynski, to investigate the collective biographies of the genus, to analyze the contribution of the family to the preservation of cultural memory and national identity in a multicultural environment. Analyzed both through religious education, culture and education, the Galician Ukrainian families served as a public, national ideal.

Results and conclusions. The first conscious generation of Burachynski was represented by Father Joseph, the pastor from the village of Kryvorivna, the next generation – Kekylya, Maria, Andrii, Osyp, Erast, Tyt-Yevhen, the third generation – Lidia Burachynska. From the example of one conscious Ukrainian family we saw how the inflorescence of several generations vigorously competed for the upbringing of the modern nation and the rise of an independent Ukrainian state by working hard and its personal contribution in complicated stateless military circumstances, in a multinational space.

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PRESENTATION OF THE PERSONALITY AND HERITAGE OF NIZAMI THROUGH THE SCULPTURAL PATTERNS OF NIZAMI MUSEUM

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The article highlights the personality and heritage of Nizami through the sculptural patterns of Nizami Museum. These valuable sources are located in museums. The art monuments exhibited at the Nizami Museum exposition include the interconnected relationship between the creative mind and the educational process through the museum environment. The audience rebuilds theoretical knowledge acquired by exhibits of the museum in its practical activity, removes the distorted moments created in the thinking. From the 30 s, a great generation in Azerbaijani art, especially in the national sculpture, is being formed. At that time, a number of events in the cultural life of the republic – opening of museums and exhibitions, the organization of new cultural centers, the celebration of historical jubilees and many other reasons inspired sculptors to new creative achievements.

The competition for the creation of Nizami monument was a kind of creative exam for national cadres. It gave direction to the development of sculptural art in Azerbaijan, and played an important role for the growing young talents in gaining experience.

Key words: Nizami, Museum, Khamsa, Bahram Nushaba.

Introduction: Studying the stages of sculpture at a time when the interest in the study of our history of culture and art has grown and strengthened, is very important from the point of view of objective evaluation of our people's position in world civilization. Because sculpture works are reliable and valuable sources for studying public-political views, ideological ideas, religious views of people and exploring artistic creativity of ancient artists in all human history [1; 9-12].

These valuable sources are located in museums. The art monuments exhibited at the Nizami Museum exposition include the interconnected relationship between the creative mind and the educational process through the museum environment. The audience rebuilds theoretical knowledge acquired by exhibits of the museum in its practical activity, removes the distorted moments created in the thinking. From the 30 s, a great generation in Azerbaijani art, especially in the national sculpture, is being formed.

At that time, a number of events in the cultural life of the republic – opening of museums and exhibitions, the organization of new cultural centers, the celebration of historical jubilees and many other reasons inspired sculptors to new creative achievements. In 1941 began serious jubilee preparations for the 800 th anniversary of Nizami. In this respect, a separate museum dedicated to Nizami's creativity is also being established. In the process of preparation, the decision to create museum containing not only Nizami's, but also the Azerbaijani literature, and binding with the name of the poet proved the value given to the creativity of the poet, and became the caretaker of our museum literature, including the poet's collection.

Actuality: The topic is very important from the point of view of actuality. Many art masters are applying to the image of famous Nizami, the master of the mighty word. The examples of valuable sculptures are important in terms of revealing our heritage, watching the multifaceted process of contemporary art creativity, and the development of poetry. Small scale sculpture examples of Nizami creativity were developed in the monograph «The development of small sculptural sculpture in Azerbaijan (XX century)» by philosopher doctor Vusal Bagirov. The art critic Jamila Novruzova gave detailed information on Nizami's monument in the research paper named «Monumental sculpture of Soviet Azerbaijan». The art critic Nadir Zamanov give broad analyze in his research entitled «The story of Nizami's Khamsa in Azerbaijan art». The topic was partly processed in periodical publications, newspapers.

Goal: The goal of the article is to study the heritage of Nizami Ganjavi as a museum exhibit, describing the artistic samples of his life and heroes.

Discussion: The competition for the creation of Nizami monument was a kind of creative exam for national cadres. It gave direction to the development of sculptural art in Azerbaijan, and played an important role for the growing young talents in gaining experience. They had a task to create Nizami's image not from a historical point of view, but as an image formed in the imagination of people [2; 54].

