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Artistic interpretations of the animal style and its role in the genesis of modern kazakhstani art

Abstract. In this article, the author examines the traditional art of the Kazakhs, which does not operate with thematic categories, and is filled with specific and vivid content. We are talking about the universal laws of the external world that are accessible to the perception of each viewer, which are formulated by folk art. A feature of the animal style in modern Kazakh art is the fusion of its components - movement and statics, the unity of nomadic and sedentary life, where the following originality of movement, renewal is manifested. The article reveals that the «animal style» was widespread among the nomads. The animal style used by the Sakas was influenced by the southern traditions that the Sakas met during their campaigns in Asia and Iran.

Key words: animal style, Kazakh art, interpretation, origins, spiritual creativity.

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In connection with the acquisition of political sovereignty by Kazakhstan, important for the study of artistic processes of the twentieth century. becomes a complex of issues related to the attitude to the global traditions of the national school of painting of the

republic. In the book «In the stream of history», which fundamentally determines the historical fundamental cultural policy of our state, the President of the Republic of Kazakhstan N.A. Nazarbayev approves of this problem. He writes «... The Kazakh nation itself has never been closed, isolated. By the will of fate and heaven, it was discovered by various influences and nevertheless managed to preserve the national meaning, which is by no means reducible only to nomadism and traditionalism» [1].

The richness and diversity of the modern world artistic culture, in which all national schools participate, is formed from the unique appearance of each of them. The Kazakh school was able to take an independent place in this process. Painting of Kazakhstan has always been distinguished by the pathos of creating new plastic ideas. Stadial development of the professional art school of Kazakhstan, from the «formula» of the realistic straight line - «reflection» - to more conventional, symbolic and poetic forms, provides an example of the beneficial impact of world artistic traditions of the formation and development of a new pictorial system of the school of processing the experiences of traditional and world artistic culture. Gradually accumulating experience, the fine arts of Kazakhstan on its historical path were able to make a sharp breakthrough and enter the context of the world artistic process.

Relevance of the research topic. Solving the problems associated with identifying the typological commonality of various art schools made it possible to determine the key trends and trends in the Kazakh fine arts. The article discusses the most important results of the development of the national school of Kazakh art of the twentieth century in the aspect of connection with world artistic traditions. This perspective made it possible to clearly understand the direction of modern innovative processes in culture.

The globalization trend is becoming one of the most relevant in contemporary art. Due to the fact that in different countries and regions there is an intensive convergence of the way of life and, accordingly, artistic trends, there is an active interpenetration of cultural impulses of the West and East, North and South. However, globalization processes have created a danger of dissolution of individual local schools in a single stream. In contrast to the large-scale deployment of globalism, interest in national specifics is growing. In this context, it should be borne in mind that national

isolationism also leads to a rollback, to the loss of the achieved intellectual and artistic quality.

Staying between the worldview poles of complete disappearance as an original phenomenon and artificial self-restraint within the framework of already found creative methods actualizes the role of scientific knowledge and a well-grounded view of the problem of the relationship between primordial roots and other influences. Purposeful research and specific analysis of various aspects of the influence of Western and Eastern artistic traditions, identification of living parallels with world art made it possible to understand the complex and contradictory phenomena associated with cultural identity.

Revealing the cross-cutting lines of development of the national school, the features of individual stages of its evolution, stylistic preferences at different stages of development, the refraction of world trends in connection with the general dynamics of the fine arts of Kazakhstan are the urgent tasks of domestic art history. The relevance of the topic is due to the need to trace how the attitude towards the world cultural heritage changed at different stages of the development of the fine arts, through what stylistic stages it passed, in what forms spiritual traditionalism and national worldview were reflected. A consistent dialogue between the national spiritual tradition and world art systems has become one of the cardinal components of the 20th century art school of Kazakhstan and its dynamics.

The novelty of the research lies in the fact that for the first time on the extensive material of Kazakh painting, individual manifestations of the impact of world artistic traditions on Kazakh painting were identified, systematized and studied. The interpretation of the works of the fine arts of Kazakhstan from the point of view of the most general conceptual positions of the interaction of local and world traditions is also fundamentally new.

The novelty of the research is associated with the breadth of scientific understanding and generalization of individual facts, the identification of through lines in the process of refraction of world experience. Typological comparisons helped to determine the features of the stage development of Kazakh art, the specifics of the stylistic development of the art school. For the first time, the dynamics of the development of the national school of painting was studied in the aspect of mastering and transforming traditions from the outside.

