

STYLISTIC DIFFERENCES BETWEEN THE PETROGLYPHS OF SAIMALY-TASH

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Abstract: *the subject of this article is the consideration of the Saimaly-Tash petroglyphs, to distinguish their stylistic features of the composition of the picture and to reveal its semantics. The author focuses on cultural analysis and studying them as an object of art. The main objective of the study is to identify the stylistic features of the drawings, their similarities and differences between time periods. The novelty of the article lies in the fact that for the first time the author considers petroglyphs as an inspiration for modern artists and homeland designers. Kyrgyz and Kazakh artists and designers, considering their meaning and meaning, use them in their work. The results of the study can be used in the further development of art history problems of petroglyphs, as well as in the practical activities of artists and designers.*

Keywords: *cultural studies, art, style, image, rock paintings, petroglyphs, composition, semantics, history.*

СТИЛИСТИЧЕСКИЕ РАЗЛИЧИЯ ПЕТРОГЛИФОВ САЙМАЛЫ- ТАША

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Аннотация: *в данной статье рассматриваются петроглифы Саймалы-Таша с целью выделения их стилистических особенностей в композиции изображения и раскрытия их семантики. Автор делает акцент на культурологическом анализе и изучении их как предмета искусства. Основная цель исследования - выявление стилистических особенностей рисунков, их сходства и различий между временными периодами. Новизна*

статьи заключается в том, что автор впервые рассматривает стилистические различия петроглифов как значимых культовых сооружений в истории культуры Кыргызстана.

Ключевые слова: *культурология, искусство, стилистика, семантика, стиль, изображение, наскальные рисунки, петроглифы, композиция, история.*

World art culture could only be built by all peoples together, and each of them made its own historical contribution. A comprehensive study of centuries-old art, first of all, it is necessary to understand artistic culture in its unity, completeness and diversity. We must appreciate the tremendous creative contribution that was made by each nation in the treasures of the world of cultural heritage, which is now becoming the property of a broadly and humanistically thinking artist and scientist. The study of the entire national heritage is an urgent task not only for history, theory and artistic process, but also for the social practice of upbringing and education in general.

Kyrgyzstan is unusually rich in monuments of ancient art. The unique monuments of our ancestors that have come to us from time immemorial lay the foundation for the history of the fine arts. Saimaly-Tash is the largest collection of petroglyphs in Central Asia and one of the largest in the world.

The Saimaly-Tash rock carvings are located on the eastern part of the Fergana ridge in the Jalal-Abad region of the Kyrgyz Republic. Translated from Kyrgyz, Saimau-Tash means "patterned stone", which directly means the understanding of this word. This area is located in a remote mountainous region, at an altitude of 3000-3200 m above sea level. Today's time - this place is a national park. You can only get there at the height of summer.

The rock carvings monument was opened in 1902 by the military topographer N.G. Khludov. Also at different times such scientists as I.G. Poslavsky, B.M. Winter, A.N. Bernshtam, G.A. Pomaskin, they made a significant contribution to the history of the study of the monument. In 1991, thanks to the efforts of K.I. Tashbaeva Saimaly-Tash was included in the list of World Heritage Sites and is under the protection of UNESCO. [3, p. 18]

But the study of rock paintings as an artistic stylistics of the features has not yet been thoroughly studied. We consider it expedient to focus our attention on the study not so much on the historical component of the question of petroglyphs, as on the artistic and expressive one. Petroglyphs for our study are, first of all, a work of art, an artistic and philosophical generalization of certain ideological attitudes of an ancient man. The initial idea of the history of art of the Kyrgyz people is reflected in A. Romm's brief historical review "Essays on the history of the fine arts of Kyrgyzstan" published in 1941. A number of the most important problems of the ancient and medieval art of the Kyrgyz people are most deeply illuminated from the art criticism and aesthetic position in the

fundamental works of G.A. Pugachenkova and L.I. Rempel, J. Shera, who researched the art of Central Asia in general.

The drawings on the stones can be used to study the life and culture of the peoples inhabiting the Tien Shan. The special significance of Saimaly-Tash is that it reflects the development of cultural traditions associated with ancient beliefs, cults and rituals of the region's population at the early stages of ancient civilizations that played a huge role in the history of mankind, in the development of its material and spiritual culture. Rock paintings, if viewed from the methodological standpoint of art history, represent a specific genre of fine art, which in the synthetic worldview of ancient people was at the junction between art and ritual. petroglyphs reflect not only and not so much people's aesthetic ideas about the world, but fundamental ideas about the structure of the universe. The fact that petroglyphs are more of a ritual than art in the modern sense is confirmed by a number of important aspects: the choice of location, plots that indicate the semiotic, sacred nature of the image. In addition, the very technology of the drawing, which requires unconditional mastery of the instrument and a sense of the material, in order to achieve the volumetric image, the lighting effect and the cleavage depth are 2 - 3 mm. The sizes of the drawings vary from 12, 15 to 20 cm.

The Saymaly-Tash tract apparently served as the cult center of various tribes for many centuries. Carving drawings on a very hard base, which required a lot of skill and perseverance, the ancient artist, possibly in a laborious way, depicted his works on the smooth and shiny surfaces of this stone. The drawings are literally carved into the smooth surfaces of basalt clastic rocks. Most likely they were created using bronze or iron tools. More than 90,000 drawings from different historical periods have been discovered here. Saimaly-Tash is the source of the history of not only one era, but several. Scientists distinguish three types of rock paintings that belong to different time periods. Drawings differ in themes and plots, engraving techniques, degree of desert tanning and location, and, which is very important for art history, artistic style. The artistic style is dictated by a certain spiritual content of the social life of people. Considering precisely the artistic stylistic features, the researchers divided the petroglyphs into three groups.