One of the exhibits reflecting the life of Nizami Ganjavi, the composition named «Nizami with his wife Afaq and his son Mohammed», authored by Rasim Khalafov was created from porcelain material (№ 1783). According to orientalist Bertels, Nizami's first marriage was with Afaq, a young slave from Kipchak tribe in 1172-1173. In 1174-1175 he had a son named Mohammed. The character of Nizami's creativity, his point of view makes it possible to say the intense connection of Nizami family with artistic population in Ganja [3; 29].

Mammad Amin Rasulzadeh described this scene as part of Nizami's life in his work «Azerbaijani poet Nizami» as follows: «His son Mohammed, whom he loved as his own life and works, was born from that Turkish beauty. At the same time, the birth of his son Mohammed from this woman he explained us by words «If Turkish people is immigrating, oh my God, protect the Turkish baby» [3; 42].

E. Shulepova notes in her textbook «The basics of museology», the importance of the object determines its value for the museum and studies its scientific description and social importance of the study by experts [4; 76].

These ideas can be clarified as a museum-significant item, referring to the decorative figure with fragment of Nizami's life. The moral role played by the great poet in Azerbaijan's patriotism is reflected in his illustrious expression of service plastic in the education of the Turkish-speaking young generation. The scientific value of the sculpture is associated with an informative property and increases the value of the museum's object.

Galvanic bas-reliefs «Nizami Ganjavi and Mahsati Ganjavi» of Munevver Rzayeva and «Nizami and Khagani» of Najafgulu Ismayilov are found.

There are examples of medallion art, which is one of the smallest forms of sculpture reflecting Nizami's creativity in the museum. Movsum Aliyev, who has been deeply traumatized by his research in the history of medallion in Azerbaijan, gave a clear picture of medals dedicated to national liberation struggle in the early 1900 s. The medals awarded by the heroes were created by portraits, and their rear-faces were resolved by high craftsmanship [5; 81-84].

The well-known sculptor Fuad Abdurrahmanov and folk painter Gazanfar Khalykov's well-functioning medals have also preserved their history with their delicate design. These bas-reliefs that reflect separate scenes from the works included in «Khamsa» of the prominent poet, have been prepared from gaj. So, beautiful facades

as well as «Killing of dragon by Bahram» from «Seven Beauties», «Hunting scene of Shirin» from «Khosrow and Shirin», «Iskender is in the palace of Nushaba» from «Iskendername», «Two owls conversation» from «Treasure of secrets», «Majnun among animals» from «Leyli and Majnun» have a powerful influence on human beings with their magnificent images.

The heroes of Khamsa are also found in a monument of 22 meters height made of granite and bronze by sculptor Gorkhmaz Sucaddinov near the Nizami Tomb of Ganja, in the statue composition «Nizami Ganjavi and Khamsa», created in the portal part of Alexandria library in Egypt in 2015.

In the center of the monument there are figures of Nizami and around of it figures depicting various objects from each of the poems. In addition, Nizami monument created by sculptor Gorush Babayev in the bronze statue of world-famous poet in St Petersburg city of Russian Federation, has a unique structure. The emotional impact created between the poet's expressive image in the front part and bas-relief images of the famous heroes of his work is very strong

In the creativity of each of the artists we have mentioned above, we see episodes of relief from Nizami «Khamsa». A little comparative analysis shows that each of art works in terms of artistic-aesthetic essence and content are similar. However, each of them differs from each other in terms of processing characteristics, production technology, lines and statutory of objects, proportions.

The sculpture «Bahram and shepherd», which attracted the attention of the audience at the museum hall (№ 1252), is one of Zivar's most successful works. The image of Bahram and the Shepherd in the sculpture included in the museum in 1945, was so skillfully handled that if you watched the conversation between them. This fragment was taken from the poem «Seven Beauties». Rast Rovshan, the vizier of Bahram Shah, punishes the people. Wine and entertainments made Bahram's eyes so smoky that he could not see the vizier's action. Finally, one day, Bahram finds an old shepherd hanging his his dog from a tree. The most important part of the pedagogical activity of the museum is moral education, which, in this respect, is a sculptural example of the «Bahram and Shepherd», which creates conditions for the spiritual cleanness of the school audience and the struggle for honesty. It instills self-confidence, self-esteem implements in teenagers.

