

**Единство и многообразие
тюрко-монгольского мира: городище Культобе как перекресток религий и культур**

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Аннотация

Работа подготовлена в рамках государственного задания Алтайского государственного университета, проект №748715Ф.99.1.ББ97АА00002 «Тюрко-монгольский мир «Большого Алтая»: единство и многообразие в истории и современности».

Культура и искусство тюрко-монгольского мира – одна из неисчерпаемых тем гуманитарной науки, которая вновь и вновь привлекает к себе внимание исследователей. Исторические перипетии, благодаря которым он в сущности и формировался на протяжении многих веков способствовали широкому распространению в Великой степи зороастризма, манихейства, буддизма, христианства и ислама, что запечатлено в уникальных артефактах искусства и архитектурных сооружениях. Настоящая статья посвящена исследованию единства и многообразия тюрко-монгольского мира на примере городища Культобе, которое представляется авторами как древнейший своеобразный перекресток религий и культур. Здесь, на городище Культобе в процессе многолетних научных и археологических исследований, проводимых Казахским научно-исследовательским институтом культуры, были обнаружены действительно уникальные материальные свидетельства (архитектурные объекты и артефакты), которые позволяют говорить об этом уникальном памятнике археологии как об одном из «перекрестков» религий и культур на просторах огромного тюрко-монгольского мира. В качестве дополнительного материала данные исследования могут быть включены в дисциплины «История культуры» и «История искусств» для специальностей художественного образования.

Ключевые слова: единство и многообразие, тюрко-монгольский мир, культура и искусство, городище Культобе, перекресток религий и культур.

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KAZAKH ORNAMENT: FROM TRADITIONS TO THE NEW COMBINATIONS OF SHAPES IN CONTEMPORARY ART

Abstract

In the training of specialists in the art education field, it is essential to know the continuity in the evolution of national art. In Kazakh folk art, the semantic content and structuring of ornamental forms and compositions are the result of a long historical development and spiritual experience of the nomadic people. In the decorative and applied art of the people, the mental processes of society are represented. The artist-nomad is a spokesman of the Kazakh nomadic mentality, which is characterized by the originality of spiritual experience and traditions and is formed as a result of the long development of historical eras and periods under the influence of geographical, social, cultural conditions of life. In the Kazakh arts and crafts, a system of expressive means and images has been formed, which reveal the specifics of the nomadic way of life. The ornaments are a historical source that sheds the light on the peculiarities of the beliefs, the way of life of the nomads. The artistic vision of the Kazakh people is manifested both in the forms and in the decorative decoration of the dwelling household items, military equipment, jewelry. In the products of decorative and applied creativity, the artistic picture of the world of their creators is reflected:

ideas about heavenly bodies, natural phenomena, animal and plant life. Ornament plays a role of a kind of tool for symbolic and sign thinking. A stable system of specific signs and combinations of units is recorded in the Kazakh ornamental language. Craftsmen and contemporary artists, using the language of ornaments as an important visual communication tool, have filled their artworks with non-verbal messages and mental information.

Keywords: kazakh ornament, nomads, art, felt products, tapestries, contemporary art, decorative art.

Introduction. The relevance of the research topic is based on the fact that the Kazakh ornament is an inexhaustible source for understanding the nomadic mentality and culture of the Kazakh people. The first studies devoted to the description of Kazakh ornaments appeared in the first quarter of the twentieth century in the works of R. Karuts (2011) [1], E.R. Schneider (1927) [2], S.M. Dudin (1925) [3], E.A. Klodt (1939) [4], S.V. Ivanov (1958) [5], T.K. Basenov (1958) [6]. The next stage of a larger-scale approach is observed in the fundamental works of A. Tazhimuratov (1977) [7], A.Kh. Margulan (1986-1987) [8], H.Argynbaev (1987) [9], U.D.Dzhanibekov (1991) [10], A.T. Kulsarieva [11]. In recent years, interest in folk ornament has noticeably increased, it includes articles, dissertations, monographs. With the acquisition of independence in Kazakhstan, the interest for national cultural values is reviving. A clear evidence of this process was the collective monograph, published in 1993, “Nomads. Aesthetics: Cognition of the World by Traditional Kazakh Art”, in which the authors made an attempt to «give an objective picture of the development of the civilization of nomadic people» [12].