In modern Kazakhstani society, a special interest in the historical past is being formed. History acts as a necessary component of our culture, as a source for self-knowledge and spiritual creativity. Due to the increased interest in ancient history, large-scale archaeological work is being carried out throughout the territory of the Republic, and the archaeological science of Kazakhstan is experiencing a noticeable rise.

The need for a comprehensive global view of the archeology of Kazakhstan, due to the needs of time and society, dictates the convergence of the natural and human sciences in solving the problems of the ancient history of Kazakhstan. The integration of scientific knowledge, in turn, allows us to approach the solution of the problems of archeology in Kazakhstan in the context of the ancient history of Central Asia. Against the background of the convergence of sciences, at the same time, one can notice the process of the emergence of completely new scientific directions [2].

The conceptual positions of modern archeology, in turn, dictate the need to study the history of science. A huge layer of accumulated information and analytical material on them (hypotheses, concepts, views) require a historical understanding of scientific achievements in the field of archaeological study of Kazakhstan and the entire territory of Central Asia. The process of historicization, conditioned by the specifics and internal processes of the development of archaeological science, should today contribute to the mobilization of scientific thought, the determination of priorities and prospects for the development of scientific knowledge. Therefore, the role of historiography of archeology is so great, which in recent years has acquired the status of an important element of the subject of science.

A special place in the historiography of archeology is occupied by the study of the Saka animal style. The history of this study dates back to antiquity. In the large list of literature devoted to the Scythians-Saks, rightfully the first place is taken by VV Grigoriev's brilliant for its time work «On the Scythian people of the Saks», which summarizes the data of written sources on the political history of the Saka tribes.

Although 140 years have passed since the publication of this work, and during this time a solid bibliography on Sakas has accumulated, the work of V.V. Grigorieva still has not lost her scientific significance. It is impossible to analyze even a small part of

the scientific literature on the Central Asian saks in one article. We only note that at one time all the Russian-language and foreign literature about the Saks arose exclusively on the basis of different interpretations of ancient and ancient Persian sources. These studies undoubtedly played a positive role in the study of the Saka problem, but most of them, to varying degrees, were characterized by one-sidedness and subjectivity [3].

Since for centuries the question of the origin of the Scythians-Saks and their culture was acute in the historiographic analysis of Scythian studies, it is still considered controversial. From the position of archeology, most points of view on this problem are reduced to two opposed concepts. The first of them, most fully formulated in the works of the famous scientists-scythologists B.Ya. Grakov, M.I. Artamonova and others and received the name «autochthonous» in science, is based on the idea of the genetic connection of the Scythians with the carriers of the so-called Srubna archaeological culture. The second version, the active supporters of which were no less famous scythologists V.A. Ilyinskaya, A.I. Terenozhkin, received the name «Central Asian». The appearance of the Scythians in Eastern Europe in it is associated with the movement of the latter from the deep regions of Asia.

It is natural that attention to the history of science is especially relevant at times of changing research paradigms. The relevance and scientific novelty of the study of the art of the animal style, the role and significance of the language of images are due to the fact that a large corpus of sources was introduced into scientific circulation, created by the excavations of the Issyk mound by the archaeological expedition of K.A. Akishev, the findings of V.D. Kubareva, N.V. Polosmak, V.I. Molodina in the southeast of the Russian Altai, Z.S. Samashev and A.P. Frankfort in the southwest of Altai, within the Republic of Kazakhstan [4]. Here, unlooted ordinary burials and burials of representatives of the nobility were found, in which the original context of ritual attributes, including artifacts with a rich pictorial range, has been preserved.

These are zoomorphic paraphernalia of headdresses (tops and other details of headdresses, diadems and «egrets»), neck torcs, details of clothing, as well as weapons and other artifacts that accompanied the deceased, in particular, weapons, mirrors, and details of a belt set. In addition, in the decoration of the horses that accompanied the burial

of people, complex ensembles of zoomorphic images are deployed: in funeral or cult ceremonial masks, on a ceremonial bridle, saddle pendants, etc.

The existence of man for many centuries was in direct dependence on nature, of which the animal world was an inseparable part, therefore, in the art of almost every nation there was a period that would be characterized by the presence of elements of the «animal style». This «style» reached an unprecedented prosperity and perfection in the Scythian-Saka time, when early nomadic societies with a complex social hierarchy were formed on the basis of cattle breeding throughout the steppe zone of Eurasia.