If we analyze the work created by Zivar Mammadova in the direction of descriptive art, we see that plastic means expresses the impact load of the creative atmosphere of the poet. To achieve the completeness of the compositions, the artist has been able to use the light-shadow shades skillfully.

E. Orbeliani is one of the sculptors who apply to Nizami's «Khamsa» and who skillfully delivers plots in them to the public. Especially the artist's plastic works stuffed with elegant feelings attract attention. E. Orbelian's appeal to classics has further enhanced his reputation as a sculptor. The author created a work of art by working on plaster the scene «Killing of Dragon by Bahram» from the poem «The Seven Beauties». There is a description how Bahram in the iron helmet, armored dress and with the dagger in his right hand cuts off head of dragon, which goes out from mountain in the sculpture. But I believe that this sculpture example is not so important from the point of view of the artistic effect of the image and the expression of Bahram's image. Because Nizami's «Seven Beauties» poem is remembered by its philosophical depth. The poet brings the king-nation problem to the foreground through the ruler of the Sassanid dynasty, Bahram Shah, who is in the center of the events described in the poet's work.

However, in this work, the author failed to demonstrate a philosophical generalization of the image of Bahram shah, who won over evil. Even in the style of clothing, Bahram reminds us of the hero of the usual fairy tale, not the ruler.

We can clearly describe this work of Orbeilian as compared to the world famous sculptor Michelangelo's «David» statue. This sculptor also made artistic compilation of symbolic drawings. The subject of the work is related to ancient legend. The work depicts a young shepherd who has won the terrible dragon. In the face of the hero the author could show that the fight of good and evil, rage and will is the source of the idea content of the work [6; 43].

A great representative of the Azerbaijani national sculpture, one of the founders of the sculpture school Jalal Garyagdi has a great work describing the plots of «Khamsa» in Nizami museum. The prominent craftsman benefited from the best traditions of classical art in the world and progressed from the early days of his creative career to the realistic art path. The main part of Jalal Garyagdi's artistic heritage are statues of museums and exhibition halls.

The artist, who closely participated in the artistic drawing of the Nizami Museum, created a compact relief composition of «Farhad breaks up the Bisutun Mountain», the most famous of his works, based on the motifs of the poem «Khosrov and Shirin». In this work, the sculptor permits a certain breakthrough in the description of both the images and the landscape. The giving of a miniature style of the mountains that appear behind the figures can be an example. However, these conventionality signs do not exclude the work from realism, but solving the details in the miniature style draws closer to Nizami's poetry and shapes it into the spirit of the poem [7].

Another striking point here is the similarity between Farhad and Jalal Qaryagdi. Genius Nizami describes the hero named Farhad, chosen by him among ordinary people, as witch master as seen from the poem and, in a word, propagates his courageous view of the art. Both of them have the same art. Garyagdi's ability to dominate this episode from the poem, perhaps, comes from his understanding of Farhad in terms of craftsmanship. It can be said that if Farhad made an image of Shirin on the rocks, Celal Garyagdi was able to create the image of Farhad with the highest quality.

In the «Seven Beauties» (1955) figurines (№ 3915) Hayat Abdullayeva gives a new and original opening to literary characters of Nizami. The sculptor could best show not only the appearance of the heroes, but also their decorative nature, the outfit of nature, and their invoices. The «Seven Beauties» figurines are selected with their plasticity, colors and the distinctive features of each national type. We must agree with the conclusion of the authors of the book «The Art of Designing in Soviet Azerbaijan» that the sculptor worked more beautifully Indian, Slavonic, West and Khoesm beauties [8; 112].

I do not want to repeat, because one of the researchers of the independent country, who published the development of the Azerbaijani sculpture in his creativity of the Soviet era, Vusal Bagirov in his monograph gave a full analysis of the composition of this work in terms of characteristic features of the images. Let's analyze this work, which was presented at the exposition of Nizami Museum since 1980, based on the structural-functional analysis applied in the museum studies. Each figure of the composition performs a certain function. In fact, the «Seven Beauties» poem is explained in this sculpture, which is the basis of the museum communication act between the museum and the audience. As an example of decorative sculpture, it is possible to define the modeling, semiotic, aesthetic functions as well as the decoration property.

