

İncəsənət və mədəniyyət problemləri

Beynəlxalq Elmi Jurnal N 3 (77)

Problems of Arts and Culture

International scientific journal

Проблемы искусства и культуры

Международный научный журнал

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Jurnal Azərbaycan Respublikasının Ədliyyə Nazirliyi Mətbu nəşrlərin reyestrinə daxil edilmişdir.
N 3756. 07.06.2013-cü il.

Redaksiyanın ünvanı: Bakı, AZ 1143.
H.Cavid prospekti, 115
Tel.: +99412/539 35 39
E-mail: mii_inter@yahoo.com
www.pac.az

UOT 7

Galib Gasimov
PhD (Art Study)
Azerbaijan State Picture Gallery
(Azerbaijan)

galibzod@gmail.com

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, multinomial 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 dodecophonic 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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