In the decorative and applied arts of Kazakhstan, a system of expressive means and images has been formed, which reveal the specifics of the nomadic way of life and the spiritual experience of the people. Kazakh ornaments are a complex of a multi-level mental and artistic constructs, a historical source that sheds the light on the peculiarities of beliefs, way of life of the Kazakh nomadic people. A bright representative and spokesman of the Kazakh nomadic mentality is the artist-nomad. Kazakh masters of decorative and applied arts, using the language of ornaments as an important visual communication tool, filled their works of art with non-verbal messages and mental information.

Main body. The artistic vision of the Kazakh people is manifested both in the forms and in the decorative decoration of the dwellings, household items, military equipment, jewelry. Kazakh ornament is presented in the following traditional types of decorative and applied arts:

- felt products;
- lint-free and semi-lint woven products;
- pile carpet weaving;
- chiy mats;
- embroidery;
- embossing and inlays on leather;
- jewelry;
- carving and painting on wood;
- carving on bone and bone inlay;
- stone carving and painting.

The products of Kazakh arts and crafts reflect the picture of the world of their creators: ideas about heavenly bodies, natural phenomena, fauna and flora. Semantization and structuring of ornamental forms and compositions in Kazakh folk art is the result of a long historical development and spiritual experience of the nomadic people. The ornament is a kind of instrument of the nomad’s symbolic and sign thinking. According to specific features, researchers conditionally determine «two ornamental systems – «steppe» and «Sart». The first model is characterized by «the predominance of large laconic forms, restraint of the coloristic solutions, a significant number of «zoomorphic» plots or those close to them», for the second – the motives of the «blooming garden» [13, P.21].

Methods. In the scientific research of Kazakhstani historians-ethnographers, art historians, designers, culturologists, the system of Kazakh traditional ornamentalism is presented and described in details. Following the ethnographer A.A. Shevtsova, we admit that «the material culture of Central Asia and Kazakhstan, and the Kazakh ornament in particular, are presented quite thoroughly

in scientific and popular literature.» At the present time «there is a significant literature on theoretical issues, namely: the principles of constructing an ornament, its origin and evolution.» Historiographical interest “focused, as a rule, on one of the problems - either the theory of ornament in general, or its practical application” [13, P.5].

K. Nurlanova, noting the contemplative worldview of the Kazakh people, writes: “Contemplation as a rich world-attitude culture took place, thanks mainly to the developed imagination. The value of productive imagination is difficult to overestimate, because it is the thing that underlies the relationship to nature, to the Universe as a whole, eternity and beauty” [14, P.211]. The researcher emphasizes that “all the well-being of the nomads is deeply connected with the awareness of the harmonious relationship between the world of man and nature, this feeling of a holistic relationship covered the entire life of a person, starting from the moment of his birth, permeating all levels of everyday life, including the spheres of emotional-intellectual and spiritual-practical life». This life, “is enshrined in customs, rituals, captured in ornamental patterns, in poetic chronicles-shezhire; this relationship-interconnection with nature is the basis of the inner rich spiritual life of man, the dominant in relation to man and the world as a whole». Particularly «impressive is the spirituality of a person’s everyday life with the harmony of these relations, it, in a sense, lies at the heart of the philosophy of life of Kazakhs» [14, P.212].

We agree with the author of the article that «the traditional picture of the world in its entirety finds expression in the symbolism of traditional art.» The style and theme of traditional Kazakh images goes back to the well-known art of the «animal style» of nomads. These are «images of griffins, curled up panthers, leopards and deer frozen in a throw, in flight, the scenes of battles of wild animals and birds captured on rocks and walls, on gold plates and vessels, on the tops and hilt of daggers and swords.» On the «deer stones» the wild animals were depicted in a state of rapid movement - throw, jump, flight. We also note that the “animal style” of the nomads “is

characterized by the fact that its artistic space conveys a sense of spaciousness and freedom”. In turn, “openness, an inextricable full-blooded connection with the outside world affected the comprehension of the artistic space”, and “the dynamic state of images in static material speaks of one of the basic artistic principles of nomadism - a deep life truth, so wisely captured in the ornament” [14, P.223-225].

