

ABOUT THE GENERAL BASES OF ORNAMENTALITY IN THE APPLIED ART OF THE TURKISH-SPEAKING PEOPLES

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Abstract

The purpose of the study is to consider the main identification parameters of ornamentality in the decorative and applied art of the Turkic world. *The research methodology* is based on the comparative typological method, because the comparative analysis reveals, on the one hand, the general universals of ornamentation in the decorative and applied art of the Turkic-speaking peoples, on the other hand, their specificity. The methodology of the study is also based on the principle of historicism because the principle of historicism orients the study on the interrelationships of cultures in the space of stages in the history of peoples. It is the historical and cultural vector that allows us to fully present the picture of the common dominants of ornamentality in the decorative and applied art of the Turkic peoples. *The conclusions* of the article indicate that the decorative and applied art of the Turkic-speaking peoples has certain typologically significant grounds for kinship. The article formulates provisions that have a certain perspective on the classification of the material. The effectiveness of the study also concerns its practical significance, because it allows us to interpret ornamentality as a single functional principle of the morphological system of arts. *The scientific novelty* of the presented article lies in the fact that for the first time the general bases of ornamentality in the decorative and applied art of the Turkic-speaking peoples are generalized and differentiated. Ethnocultural models of the worldview of the Turkic peoples and their connection with ornamental formulas are involved in the analysis.

Keywords: ornament; culture; Turks; art; morphology; analysis; type; comparison

For citations

Kuliyeva, S. (2022). About the general bases of ornamentality in the applied art of the turkish-speaking peoples. *Bulletin of KNUKiM. Series in Arts, 46, 27-31.* <https://doi.org/10.31866/2410-1176.46.2022.257959>

INTRODUCTION

The study of Azerbaijani artistic culture in the context of the history and culture of the Turkic-speaking peoples allows, on the one hand, to study the general foundations of this culture, and on the other hand, the specific features of each regional culture. The significance of such positions is actualised in modern art history.

Ornamentation as the quality of style is characteristic of many examples of decorative and applied art of the Turkic world.

Ornamentality is the quality of decorative and applied arts, which allows you to fully consider the historical and cultural aspects of the morphological system of arts.

The general foundations of ornamentation in the arts and crafts of the Turkic-speaking peoples are based on meaningful, structural, semantic vectors.

The study of identical determinants of ornamentality in the decorative and applied art of the Turkic-speaking peoples allows us to consistently study the history of art as a series of categories of artistic “language” that are stable in time and vivid in their expression.

Studying the general foundations of the artistic system of the art of the Turkic-speaking peoples is possible if the following methodological parameters are present. Let's list them:

1. Reliance on the principle of historicism in ethnogenesis and the development of ornamentality;
2. Ornamentality as a significant unit in the style formation and artistic language of arts and crafts;
3. Search and implementation of typologically significant categories that reflect the general foundations of the Turkic artistic system;

4. Statement and analysis of identification in the ornamental art of the Turkic-speaking peoples.

RECENT RESEARCH AND PUBLICATIONS ANALYSIS

Of course, the main thing is the reliance on a specific material, making it possible to differentiate regional specifications.

It is agreed that it is quite difficult to study the origin of ornamentation, the evolution of ornamental forms. In view of what has been said in this article, we omit these problems. However, we note that in modern Azerbaijani art history, there are still few studies in which a comparative analysis of the ornamental system of Azerbaijani art with its ancient manifestations was carried out. So, S.V. Ivanov (1963) wrote:

In some cases, the ornament freezes for a long time in established and established forms, in others it changes quite quickly, while the direction and nature of the process of its development not only among different peoples, but even among one people, but in different historical conditions may turn out to be completely different.

The purpose of the article is to consider the main identification parameters of ornamentality in the decorative and applied art of the Turkic world.

RESULTS

The primary and important task of identifying the common grounds for ornamentation in the arts and crafts of the Turkic-speaking peoples is to determine the methodological vectors. In our opinion, among them should be the following:

1. Historical specification of artefacts in the context of culture;
2. Interspecies comparative studies in the morphological system of the arts;
3. Formulation of methodological determinants of universal and specific indicators of ornamentality;
4. Methodology of typological analysis for identification versions in the study of the general foundations of ornamentality in the arts and crafts of the Turkic-speaking peoples.

These postulates allow us to state that historicism as a methodological category, comparative analysis, typology is decisive in solving the topic of this article.

Ornamentation as a reflection of the Turkic artistic worldview is an expedient category that testifies to the general foundations of the decorative and applied art of the Turkic world.

The general foundations of ornamentality are not only a certain kind of species universals but also carry a significant, meaning-forming dominant.

