

DECORATIVE AND APPLIED ART OF TATAR AND KIRGHIZ IN THE ASPECT OF TURKIC PEOPLE ARTISTIC CULTURE STUDY

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Abstract. The relevance of the problem under study is conditioned by the fact that the pedagogical foundations of folk art teaching in the system of higher educational institutions are the process of knowledge and skill mastering for various types of decorative and applied art that have artistic, cultural and historical value in the development of professional competencies among the students in the field of ethnic design. However, the denial of the importance of Turkic people artistic culture study leads to the process of culture national identity destruction, to the tendencies of mass consumer "ideal" emergence for a unified commodity market. The development of new priorities in the state policy of secondary special and higher professional education system support in Russia and abroad is one of the fundamental concepts to revive the traditions of folk and professional creativity in decorative and applied arts. The article focuses on the need for a comprehensive study of the Turkic world artistic cultures as the ethnic core of national tradition, artistic thinking and practical activity of people community, a highly developed artistic and aesthetic system of folk art, which determined the level of ethnic group consolidation. The achievements in the field of decoration techniques, ornaments and craftsmanship of the folk craftsmen from the Turkic-speaking peoples of Asia and Europe had a noticeable influence on the decorative and applied art of the Tatar and Kyrgyz peoples. In this regard, there is a need to preserve the cultural heritage of their ancestors in order to study the traditional forms of folk art in the decorative and applied arts of the Turkic peoples.

Keywords: artistic culture of the Turkic peoples, decorative and applied art of Tatars and Kirghizs, folk art of craftsmen.

1. Introduction. Russia is represented by quite distinctive and cohesive Turkic peoples, the ethnic basis of which was made of Turkic tribes in the 1st century AD with diverse cultural relationships in all spheres of life - Tatars, Bashkirs, Altaians, Tuvans, Chuvash, Khakas, Yakuts, Karachays, Circassians, Balkars and Kabardians, etc. Until the XIXth century all Turkic peoples were denoted by the term "Tatars" in Russia. Tatars are the second largest people, whose culture has ancient roots with the peoples of the Turkic world. Since the 10th century, they had their own statehood (Volga Bulgaria), trade and cultural ties with the advanced Asian and European powers. The development of the Turkic community and Kirghizs on the territory of modern Kyrgyzstan took place until the beginning of the XIIIth century. At the turn of the XV - XVI centuries, the final phase of the nomadic Altai Kirghizs ethnogenesis took place, which form a tribal system and complete the education of the Kyrgyz people as the result of military consolidation and the desire to own new pasture lands. Being the component of traditional culture, arts and crafts developed progressively and absorbed all the diversity of the Turkic world arts, and represents a common world outlook, material and spiritual culture of the ancient Turks. Therefore, we believe it is necessary to consider it in more detail. The cognition of the phenomena and processes of ethnic cultures implies consideration of their origin, formation and development from the point of view of historical, literary, ethnographic and archival source study: Ibn Fadlan, Ibn Sina, al Farabi, Utyz-Imeny el Bolgary, Kul Gali, Mohammedyar, K.F. Fuchs, Sh. Mardzhani, K. Nasyri and others, the works by N.I. Vorobiev, D.M. Ishakova, R.K. Urazmanova, R.G. Fakhruddinov, A.Kh. Khalikov, M.G. Khudyakov (history, ethnography), F.Kh. Valeev, F.I. Urmancheev, G. Valeev-Suleimanova, M.N. Nigmedzyanova (artistic creation).

Ethnographic and historical sources containing different points of view on the origin of the Turkic peoples, allow to understand the structure of the Tatar and Kirghiz ethnic community. The theory of people origin was studied by historians and ethnographers Bichurin (Iokin), N. Erdman, V. Radlov, V. Barthold, S. Mardzhany, G. Akhmarov, G. Gubaidullin, A.P. Smirnov and others. An outstanding Russian scientist - orientalist, writer and translator Lev Nikolayevich Gumilyov (1912-1992) was the closest one to the scientific understanding of the history of Huns and the ancient Turks. The review of the topic study state, despite a fairly steady interest in it by a wide range of scientists, publicists and journalists, has shown that there is still no historical and diachronic study of the formation and the development of decorative and applied art of the Tatars and Kirghizs in the context of the common artistic cultures of the Turkic peoples. Thus, they revealed the contradiction between the need to address the sources of traditional culture of the Turkic peoples and scientific knowledge in the field of design student professional training in "Ethnic design". The revealed contradiction points to the necessity of a pressing scientific problem solution of studying and the theoretical generalization of the decorative and applied art of the Tatars and Kirghiz in the aspect of the Turkic people artistic culture study.

2. Methods. The historical path of the Turkic people artistic culture development is characterized by naturalness, early onset, permanence, and the participation of all the peoples of Southern Siberia, Altai, Central and South Asia in the process of the ethnic genesis of the ancient Turks.

The completeness of the historical substantiation of the community of the Turkic world cultures is achieved by the combination of such aspects as genetic, comparative historical, cultural historical and bibliographical.