Let’s trace the path of development of Kazakh ornament from traditions to new combinations of forms in contemporary art using the example of author’s tapestries. In Kazakh arts and crafts, as noted above, there are two ornamental systems that mainly dominate - «steppe» and «Sart». In our opinion, the steppe ornamentalism is most clearly manifested in the fine arts of Kazakhstan, since The Great Steppe is a prototype in the work of artists of Kazakhstan. The key principle of being is a man as an inseparable part of nature, who is reflected in the works of native artists. In the mentality of the Kazakh people, the steppe is identified with the endless expanses of the Motherland. The nationwide image of the steppe is most vividly represented in the individual author’s tapestries, made with the use of artistic means and techniques of decorative, easel and monumental art. The specificity of the author’s worldview with an artistic intent and concept depends on the location of the steppe space, on the place where the artist was born. The unique artistic space of each work of art, the individual and unique artistic picture of each author presents the viewer with a variety of colors and character of the steppe. The image of the Great Steppe, recreated in the Kazakh author’s tapestries, is the result of not only an individual worldview, but is also explained by the heterogeneity and diversity of Kazakhstan’s steppe landscapes.

The founder of the Kazakh school of tapestry is a graduate of the Lviv State Institute of Applied and Decorative Arts, Kurasbek Tynybekov, who passed away very early, at the age of 33, but managed to create works invaluable for Kazakh culture. The artist dedicated his first works to his homeland. These are the felt panels «Steppe Melody» (1972) and «Sky» (1973). K. Tynybekov, using traditional

national material, “radically changed the usual idea of canons” in the ornamental system of Kazakh carpets. Author’s tapestry as relatively new in the 1970s kind of decorative and applied art for Kazakhstan “was very close and understandable to the artist who grew up on a fertile land, where since the beginning of time the craftswomen weaved carpets and patterned alasha, passing on the secrets of their craft from generation to generation”. The creativity of K. Tynybekov «is permeated with the philosophy of folk wisdom, a sense of boundless love for the native land, history, traditions and customs of his people.» Rethinking and processing of folk ornament determined the originality of K. Tynybekov’s artistic style, “in his compositions he was easily transformed into images-symbols, stylized depictions of animals, plants or any other natural forms, which gave his works a bright national flavor”. The works of K. Tynybekov are included in the treasury of Kazakh art. Tapestries, tekemets and the saved sketches of the artist «Steppe Melody», «Tree of Life», «Steppe Ballad», «Shepherd», «Legend of Mountains and Steppes», «Family», «Jubilant World», «Native Land», «Eternity», «Catch the Girl», «Ancient Baikonur», «Spring» testify to the endless love for the native land and its steppe expanses. N. Nurfeizova, noting that “the epic image of the ancient Kazakh steppe was created by the artist in the tapestry “Steppe Ballad” (1974)” writes: “For thousands of years, it kept many unknown secrets of a vanished nomadic civilization. The multi-layered structure of the landscape in the background immediately makes it possible to feel the general ornamental rhythm of a leisurely story. In the artistic space, in the foreground, images of the sacred tree and the mausoleum are clearly distinguished, they evoke complex associative ideas about categories that are not subject to human reason and will. On the one hand, it is the eternity and inviolability of the surrounding world, and on the other, the incomparably short life of people; human essence is just a tiny grain of divine creation!» [15].

