

MUSLIM THEMES AND KORAN STORIES IN THE WORKS OF CONTEMPORARY ARTISTS OF TATARSTAN THE 1990'S - 2000'S.

Liliya R. Mukhametzyanova¹

Liliya R. Zaripova¹

Andrey M. Siluyanychev¹

¹Kazan Federal University. E-mail: aklilya@bk.ru

Abstract

The process of the most complete development and creative rethinking of various layers of the artistic heritage and ethnic culture of the region as a whole proceeds in Tatar art in the 1990-2000s. National-patriotic enthusiasm, the Turkic idea in the minds of the people and the religious factor predetermined the features and development trends of the Tatar fine art of this period. Along with the expansion of the thematic spectrum and the stylistic variety of secular (easel and monumental), there is a revival of Islamic sacred art. The process of the formation of a new national paradigm and the “Muslim renaissance”, which has long been the subject of special sociological, religious studies, and cultural studies in Tatarstan, has led to the revival of such traditional forms and genres of Muslim art as calligraphy, shamaíl, and ceramics. In the works of modern masters of Tatarstan, a variety of Muslim plots and legends take on a role, reflecting which painters are a great example of the interpretation of Muslim culture, the figurative heritage of the Tatar people from the standpoint of modern art standards and universally recognized standards, which gives the region’s fine art a special individuality and originality. This article discusses the reflection of Muslim motifs and Quranic images in the works of modern artists of Tatarstan from the standpoint of art criticism and philosophical reflection.

Keywords: art; creation; artist; painting; mythology; religion; Islam

1. INTRODUCTION

In the 1990-2000s, a group of talented artists was formed in the art of Tatarstan, incorporating a special worldview of the new era, free from the stamps of the previous decades of the Soviet era, when art was closely interconnected with state ideology. Artists of the new post-Soviet formation were given the opportunity to freely express their creative position, to address topics that had previously been practically excluded from artistic practice, including Muslim ones [1, p. 8].

An independent creative interpretation of the texts of the Koran, scripture and the mythological arsenal of various religious denominations is a typical tendency of all modern art. This trend is associated with the processes of “religious renaissance” and

national mobilization of peoples of different ethnic regions and historically formed civilizations in the European and Asian open spaces of the Russian Federation [2, p. 1].

2. METHODS

In the works of Russian and republican art critics, only certain aspects of this complex process were covered. The development of Muslim art in Tatarstan is written in their works by famous art critics S.M. Chervonnaya [3], G.F. Valeeva-Suleymanova [4], D.K. Valeeva [5].

R.G. Shageeva writes about the specifics of displaying religious topics and spiritual searches in the works of individual painters in articles devoted to the works of A.A. Abzgildin [6], A. R. Ilyasova [7], R. Sultanov in a book devoted to the art of new cities Tatarstan [8], in other articles by L. Polyakov [9].

This article used the methods of formal and historical analysis of a work of art, as well as the semiotic method of works of art.

3. RESULTS AND DISCUSSION

In their spiritual quests, artists turn to national, historical themes, and at the same time, to plots related to the history of religion (B.I. Urmanche "The Ibn-Fadlan's Arrival on the Volga" 1970, K. A. Nafikov "Baptism", 1976, R.M. Vakhitov "Madrasah" 1998, RS Mukhametzyanov "The Capture of Kazan" 1995, F. R. Valiullin "The adoption of Islam by the Volga Bulgars" in 2011, etc.).

One of the first topics of the adoption of Islam by the ancient Bulgars concerns the outstanding figure of the Tatar culture B.I. Urmanche in the film "The Arrival of Ibn Fadlan" (1970). Here we can highlight one more peculiarity: if in past centuries Orthodox religion was strictly adopted in Tatar society, strictly prohibiting the depiction of people and living beings, then in modern Tatar society, under the influence of Eastern traditions, artists refuse this prohibition, referring to pictorial forms not only in free creativity, in easel secular works, but also in works related to religious worship (for example, Il.R. Shamsutdinov's illustrations for "Muslim Holidays" by A. Khairi, 1991-1993), portraying act in restrained, not protruding forms, generalized plastic, endowing the images with symbolic and allegorical content [8, p. 8].

In the works of new wave artists, Muslim tradition influences the content and form of works. This is manifested in symbolic imagery, conditional decorativeness, abstractness, ornamental rhythms, in the departure from naturalistic visualization.

The process of the formation of a new national paradigm and the "Muslim renaissance", which has long been the subject of special sociological, religious studies, and cultural studies, in Tatarstan, has led to the revival of such types and genres traditional for Muslim art as calligraphy, shamail, ceramics [9], which especially clearly manifested in the works of such artists as: B.I. Urmanche, R.G. Shamsutdinova, F.G. Girfanova, S.M.Gilyazetdinova, R.N.Salyakhutdinova, N.F. Nakkasha, V.A. Popova, V.S. Hannanova, R.I. Shamsutova, L.F. Faskhutdinova et al.