At the same time, the Central Asian region is distinguished by most scientists as a special zone of the nomadic world, not only because it is here that it is possible to identify the origins of Scythian-Siberian art and find its most striking examples, but also because only in this territory the Scythian-Siberian artistic tradition has existed continuously for several centuries [5].

Such a wide chronological and territorial scale of this cultural phenomenon makes the solution of many related problems necessary for understanding the entire complex of historical and cultural processes that took place in this part of the Eurasian subcontinent. Objects of ancient art are not only one of the most important archaeological sources for the reconstruction of the system of ideas and representations of aesthetic and ritual-mythological content, but also serve as a kind of markers of ethnocultural and social changes in nomadic communities.

The strikingly long existence of Scythian-Siberian art, its ideological and artistic originality and rich spiritual content have been attracting the views of foreign and domestic researchers for about 150 years. The range of problems discussed includes the origin and formation of the Scythian-Siberian animal style, its pictorial, semantic and regional features, in the context of the general patterns of cultural development of the nomadic peoples of Eurasia [6].

Another direction of scientific research is associated with the study of the habitat and interaction with it of the ancient man, the study of his consciousness, psychological traits reflected in artistic creation, i.e. in those results of activity that can be recorded by modern archeology. Moreover, in this case, we have a classic example of how an artistic phenomenon acquires historical significance not

only due to the specific pictorial features of its works, but also the role it played in the aesthetic, more broadly, in the spiritual life of its time.

Consequently, the concept of «animal style of the Scythian-Saka time» in scientific literature is traditionally used in relation to the works of art of peoples who inhabited the vast expanses of the Eurasian steppes in the 7th - early 2nd centuries. B.C. Numerous nomadic tribes, united by the same type of economy and in connection with this in many respects similar appearance of material culture, occupied during this period the entire steppe and partly the forest-steppe of Eastern Europe, Ciscaucasia, Southern Urals, Priaralye, some areas of the Pamirs, Tien Shan, Sayano-Altai and a number of other regions of Southern Siberia and Kazakhstan.

To designate this huge cultural totality, domestic scientists have proposed several different terms: «Scythian-Siberian cultural and historical unity» (Gryaznov M.P., Martynov A.I.), «community» (Matyushenko V.I.), «Scythian world» (Yatsenko I.V., Raevsky D.S., Chlenova N.L., Petrenko V.G.), «cultures of the Scythian circle» (Chlenova N.L.), «Scythian Eurasian the world» (Alekseev V.P.), «the Eurasian cultural continuum of the Scythian era» (Raevsky D.S.) However, due to the fact that some of these definitions do not quite correctly reflect the essence of the phenomenon itself, exaggerating the degree of similarity of the cultures under consideration, and others are obviously more accurate, unnecessarily long and phonetically difficult for everyday use, in the scientific literature the term «Scythian-Siberian world» is most firmly entrenched as the most neutral (Martynov A.I., Alekseev V.P., Moshkova M.G., Melyukova A.I.) A. D. Grach considers it possible to define the expanses of the Great Eurasian steppe as «Iranian Scythian-Sako-Yuechzhiyskiy oikumene» [7].

A.I. Martynov determines that by the middle of the 1st millennium BC. in these vast territories, the following cultures of the Scythian-Saka type can be clearly traced archaeologically: the culture of the Scythians of the Black Sea region; Savromatskaya - on the plains of the Ciscaucasia, in the lower reaches of the Volga and in the South Urals; Saka culture in Kazakhstan and Central Asia; Pazyryk culture in Altai; Tagar and Uyuk cultures of Tuva; culture of Ordos in North China, etc. [8].

At the same time, it should be noted that this archaeological phenomenon and historical phenomenon are characterized by a variety

of specific features, one of which is the special art of the animal style. It is not just an artistic reproduction of the surrounding animal world, characteristic of many peoples and many eras. According to many researchers, this is a completely harmonious system in which only certain animals were depicted (mainly predators, ungulates, birds and fantastic creatures - griffins), only in a certain way (in canonical poses, with exaggerated eyes, ears, claws, beaks), embodying certain ideas, worldviews, value orientations of ancient people (Chlenova N.L. Khazanov A.M., Shkurko A.I., Perevodchikova E.V.) [9].