The history of decorative and applied arts of Kazakhstan is covered in the annual collection of «Soviet decorative art». It contains information

important for the history of Kazakh art. Thus, the republican exhibition of decorative and applied arts, which opened in January 1976 in Alma-Ata, became a historical event in the artistic life of the country: “This exhibition became a show of creative forces, the first report on the work of the youngest section on the composition and time of the organization of the Union of Artists of Kazakhstan, headed by the director of Alma-Ata Art School – Zhubanov A.K. The largest and most interesting section of the exhibition was the section of decorative fabrics, and the tapestries stood out among them». The tapestry of Zhanna Baratova «Spring Steppe» attracted the attention at the exhibition: «The panorama of the endless waving Kazakh steppe and the rhythmic swift movement of horses merged into a single stream of flowing lines that make up the structure of smooth weaving. High professional training is felt in the tapestries of the graduates of the Lviv Institute of Applied Arts – Irina Yarema and Kurasbek Tynybekov». The major tapestry «Melody» of a young artist, the graduate of the Alma-Ata Art School, Fatima Zaurbekova, interesting in design, also interested the audience. Zaurbekova’s monumental tapestry «Melody» «is strong with decorative pressure, it captivates with the survivability of images, the courage in the use of expressive means - colors, textures, rhythms». The authors of the monograph noted: “The reasons for the active development of modern tapestry in Kazakhstan lie not only in the fact that it is based on the rich traditions of folk weaving, but also in the continuation of the traditions of Kazakhstani tapestry of the 40s. The modern Kazakh tapestry, undoubtedly, has been enriched over the past years, it has absorbed all the experience of decorative, fine and folk art of the past years. ... The language itself and the palette of the means used have been changed and became richer. The variety of hand-weaving works at the first republican exhibition of decorative and applied arts in Alma-Ata testifies about the desire of artists to find their own themes and new plastic possibilities, about the ability to freely refer to the national heritage” [16].

Discussions. The image of the steppe is presented in the tapestry of our contemporary

Raushan Bazarbaeva «Faster than the wind», made «in a picturesque and expressive manner.» The characters in the picture are a herd of horses, the sun, and the feather grass steppe. The background of the painting, depicted with dotted wavy strokes, gives the impression of an optical effect. The quantum of solar energy of a spherical shape «in their uniformly active movement «embrace» the sky and the earth (black top and bottom of the picture), as well as the feather grass steppe (middle part) with argamak horses rushing along it like the wind». The compositional structure of the tapestry «Steppe Mosaic», made by modern Kazakh artists M. Mukanov and A. Zhamkhan, is solved «in a monumental style and is filled with many different-scale Suprematist elements, stylized as images of horses, camels, yurts, figures of people, trees and mountains, with hilly foothills». The characters of the picture are united into one common panorama in the form of a mosaic panel, «in which every detail is involved in creating a single and complete picture of the Turkic nomadic model of the universe» [17].

The ornament, according to art historians and cultural experts, is «the most significant graphic dominant of the traditional culture.» Fruitful intercultural communication, they believe, can be carried out through ornamentation as a special artistic language. The researchers concluded that “the large-scale negative changes that have befallen on the ethnocultural memory of Kazakhs date back to approximately the end of the 19th century”. At this time, “traditional knowledge associated with the ability to fully use the symbolism of the code of the ancient worldview, ornament,” began to disappear. The ornament “began to lose its sacred meaning, turning into a set of intricate patterns designed to complement the surface of a functional object with decor” [6, P.265].

In the context of the globalization of culture, the return to the origins, the study of the spiritual experience of ancestors, the determination of the main directions of cultural and historical development become more relevant. The need for a harmonious balanced ratio of traditions and innovations is dictated by crisis

manifestations in modern culture. The change of historical epochs, the connection between times and generations, the value guidelines – all these factors must be taken into account in order to preserve and increase the spiritual experience of the people. A.R. Khazbulatov and Zh.B. Boldykova in the article «On the role and meaning of ornaments in the modern cultural space on the example of Kazakh painting of the XX – early XXI centuries», while analyzing the functioning of the Kazakh ornaments in painting, pay special attention to the need for «reconstruction of the basic constructs of cultural memory.» Researchers write in this regard: “The evolution of the professional fine arts of Kazakhstan from the very beginning was focused on preserving the unique features of traditional culture. This knowledge, of course, is a non-material construct, perceived rather intuitively and, in our opinion, the ornament was the only way to materialize it by means of pictorial space. Turning to the fine arts, in particular to the painting as one of the most innovative phenomena in the Kazakh artistic consciousness of the early 20th century, we see how the ornament filled the best works of our artists with a true national feeling. And at the same time, the ornament was not always manifested in its patterned texture. It dissolved in the compositional schemes of the picture space, transformed into certain coloristic solutions, but it has always been a spiritual core, an axis that holds the traditional world of Kazakhs in the author’s artistic thinking. We can surely say that many artists, starting with Abyl Khan Kasteev and ending with the modern representatives of the creative environment, “speak” in their works using the language of ornament” [18, P.266].