In the course of the study, they used a complex combination of comparative-historical, retrospective and comparative methods; they applied theoretical analysis and synthesis, the generalization and systematization of art literature, the study of teaching methods for applied folk art by teachers of Design and National Arts Department at the Institute of Philology and Intercultural Communication named after Leo Tolstoy (KFU).

3. Results and discussion. The Scythian-Siberian world, the Hunno-Sarmatian unity era of Iranian-speaking and Mongol-speaking nomadic tribes of antiquity on the vast territory of Asia and Southern Siberia determined the genesis of the Turkic-speaking peoples. The cultural achievements of the Turkic peoples become the spiritual heritage of the "Turkic-Tatar civilization" from the moment of large state institute establishment - the kaganates on the territory of Central Asia, Southern Siberia, the Lower Volga region and the North Caucasus until the fall of the post-Golden Horde formations during the second half of the 16th century. The main occupation of the Turks was nomadic cattle breeding, which was the basis of military activity and determined the steppe way of life. Turkic peoples were always focused on the decoration of domestic life. In this regard, they determined a genetically close basis of Turkic culture in decorative and applied art: jewelry, leather mosaic, wooden and stone architecture, arabesque in ornament, manuscripts, shamails decorated with floral ornaments and Arabic calligraphy, stone carving, metal, leather, felt processing, festive polychroming of suits, etc. The pace of modern life, new technologies of industrial enterprises and the revision of folk craft merits led to the ousting of folk crafts from everyday life due to the invention of new materials and new artistic technologies. Numerous industrial enterprises leveled many aspects of the real worldly civilization, removing the living, aesthetically invaluable content of folk art items. Unlike the works of fine art, intended for aesthetic pleasure and related to "pure" art, decorative and applied art products can be used in everyday life and meet such characteristics as aesthetic quality; artistic effect; decor and decoration of domestic life and interior (G.I. Egorova et al.) [6].

The decoration of domestic life is the basis of economic activity system, the ethnic history of the traditional culture of Tatars and Kirghiz development. The interior of any Tatar house was decorated with embroidered items, for example, prayer rugs "namazlyki" in the form of a semicircular arch and a panel of fabric with the quotations from the Koran, large curtains "charshau", which zoned room space, pillows covers, "podzornyks" for bed linen, embroidered pillowcases, tablecloths and napkins, bedspreads and aprons were sewn from the fabrics of bright, saturated colors.

Decor organized the space inside the house functionally and aesthetically. The main role was played by the pattern in the decoration of folk art objects, which was traditionally studied within the framework of the whole complex of ornament in Russian ethnographic science and is an independent phenomenon of culture.

The historically ornamental complex of the Turkic peoples is closely connected with the pastoral nomadic life. It was carried out in embroidery and appliqué on fabrics, felts (rolled-in and sewn ornaments), leather. The Turkic ornament stylistically and structurally brought together the decorative art of the Altaians, Khakas, Yakuts, Tuvans, Buryats, etc., and was characteristic of the art of all Türkic-speaking peoples of Asia and Europe. The presence of a powerful early nomadic stratum of the Scythian and Hunno-Sarmatian period in the decorative applied art of the Turks speaks about the genetic and cultural ties of clan and tribal associations at the early stages of history with the tribes and peoples of Southern Siberia and Central Asia (S.M. Abramson) [1]. In the folk art of the Turkic peoples, they singled out the ornamental complexes, which represent cultural stratifications of different historical eras. Research materials and new works of scientists complement the main provisions of this concept. The patterns of the first, most ancient complex consisted of straight lines and the simplest geometrical figures: triangles, rhombuses, squares, rectangles, circles, semicircles, zigzags, chevrons and vortex rosettes. Such ornaments decorated dishes, antique leather belts, cinches, shields, saddles, stirrups, chests, and were used on soft materials: embroidery, the appliqué of fabrics, patchwork mosaics, decorations, in the decor of women's outerwear made of cloth and fabrics and some types of shoes. The patterns of the first ornamental complex were widespread outside the settlement of the Turkic peoples: in the art of Eastern Europe, Siberia and Central Asia. The Sayan-Altai type of the Siberian ornament was characteristic of the art of Altaians, Tuvans, Khakas, Yakuts, Chulym Tatars, Ugrians, etc. It can be assumed that the first ornamental complex appeared in the culture of the early Turks under the influence of the ancient Siberian population.