In the modern worldview, calligraphic works have become a symbol associated with the cultural, ethnic traditions of the Tatar people [10, p.150].

It is noteworthy for the Tatar art of shamail that the relatively limited textual content of the "classical" shamail, having a religious meaning as a talisman, significantly expands its borders, incorporating popular lines from folk songs and sayings.

Calligraphic works become not only a means of performing formal abstract compositions, but also serve as a means of self-expression of artists [11, p. 152]. It is no coincidence that Arabic graphics are present in the form of inscriptions in many of B.I.'s many easel paintings. Urmanche, R.M. Vakhitova, M.M. Mingazov, A.A. Abzgildin. For example, some of the artist's works by Rustem Shamsutov (Bismilla, 1996; Sura Fatih, 1996; Sura Fathun, 2000; and others), which are usually perceived in the context of the artist's ongoing interest in Arabic calligraphy and art Tatar shamail, in fact, are a variant of modern abstract painting. [13, p. 162].

In his Arabic-graphic works, Rustem Shamsutov develops two main directions. In the works created on canvas, preference is given to the pictorial beginning, which is based on textual content. The canons of Arabic writing are deliberately deformed; rather, modern abstract compositions like Fathun (2000), ayat al-Kursi (2000) and others remind the uninitiated viewer. In shamails made on glass, the author refers to the naive language of folk artists, captivating with its sincerity and intentional simplicity - "Allah is the best keeper" (2002), "Kaaba" (2002), "Victory" (2002), etc.

Compositional techniques, as well as themes of the master's paintings, are not accidental. "Ancient Turkic legends, oriental miniatures, symbolism of Arabian graphic art are reflected in my hands," he wrote in the annotation to his first solo exhibition [3, p. 467].

Ancient and new legends, various myths find every possible interpretation in the creative practice of modern easel artists [14, p. 3].

Such works include paintings by A. Ilyasova "Mary, plucking the fruit" (1992), "Seven Angels" (1992), "Kurban - Bayram" (1995), M.R. Mukhamedzyanova "Tell the virgins to lower their eyes ..." (2000), R.S. Kildibekova "Reading the Quran" (2006), H.M. Sharipova "The Black Stone of the Kaaba" (1994), etc.

One of the most striking trends that is noticeably manifested in the works of contemporary artists of the "Muslim world" of Tatarstan is the desire to rethink Islamic mythology in the context of significantly larger spiritual arrays and flows of folklore heritage, to combine its images and plots with myths of other religions [15, p. 63].

The most consistent implementation in modern biography of Muslim mythology we find in the works of the Tatar artist Alfiya Ilyasova. The search for a stylistic language adequate to eastern thinking leads the young artist A. Ilyasova to the aesthetics of Muslim miniatures. Pictures: "Maryam picking an apple" (1993, M. IZO RT), "Red and Black" (1993, Turan Foundation), Fatima (1993, Turan Foundation) are full of oriental mystery and symbolism. The plot of the first picture develops in two planes of composition, in the lower part is the Virgin Mary in the garden with a fruit in her hand, which symbolizes the conception of a divine child, in the upper part of the picture, an angel floating in the sky carries a white bird-soul of a divine child.

So, first, the reproduction of the painting is accompanied by a quote from the Qur'an (19th sura): "And remember in the scripture Maryam. So she retired from her family to an eastern place and made a veil before him ...". Further - everything is according to the text of the Koran, which is an Islamic analogue of the gospel version of the Annunciation. Finally, the moment captured in the picture: "And they brought her torment to the trunk of a palm tree. She said: "If I had died earlier than this and had been forgotten, forgotten!" And he called to her from underneath: "Don't be sad: your Lord made a stream under you. And shaking the trunk of a palm tree over you, it will drop fresh, ripe fruits towards you. Eat and drink and cool your eyes!" [7, p.9]. We interrupt the quotation from the Qur'an here, since the further history of Christmas and Maryam's

return to his people in painting has no reflection. Up to this point, however, despite some omitted details (there is no stream at the woman's legs) and a clear combination of episodes of different times (an angel with a white bird of good news only flies up to Maryam, and she already pulls her hand to the fruits of the palm tree, which should happen according to parable much later), not only the meaning of the essentially ecumenical legend, but also its special, Islamic, Quranic perspective are accurately and emotionally conveyed. And the heat of the hot desert ("eastern place"), and the drawing of a lonely palm tree, surprisingly echoing the popular images on Tatar shmail and embroideries (a symmetrical tree-bouquet with red fruits), and the whole look wrapped her head in a white shawl Maryam with her a lunar face and a narrow cut of eyes - all this is unconditional from the poetics of the Muslim East. Alfiya Ilyasova is a postmodern artist combining a primitive with archaic stylization techniques, thanks to which she succeeds in creating lapidary and concentrated images of the circle of Muslim mythology, which appeared to us only in our fantasies.