Currently, «there is an increased and stable public interest in ornaments». The scientists ask questions: “What do they mean for sovereign Kazakhstan? «National flavor» or a return to ourselves?» The representatives of education, culture, art and science are united in the opinion that “the socio-cultural significance of the revival of interest in ornamentation lies in the actualization of the meaning and the role of national art in the cultural self-identification of the people in the context of globalization” [18,

P.14]. The Kazakh ornament «has established itself as a figurative attribute and a sacred marker of the philosophy of Kazakh traditional culture.» Domestic artists are actively turning to ornament «as to the main, sometimes the only hero of their works, the ornament can now be a metaphysical value or a full participant in the composition.» [18, P.268]. The modern understanding of ornament has been transformed in connection with new goals and objectives.

It is gratifying to note that in recent years a large number of expositions have been presented in the Kazakh art space, in which the Kazakh ornament is the main theme. Almost every actively exhibiting artist has touched on this topic. Such expositions reflect the outlook, depth and breadth of knowledge and understanding by the artist of the most ancient sign-symbolic system of Kazakh ornamentation.

Asya Nurieva in the article «Signs and meanings of Kazakh ornaments» notes that «today the appeal to the theme of national ornament is more than relevant and even excessive». Throughout the years of independence, in search of self-identification, especially in the 90s, this topic is «cultivated and encouraged by the government in every possible way», «state programs are created to support and preserve folk crafts». Indeed, «ornamental design can be found everywhere: in state symbols, in construction and architectural complexes, in industrial graphics and design, in the form of murals on buildings, in the form of stamps on finishing tiles» [19].

Conclusion. Kazakh artists, the bearers of the steppe mentality, keepers of the cultural memory of their people, while using a variety

of artistic means and techniques, the symbols of national mentality and revealing the spiritual landmarks of steppe people, continue to create their own artistic concepts and models of the world, thereby enriching the Kazakh national culture. Kazakh ornaments with their centuries-old history are an inexhaustible source for creativity. The visual sign ornamental system as a tool of intercultural communication can be used to create logos, corporate identity, trademarks, advertising images, brands. The culturologists note that «the symbolic, visual culture of any nation is distinguished by its specificity and originality». So, «sometimes, just by one subject, by the detail of clothing, we can say to which culture, era they belong.» Visual sign culture “manifests itself in architecture, fine arts, heraldry, clothing, book, newspaper, magazine illustrations and the design of city streets” [20]. Publications of the recent years indicate that the relevance of studies devoted to the study of ornamental structures and codes (O.A. Belyaeva, L.V. Minenko [21, P.87-94], V.I. Spodina [22, P.163-171], V.M. Privalova [23, P.83-90], [24, P.104-115], the traditions of national carpet weaving (G.K. Shalabayeva [25, P.96-107], Z.Z. Kuzeeva [26, P.173-194], S.G. Batyreva [27, P.6-13], [28, P.87-104], D. Gantulga [29, P.16-19], A.Kh. Bayramukova [30, P.106-110], E.E. Alzhanova [31, P.53-59], K.B. Kasenova [32, P.1-4], E.Ch. Agamalieva [33, P.1-4]), the peculiarities of using ornamental motifs in modern design (S.R. Sadykhbekova [34, P.40-44], I.N. Safronova and I.M. Glushchenko [35, P.45-53], E.S. Grafova [36, P.1-11], is growing steadily.