The floral ornamental complex, the origins of which are found in the agricultural cultures of Eastern Europe and Central Asia and Iran were vividly represented on the embroidered clothing of women, embroidered rugs, bedspreads, etc. The images of tulips, poppies and roses were a symbol of family well-being, at the same time they played the role of a talisman in the reproduction of life. The analysis of the floral and vegetable complex reveals the close ethnocultural interactions of the steppe and agricultural peoples of the Turkic world during the settlement and the exchange of products and household items. The largest experts in decorative and applied arts of the peoples of Siberia and Central Asia S.V. Ivanov [4], E.I. Makhova [4], having analyzed the museum, archival and field materials came to the conclusion that a special type of nomadic plant patterns had formed in the nomadic environment. Bashkirs, Kazakhs, Kirghizs introduced curls ("cuscars") and solar images into plant images. It is important to note the influence of the East on the culture of the Muslim population of the Volga region and the Urals and Western Siberia. The floral ornament decorated prayer rugs, festive tablecloths, canopies and curtains separating the "clean" part of the house from the kitchen, as well as man skullcaps, woman calfac and bedspreads, and jewelry. "Oriental" cucumbers, tulips, pellets,

forget-me-nots, poppies, carnations, cornflowers, camomiles, trefoils, bindweed, etc. formed the basis of the vegetative ornament. The semantic content of the surrounding nature was expressed in various forms, motifs and depicted as symbols. In the coloristics the preference was given to white, golden yellow, crimson, red, burgundy, blue, dark-blue, green and purple. The stylized images of pigeons, butterflies, bees were included in the decor, in accordance with certain aesthetic needs and requirements of time (F. H. Valeev) [3]. Wooden houses, decorated with carvings, furniture, wooden utensils, caskets, boxes, trunks are proof of the skillful craft of men. And the aesthetic development of decorative art was determined by a high level of embroiderer skill. The art technologies of different types became the high-class level of virtuosos. For example, patterned weaving was the most common one among Kazan Tatars. Patterns were used on tablecloths, towels, curtains decorated with pearls, gold, glass beads and beads, chenille and natural stones dated by XIV – XV cent. Embroidery in the technique of “tambour”, gold-embroidered stitch “укалпчыг”, common in the second half of the XVIIIth century in Russia, the unique “loop” embroidery technique became the main artistic technologies for the decoration of national household items. The unique beauty of nature, significant events and phenomena in the life of Kirghiz determined the figurative expressiveness of folk decorative and applied art: patterned leather goods, wood carving, artistic metalworking, handmade weaving of belts from wool and silk, ribbons, fringe and laces (S.M. Abramson) [1].

The Kirghiz ornament is characterized by conciseness, simplicity, the severity of artistic forms. Ornamental compositions of geometric, plant, horn-like elements had a direct relation of a man with the environment. From ancient times the traditional type of decorative and applied art of the Turkic peoples has been the manufacture of patterned felt carpets, various types and household items from ornamented felt. For example, a kurak was a solid object combining colored patches, pieces of fabric, leather, felt, Kirghiz laying carpets made of separate pieces of leather of different colors according to the principle of central field and rims, it had squares and triangles in the patterns. The felt rugs alakiyiz with unique patterns were made by tumbling technique (K.I. Antipin) [2]. Since ancient times, shyrdak - the national Kirghiz carpet of felt with an ornament in mosaic technique (quilting) was strong and durable and was considered an important part of the wedding dowry for a bride and a groom. The average service life, for example, alakiyiz was about 20 years, and shyrdak could be stored for up to a hundred years (S.M. Abramson) [1].

Note that jewelry was one of the key areas of decorative - applied art. Tatar craftsmen worked with silver using the technique of casting, chasing, engraving, filigree and granulation and precious and semi-precious stones. Metal utensil - dishes, jugs, Kumgans, made of silver and bronze, were distinguished by the elegance of form and external decoration. Floral patterns were the common motifs in the manufacture of necklaces, bracelets, breast plates, head covers, earrings and rings. The decoration of the Tatar costume - the chest strap khesite is an accessory, complemented by jewelry had the meaning of charm and was the personal property of a woman. Khesite was worn by women of all ages, over their left shoulders, and surahs from the Koran were sewn into special pockets.

Tatar talent was manifested in leather business especially vividly. The processing technology of leather and sheepskin was of a high level among Kazan Tatars. Since the times of Volga Bulgaria, products from the following types of leather have been famous: Russian leather (from thick leather of cattle for everyday shoes and harnesses), morocco (thin, bright-colored leather from goat and lamb skin) and lambskin (processed sheep fur for coats and hats). The brightest and the most elegant items were wallets and handbags, bright, colorful national shoes, decorated with the most sophisticated leather mosaic technology.

4. SUMMARY. The folk art of the Turkic peoples became a textbook in the study of the decorative and applied art of the Tatars and Kirghiz in art history. All components of the subject-spatial environment of the “Turkic civilization” can be considered the basis of the folk art of Tatars and Kirghiz, and as the result of these traditions continuity in decorative and applied art. The study of folk and art crafts becomes the task of modern ethnic design as the factor of artistic technology preservation in this study. The differentiation and the integration of knowledge requires from young people to preserve the historical layer of the cultural values of the Turkic world, of the Tatar and Kyrgyz people in particular.

5. CONCLUSION. Thus, the “multifunctionality” of arts and crafts is made up of a variety of meaningful, aesthetic and functional parameters (Mishina A. V. et al.) [8]. The reliance on the traditions of the Turkic peoples in the process of decorative and applied art technique study, the features of coloristic techniques, ornaments should receive modern forms and functions in the pedagogy of higher education in the future concerning the development of ethnic-cultural knowledge among the younger generation.

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