The first group is the earliest types of depictions that date back to the Neolithic and Bronze Age, around the 3rd and 2nd millennia BC. The largest number of figures is represented here. She is the oldest and most numerous. The number of rock paintings is 10 thousand copies. Wild animals, hunting or plowing scenes are depicted here. They are made in a geometric style, that is, they are characterized by the display of living beings and individual objects using rectangles or triangles, in the form of geometric figures, both single and double.

The second group of images belongs to the 1st millennium BC - the era of the early iron. Drawings on stones at this time lose their artistry and geometricity.

They were performed in less detail, more rough and without a storyline. This period is especially famous for its zoomorphic theme, the scene of hunting for animals, and the domestication of animals. Also, there are drawings that are made in the famous "Scythian-Saka animal" style. This style was very popular with the nomadic pastoralists of the time.

Scientists date the third part of the stones with drawings to the 1st millennium AD. Images of this period are characterized by linearity of execution, special roughness of forms, complete absence of details and plot, and are considered somewhat primitive. [1, s17-18]

About the variety of petroglyphs of Saimaly-Tash and their variability in time periods Yakov Abramovich Sher in his book "Petroglyphs of Central and Central Asia" conducted the following studies. "... The variability of stylistic elements is observed not only in space, but also in time. Consider three drawings of goats from Saimaly-Tash. All three drawings come from one monument. If we turn only to the meaningful elements that determine the image of a goat, and not any other animal, then we can not to see no difference between the petroglyphs. However, we still notice this difference in a successful characterization of the empirical use of the concept of "style" by archaeologists. The differences are determined by stylistic elements, the analysis of which allows attributing these drawings to the Dosak, Saka and Turkic times, respectively". [5, p.208]

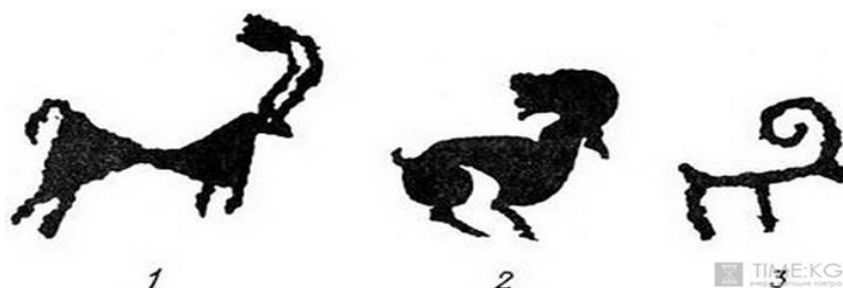


Fig. 1. Drawing by Ya. Sher. "Petroglyphs of Central and Central Asia"

As the first type of goat drawings is known, a characteristic technique of the geometric style is the interpretation of the body of various animals in the form of two triangles or rectangles. The second example relates to the Saka "animal style" - rounded shapes, graceful and more realistic. The third example is linear style. In this style, there is such a feature that the horns and bodies, the entire silhouette of the goat drawing were made with the same line thickness. This is a later drawing from the Turkic time.

The elongated lines of the anthropomorphic figures' horns, tails, as well as legs and arms are emphasized by a finely executed carving line, which could have been drawn, probably with a metal tool. The tips of the horns, tails and legs of animals in most of the drawings were gracefully crowned with dots-discs.

One of the compositions depicts seven dancing mummers. Included in this scene are two solar signs such as the walking sun. One of them is located above, the second "walking" sun is shown below the line. Sometimes this kind of picture includes an image of a sun-bull or a sun-goat with horns tied in a circle. There is a unique solar composition - seven bulls in a circle.

The symbols capture the main events in the life of an ancient person, ideas about the world, mythology. Solar symbols have appeared since ancient times, and are present in the cults and religions of many peoples, including nomadic tribes. Sun cults are similar in different ethnic societies, sometimes living far from each other and not connected in any way, and solar signs are very similar to each other. They have been preserved by many peoples of the world in one form or another.

In the compositions of rock paintings, the existing semantic meanings of solar signs dominate, among them there is the so-called "kun-bala" in translation means boy-sun. The head of the figure has a large circle with patterns, as it were, a revolving sign of the sun, such as a chariot or how the rays of the sun are displayed. This symbol of the sun has a semantic character, which is still used by modern artists and designers in their works.

The cult of the sun and sacred earthly fire were widely developed among the Saks and other tribes living at that time in the Central Asian region. The formation of the cult of fire among the Saka nomads was influenced by fire rituals from the heritage of ancient Iran. Our contemporary artists have repeatedly turned to these styles of petroglyphs. Elongated lines of horns, tails, as well as legs and anthropomorphic figures, finely executed in line, are found on the canvases of contemporary artists. Thus, a peculiar ethnic style was formed among Kyrgyz and Kazakh contemporary artists. created with the aim of communicating through the space and time of long gone and future generations. Having passed through the millennia, these signs have survived to this day and continue to adorn the modern world, although the sacred meaning of their content has long been forgotten.

Studying the culture and traditions of your people forms in people a moral attitude towards the past, awakens civic feelings, fosters pride, patriotism in the younger generation. Knowledge of the past of art does not allow destroying the historical memory of oneself in the minds of people, protects and develops the human, sensual in man. Strengthens the foundation of the culture of nations and affirms modernity - the heir of millennia.



Fig. 2, 3, 4, 5. Drawings Saimaly-tash tract. su.gumilev-center.ru

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