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Қазақ ою-өрнегі: дәстүрлерден қазіргі заманғы өнердегі формалардың жаңа үйлесімдеріне дейінгі өнер

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Аңдатпа

Көркемдік білім беру саласындағы мамандарды даярлауда ұлттық өнер эволюциясындағы жалғастырушылық туралы білімнің маңызы зор. Қазақтың халық шығармашылығында сәндік формалар мен композициялардың сематикалық мазмұны мен композициясы көшпелі халықтың ұзақ тарихи дамуы мен рухани тәжірибесінің нәтижесі болып табылады. Халықтың сәндік-қолданбалы өнерінде қоғамның психикалық процестері бейнеленген. Суретші-көшпенді – қазақтардың көшпелі менталитетінің экспоненті, ол рухани тәжірибе мен дәстүрлердің өзіндік ерекшелігімен ерекшеленеді және өмірдің географиялық, әлеуметтік, мәдени жағдайларының әсерінен тарихи дәуірлер мен кезеңдердің ұзақ дамуы нәтижесінде қалыптасады. Қазақтың сәндік-қолданбалы өнерінде көшпелі өмір салтының ерекшеліктерін ашатын мәнерлі құралдар мен бейнелер жүйесі қалыптасты. Ою-өрнектер – көшпенділердің наным-сенімдерінің, тұрмыс-тіршілігінің ерекшеліктерін жарыққа шығаратын тарихи дерек көзі. Қазақ халқының көркемдік көрінісі тұрғын үйдің, тұрмыстық заттардың, әскери техниканың, ою-өрнектердің формаларында да, декоративті безендіруінде де көрінеді. Сәндік-қолданбалы шығармашылықтың өнімдерінде оларды жасаушылар әлемінің көркем бейнесі көрінеді: аспан денелері, табиғат құбылыстары, жануарлар мен өсімдіктер тіршілігі туралы идеялар. Ою-өрнек – символдық және белгілік ойлаудың өзіндік құралы. Бірліктердің нақты белгілері мен тіркесімдерінің тұрақты жүйесі қазақ ою-өрнек тілінде жазылған. Қолөнер шеберлері мен қазіргі заманғы суретшілер ою-өрнек тілін маңызды көрнекі коммуникация құралы ретінде қолдана отырып, өз өнер туындыларын вербалды емес хабарламалармен және ақыл-ой ақпараттарымен толтырды.

Түйін сөздер: қазақ ою-өрнегі, көшпенділер, өнер, киізден жасалған бұйымдар, gobелендер, заманауи өнер, декоративті өнер.

Казахский орнамент: от традиций к новым комбинациям форм в современном искусстве

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Аннотация

В подготовке специалистов по направлению художественного образования важное значение имеет знание преемственности в эволюции национального искусства. В казахском народном творчестве семантическое наполнение и структурирование орнаментальных форм и композиций является результатом длительного исторического развития и духовного опыта кочевого народа.

В декоративно-прикладном искусстве народа репрезентируются ментальные процессы общества. Художник-номад является выразителем казахской кочевой ментальности, которая характеризуется самобытностью духовного опыта и традиций и формируется в результате длительного развития исторических эпох и периодов под воздействием географических, социальных, культурных условий жизни. В казахском декоративно-прикладном искусстве сформирована система выразительных средств и образов, раскрывающих специфику кочевого образа жизни. Орнаменты являются историческим источником, проливающим свет на особенности верований, быта и жизненного уклада номадов. Художественное видение казахского народа проявляется как в формах, так и в декоративной отделке жилища, предметов быта, воинского снаряжения, украшений. В изделиях декоративно-прикладного творчества отражается художественная картина мира их создателей: представления о небесных светилах, явлениях природы, животном и растительном мире. Орнамент является своеобразным инструментом символического и знакового мышления. В казахском орнаментальном языке зафиксирована устойчивая система специфических знаков и сочетаний единиц. Народные мастера и современные художники, используя язык орнаментов как важное визуальное коммуникативное средство, наполнили свои художественные произведения невербальными сообщениями и ментальной информацией.

Ключевые слова: казахский орнамент, кочевники, искусство, войлочные изделия, гобелены, современное искусство, декоративно-прикладное искусство.

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