It is also clear that the study of the topic of this article requires access to other disciplinary aspects. For example, history, ethnology, archaeology.

The substantiation of the general basis of ornamental art in the artistic culture of the Turkic-speaking peoples is associated with many research vectors. Let's list some of them.

1. The role and place of artefacts in the morphological system of art;
2. The path of diachronic analysis from ethnocultural categories to the guild, handicraft, urban priorities;
3. Types of ornament, its patterns, as well as stylistic classification determinants.

We also add that the practical purpose of the product, of course, gives rise to identical determinants of ornamentality.

Ornamentation in the context of the Turkic world had not only a certain degree of stability in its semantics, expressiveness, content, and it served as a valuable source of historical information about the ethnic culture of the people.

The ethnocultural foundations of ornamentality in the art of the Turkic-speaking peoples clearly reveal themselves in artifacts.

The ethno-artistic reflection of ornamentality allows not only to discover the general categories of ornamentality in the art of the Turkic-speaking peoples but also to argue the specific properties of artistic culture.

Identification parameters of ornamentality in the Turkic cultural space are based on ethnogenetic layers.

Worldview convergence in the culture of the Turkic-speaking peoples played a huge role in the relationship of the ornamental text in the arts and crafts of these peoples.

The ornamental expression of many artistic symbols has become widespread in the space of the Turkic world. The regularity of the coincidence of symbols is directly related to the ethnogenesis of the Turkic-speaking peoples.

It is important to emphasise that the ornamentation reasonably testifies to the kinship of the artistic thinking of the Turkic-speaking peoples.

The contextual problems of the general foundations of ornamentality in the Turkic world are based primarily on ethnocultural concepts about the world's origin, its development, ritual hierarchies, etc. are based in the ornamental text on a certain symbolism. Moreover, the formative priorities of ornamentality coincide in the culture of the Turkic-speaking peo-

ples. The latter is natural because the collective norms of both society and art are reflected in ethnoculture. This kind of stability gives rise to identifications in the space of the Turkic world.

Stereotypes of ethnoculture, in particular, magic formulas in the ornaments of decorative and applied art of the Turkic peoples testify to functional parallels reflected in the ornamental text.

Novosibirsk scientists believe that the study of the universals of the cultures of the Turkic world "... confirmed the existence of no common fund of ideas and ideas, with varying degrees of completeness implemented in specific cultures" (Ivanov, 1963).

The defining symbols of ornamentation, which formed the basis of the ornamentality of the morphological system of the arts of Azerbaijan, have retained their stable semantics from the most ancient period in the history of Azerbaijan. I will list some of them:

- Water
- Fire
- Land
- Tree
- The sun
- Moon.

The foregoing confirms the thesis that the relics of the worldview were preserved in ornamentality and served as an expression of the mentality of the people.

Semantically significant determinants of ornamentation in the decorative and applied art of the Turkic-speaking peoples are relics of historical memory that have been functioning in fine arts for many centuries.

The symbolism of many ornamental signs is well known. For example, a circle symbolises the Sun; a zigzag is a sign of rain, a wave is a sign of water, etc.

At the same time, there are other parameters of the ornamental text, which have related relationships in the context of the ornamental system.

I will give some examples of carpet ornament in the art of Azerbaijan and Turkey. The carpet art traditions of the two countries testify to typologically significant categories. Thus, carpets have a similar structuring of the centre and periphery, which can create a coherent carpet text.

Further, in the carpets of the Azerbaijani and Turkish carpet traditions, there is a certain reference point, expressed in the specifics of the ornamental model, giving rise to a general ornamental development on the carpet plane. Identical features also include the important fact that each ornament element acquires its specific function - a medallion, border, rapport, etc.

The important quality of variant formation distinguishes carpet ornament in Azerbaijani and Turkish carpets. In other words, the ornamental development

is based on the variant form of the main models that have the meaning of an impulse, an initial beginning.

In this aspect, we will give some constants of worldview and their interpretation as an example.

So, for example, the centring link in the carpet text unites its different levels. In other words, if the carpet space is the world, then this link is a factor that unites different worlds.

Thus, according to the ideas of the Turkic-speaking peoples, the universe is functionally united with each other levels. The well-known definitions of top and bottom, right and left, are reflected in the category of Tree. The tree is a symbolic model of the worldview of the Turkic-speaking peoples.

The most important place in the model of the world is played by its centre. The centre of the world is not so much a topographical point as a semantic position. Situationally, both a mountain and a tree can be the centre... The centre is the place where space and time are connected. (Mamedova, 2011)

Stable properties in ornamental symbolism allow us to explore not only the general foundations of the decorative and applied art of the Turkic-speaking peoples but also to consider important historical centuries of this type of art. There was, I would say, a megasystem of the worldview of the Turkic peoples, which was reflected in the ornamental art and determined the integrity and unity of the Turkic world.