Generally, sculptors of Azerbaijan have created a great number of works based on the themes of Nizami's «Khamasa». Sculptor Hayat Abdullayeva before and after has also applied this subject. Z.Mammadova, E.P. Orbeliani, R. Khalafov and many other sculptors have also created memorable works on this subject. But «Seven Beauties» can be considered a significant success of H.Abdullayeva in the field of decorative small plastic. From the point of view of the first, the work is considered as an initial work [9; 37-38].

Conclusion: The description of Nizami Ganjavi's sculpture patterns about the life and creativity of the museum is an important piece of material that gives a positive effect to the development of museum science by identifying the essence of the genre.

Nizami Ganjavi is a mighty warrior who has conquered the whole world with his word army, and he will always survive. We understand why Nizami's works of art are so widespread in our people's lives that it is so close to their everyday life. In general, the appeal of sculptors to this subject is a great pleasure. This shows that both new and old generations respect the inheritance traditions, and are adventurously benefiting from their predecessors' experience. Today our sculptors repeatedly return to Nizami subject.

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ПРЕЗЕНТАЦИЯ ЛИЧНОСТИ И НАСЛЕДИЯ НИЗАМИ ЧЕРЕЗ СКУЛЬПТУРНЫЕ УЗОРЫ МУЗЕЯ НИЗАМИ

Гасанова Гульсеба – диссертантка, Национальный музей азербайджанской литературы им. Низами Гянджеви, г. Баку, Азербайджан

Речь идет о личности и наследии Низами, рассмотренном через скульптурные образцы Музея Низами. Художественные памятники, представленные в экспозиции Музея, раскрывают взаимосвязанные отношения между творческим мышлением и образовательным процессом в музейной среде. В статье изучается наследие Низами Гянджеви как музейную экспозицию, описывающую художественные образцы его жизни и героев. Автор разъясняет что, начиная с 30-х годов XX ст. формируется новое поколение в азербайджанском искусстве, в частности – национальной скульптуре. В то время в культурной жизни республики произошел ряд знаковых событий – открытие музеев и выставок, организация новых культурных центров, празднование исторических юбилеев и др., что вдохновило скульпторов на новые творческие достижения.

Подчеркивается, что конкурс на создание памятника Низами был своеобразным творческим экзаменом для национальных кадров и это дало толчок развитию скульптурного искусства в Азербайджане, сыграло важную роль для молодых талантов в приобретении опыта.

Ключевые слова: Низами, музей, Хамса, Бахрам, Нушаба.

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ПРЕЗЕНТАЦИЯ ЛИЧНОСТИ И НАСЛЕДИЯ НИЗАМИ СКВОЗЬ ПРИЗМУ СКУЛЬПТУРНЫХ УЗОРОВ МУЗЕЯ НИЗАМИ

Гасанова Гульсеба – диссертантка, Национальный музей азербайджанской литературы им. Низами Гянджеви, г. Баку, Азербайджан

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Актуальность: Многие мастера искусства обращаются к образу знаменитого Низами. Примеры ценных скульптур важны с точки зрения раскрытия нашего наследия, наблюдения за многогранным процессом современного художественного творчества и развития поэзии.

Цель статьи – изучить наследие Низами Гянджеви как музейную экспозицию, описывающую художественные образцы его жизни и героев.

Автор разъясняет что, начиная с 30-х годов XX ст. формируется новое поколение в азербайджанском искусстве, в частности – национальной скульптуре. В то время в культурной жизни республики произошел ряд знаковых событий – открытие музеев и выставок, организация новых культурных центров, празднование исторических юбилеев и др., что вдохновило скульпторов на новые творческие достижения.

Подчеркивается, что конкурс на создание памятника Низами был своеобразным творческим экзаменом для национальных кадров и дал толчок развитию скульптурного искусства в Азербайджане, сыграл важную роль для молодых талантов в приобретении опыта.

Выводы. Описание скульптурных узоров Низами Гянджеви о жизни и творчестве музея является важным материалом, который положительно влияет на развитие музейного дела, выявляя сущность жанра.

Ключевые слова: Низами, музей, Хамса, Бахрам Нушаба.

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