The idealistic paintings of the Celestials, Muslim apocrypha, Prophets and winged horses, birds - Simurgs, totems, first ancestors, the White Wolf and other symbols of Muslim culture - this is a creative rethinking of national myths and traditional symbols in connection with the philosophical problems of modern life, in the pursuit of to combine this whole energetically charged world with the name of Allah with the cumulative being of humanity. Created from clumps of bright colors like a burn, the heroes are light and incorporeal, as if they had already taken off the worldly "burden", as if they were those gardens that were allotted to them in retaliation for the good, where they should step "decorating the bracelet there mi of gold and pearls; their robe there is silk". Fragile characters live in constant amazement, dodging the charms of the mortal human world, as if hiding from the fact that they dared to come into the world from the colossal unconscious, and stepped into this world of imperfection. The enchanted lonely Maryam under the palm tree, like a priestess or fairy, or the spirit of the tree itself, mysterious foxes on the whole canvas, like a heavenly sign, the wonders of creation, a riddle; majestic totem wolves, on the strings of the eyes enclosing the entire cosmos and the secret of the ancestral genealogy of their ancestors. The whole geography of the Qur'an - "rolling hills", "curled sun", "higher horizons", "extreme limits", "caves", "thunder", "divine lotus" - everything found a place here [7, p. 10].

The theme of this picture echoes another plot - "Aisha in the garden." Ilyasova, interpreting the Quranic texts, depicts the faces of Mary, Mu-hammed. But the image of people is sketchy, they resemble fantastic characters. The impression of the unreality of what is happening is created by a whitened pictorial layer. In the paintings "Ak Bure", "White Night" (both - 1993), the images of Turkic mythology are embodied [11, p. 133]

The outstanding artist of Tatarstan A. Abzgildin addresses to Muslim plots in his work. One of the first in the art of Tatarstan, in the film "The Birth of Magomed" (1997), he refers to the personality of the prophet Muhammad [6, p.135]. This is a small painting in warm, cold tones, where a harsh, mysterious mountain landscape unfolds in front of the viewer - as a symbol of the embodiment of the divine principle, small fragile figures of a mother with a baby in her arms are slightly visible in everything and only in the corner of the work. Nature, which the artist portrays, is imbued with extraordinary power, power and magic, carrying the idea of unity and connection of all life in the Universe, the presence of the divine absolute in everything.

A.A. Abzgildin is a deeply modern master who sensitively captures drama and contradictions of their time. The painting "Angel and the Seducer" (1996) depicts a

faithful Muslim in the image of a sad angel playing the harmonica, whom, according to the artist, life seduces in the form of a beautiful naked woman and who does not know what to believe in him and how to continue on his way. In this work, A.A. Abzgildin addresses the important problems of modern society associated with the loss by the young generation of spiritual guidelines, ideals and values.

Oriental, Muslim motifs are also reflected in the graphic illustrations of T. Haziahmetov "Yusuf and Zuleiha" (1971), R.G. Shamsutdinova "Muslim holidays" (1991-1992), "Angels: Jabrail, Israfil, Mikail, Azrael" (1991), Prophet Muhammad (1992), "Kul Gali. The Book of Yusuf" (1993-1994).

With particular brilliance, the individuality of the young artist B. A. Gilvanov manifested itself in illustrating the folk epic of Kol Gali "Kyissa-i-Yusuf" (1997). Logically constructed space, precisely felt scale of figures in it, emotionally saturated colors - everything carries both the spirit and the rhythm of antiquity. [16, p. 168]

4. SUMMARY

Thus, in the works of contemporary artists of Tatarstan, a variety of Muslim plots and myths find their place, reflecting which artists provide a vivid example of the interpretation of Muslim culture, the artistic heritage of the Tatar people from the standpoint of modern aesthetic ideals and norms, which gives the region's fine art a distinctive and unique character. The works of contemporary artists of Tatarstan also reflect a tolerant attitude to the national culture, traditions and faiths of the peoples living on its territory.

5. CONCLUSIONS

In Tatar art 1990-2000s. There is a process of deeper development and creative formation of various layers of artistic heritage, folk culture as a whole. Along with the expansion of the thematic range and style diversity of secular art, there is a revival of Islamic sacred art.

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