The stability of the coincidence of certain features of ornamental art in the culture of the Turkic-speaking peoples, of course, indicates an ethnogenetic relationship.

As is well known, the ornamentation on artefacts of material culture emphasises their structural significance, highlighting the leading components of shaping.

A huge role in studying the ornamentality of decorative and applied art is played by the material from which this or that sample is made, its applied functions, and its place in the people's material culture.

In a comparative analysis, such a factor as the type of arts and crafts is important because the material from which the artefact is made and its applied functions dictate certain identifications. So, in ceramic products, which are jug shapes. The structuring of the ornament corresponds to the specific forms of the artefact.

In our opinion, one of the important properties of ornamental art in the Azerbaijani artistic culture is the dynamics, the activity of the forms of its manifestation. This feature developed over the centuries and relied on the formulaic clarity of ornamental motifs. The fixation of ornamentation on decoration, decoration acquires special expressiveness in Azerbaijani art. The

latter, in our opinion, is due to the fact that in the Azerbaijani fine arts, the connection between ornamentality and the development of natural properties is especially strong. Namely, with the forms of movement of natural growth. I will give the following quote:

Having singled out something from the world using a scheme, a person did not stop at this primary element of a static nature. He makes this primary element a unit of movement. It tends to create a model of the world in its perpetual motion. An ornament is born. It acquires the internal quality, as if from itself, born dynamism. (Ivanov, 1963)

It is important to emphasise the coincidence of the functional, structural order. Such characteristics of ornamentality in the art of the Turkic-speaking peoples have a fundamental, typological significance.

Ornamental formulas in the art of the Turkic-speaking peoples are semantically related to each other. Moreover, they are typologically significant. It is interesting to emphasise that the hierarchy of the elements of the carpet space in the art of the Turkic-speaking peoples is identical. However, the content of the subordination of these elements is different. Thus, the principles of configuration are dictated by different target vectors. If, in Azerbaijani carpets, this is dynamics and centrifugality, then, for example, strict adherence to a given rhythm in Teke carpets.

Collective norms adopted in a particular society also reflect the typology of formulas and models of ornamentation.

CONCLUSIONS

The stability and stability of the characteristics that determine the general typological “status” of ornamentation in the Turkic artistic culture allow us to explore the relatedness of the decorative and applied art of the Turkic-speaking peoples.

Exploring the general foundations of ornamentation in the art of the Turkic-speaking peoples, it is advisable to rely on the semantics and structure of the ornament, because the latter is the most expressive correlate of ornamental forms.

Argumentation of typologically significant rows of ornamental text in the culture of the Turkic-speaking peoples leads to important generalizations of the worldview level.

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ПРО ЗАГАЛЬНІ ОСНОВИ ОРНАМЕНТАЛЬНОСТІ В ДЕКОРАТИВНО-ПРИКЛАДНОМУ МИСТЕЦТВІ ТЮРКОМОВНИХ НАРОДІВ

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Анотація

Мета дослідження полягає в розгляді основних ідентифікаційних параметрів орнаментальності в декоративно-прикладному мистецтві тюркського світу. *Методологія дослідження* спирається на порівняльно-типологічний метод, адже порівняльний аналіз розкриває, з одного боку, загальні універсалії орнаментальності в декоративно-прикладному мистецтві тюркомовних народів, а з іншого — їхню специфіку. *Методологія дослідження* також спирається на принцип історизму, що орієнтує на взаємозв'язки культур у просторі етапів історії народів. Саме історико-культурний вектор сприяє узагальненій демонстрації основних доміант орнаментальності в декоративно-прикладному мистецтві тюркських народів. *Результати* статті свідчать про те, що декоративно-прикладне мистецтво тюркомовних народів має безсумнівні типологічні підстави спорідненості. У статті сформульовані положення, що мають певну перспективу для класифікації матеріалу. Результативність виконаного дослідження дозволяє трактувати орнаментальність як єдину функціональну основу морфологічної системи мистецтв. *Наукова новизна представленої статті* полягає в тому, що вперше узагальнені та диференційовані загальні підстави орнаментальності в декоративно-прикладному мистецтві тюркомовних народів. До аналізу залучаються етнокультурні моделі світогляду тюркських народів та їхні зв'язки з орнаментальними формулами.

Ключові слова: орнамент; культура; тюрки; мистецтво; морфологія; аналіз; тип; порівняння

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