At the same time, art critics speak of the animal style as a universal code of real (natural-social) and sacred reality (L.S. Marsadolov). The animal style in the art of the Saks reflects, according to the researcher Tuyakbaeva B.T., ideas about the mind - the soul, going back to the cults and rituals of the Scythian-Saka tribes, according to which the soul is reincarnated from a person into a bird or an animal. The same ideas are reflected in polymorphic mythical creatures: griffins, winged horses, leopards, as well as in animals that embody the combined image of a stag-horse-griffins, etc.

This motif can be observed in the image of sphinxes or human birds, when the human face indicates their source - the soul, once absorbed by the predator: the human soul, thus, participates in the cycle of the rebirth of nature [10]. And in the end, this reflects the philosophy of «the unity of being», which found an artistic form in the epigraphic decoration of the «Golden Man» robe.

Saka-Scythian art, united in the basic principles of its pictorial system, had a noticeable artistic identity in each separate region of its existence. The study of specific manifestations of this originality is relevant not only in the stylistic art criticism plan. The study of the causes and mechanisms of the emergence of new specific elements in a rather rigid scheme of the animal style allows, ultimately, to better understand the historical and cultural processes that took place in the Scythian era on the vast territory of Eurasia. Thus, the use of works of the animal style as a historical source requires, first of all, their archaeological analysis (Bogomolov V.B., Tomilov H.A. 1990) [11].

If the aesthetic and stylistic aspect of the Saka-Scythian animal style has been clarified by scientists, then the content side of this art is still largely a mystery. Therefore, the spectrum of opinions on this issue has such a wide range - from «semantic agnosticism», which presupposes that «one can only guess» about the semantic function of

the animal style, to a bold statement about the attainability of a complete interpretation of the semantics of this style [12]. So, most researchers, of course, state that the monuments of the animal style have a certain semantics. Its interpretation is reduced to attempts to discern totemic, sacred-magical, religious-mythological, worldview and other representations of the Scythian-Saks.

Thus, we have considered some scientific directions in the study of the history of the animal style. And, despite the scientific research carried out in archeology, the history of science and art history for many years, the problem of the emergence of a nomadic civilization in the steppes of Eurasia, the historical fate of individual Saka-Scythian tribes, the origin of their culture, including the animal style in the visual arts, still remain relevant.

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Аң стилінің көркемдік түсіндірмелері және оның қазіргі Қазақстан өнері генезисіндегі ролі

Аңдатпа. Бұл мақалада автор тақырыптық категориялармен жұмыс жасамайтын, нақты және айқын мазмұнмен толтырылған қазақтың дәстүрлі өнерін қарастырады. Біз әр әлемнің көрермені қабылдауға болатын сыртқы әлемнің әмбебап заңдары туралы, оларды халық шығармашылығы тұжырымдайды. Қазіргі қазақ өнеріндегі жануарлар стилінің ерекшелігі - оның компоненттері - қозғалыс пен статиканың бірігуі, көшпелі және отырықшы өмірдің бірлігі, мұнда қимылдың келесі жаңаруы, жаңаруы көрінеді. Мақалада «аң стилінің» көшпенділер арасында кең тарағаны анықталды. Сақтар қолданған жануарлар стиліне сақтардың Азия мен Ирандағы жорықтары кезінде кездескен оңтүстік дәстүрлері әсер етті.

Түйінді сөздер: аң стилі, қазақ өнері, түсініктеме, шығу тегі, рухани шығармашылық.

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Художественные интерпретации звериного стиля и его роль в генезе современного Казахского искусства

Аннотация. В данной статье авторы исследуют традиционное искусство казахов, которое не оперирует тематическими категориями, а наполнено конкретным и ярким содержанием. Речь идет об универсальных законах внешнего мира, доступных восприятию каждого зрителя, которые сформулированы народным творчеством. Особенностью звериного стиля в современном казахском искусстве является слияние его компонентов - движения и статики, единство кочевого и оседлого быта, где проявляется следующая своеобразие движения, обновления. В статье показано, что «звериный стиль» был широко распространен среди кочевников. На звериный стиль, используемый саками, повлияли южные традиции, с которыми саки познакомились во время своих походов в Азию и Иран.

Ключевые слова: звериный стиль, казахское искусство, интерпретация, истоки, духовное творчество.

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