

**HISTORY AND DEVELOPMENT
OF ARTS AND CRAFTS OF KYRGYZSTAN**

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Abstract: *The history and specifics of development of arts and crafts of Kyrgyzstan are considered in this article. The history of the formation and development of arts and crafts, which satisfied the practical and aesthetic needs of the agricultural and nomadic population, is analyzed. The history and development of traditional arts and crafts are considered: making of patten felted carpets of different types and household goods from the ornamented felt, weaving of patten mats of the steppe plant – chiya, wound by multi-colored woolen threads. The article considers history and development of patten nap and lint-free, embroideries on leather, felted, woolen, silk and cotton fabric, kurak – creation of ornamental compositions from multi-colored small fragments of fabric, production of patten products from leather, woodcarving, art processing of metals, manual weaving from wool and silk of corbels, a tape, a fringe, lace. The special shade of an ornament has each appearance of a product. Are considered as by creative efforts of masters arts and crafts of Kyrgyzstan at the present stage develop.*

Keywords: arts and crafts, craft, nomadic culture, urbanistic culture, Kyrgyz culture.

The unique art of Kyrgyzstan's national art goes back thousands of years. They express a common feature of national creation, the continuity of the heritage of national craftsmen in the technological methods of needlework – the creation of national decorative and applied art¹. The inherent feature of the product of arts and crafts are diversity and multifunctionality. The past of the national decorative and applied arts,

¹ L.T. Kaliakbarova, E.T. Usenbaev, A.S. Kosanova, A.M. Jumagaliyeva, S.S. Janseitova, “The synthesis of the integrative and form-building possibilities of expressive means of music, painting and poetry”, in *Astra Salvensis*, 2018, vol. 6, no. 12, p. 589-602.

highly artistic handicrafts and trades indicates that they formed an inherent part of the livelihoods and life of the Kyrgyz people.

In the history of the arts and crafts of Kyrgyzstan, we can distinguish two periods associated with the nomadic (nomadic) and urban cultures². The nomadic and pre-industrial urban cultures of Kyrgyzstan have almost three thousand years of history, and their development is reflected in the originality of the path, the artistic and figurative reflection of the events of reality, the dynamics of the functioning of various genres of art^{3,4}. Communication with the pristine nature with its snow-capped mountain peaks, turbulent rivers, oases and high mountain valleys formed the character and fine artistic taste of the Kyrgyz people⁵.

Since ancient times, traditional forms of arts and crafts have been:

- making patterned felt carpets of various types and household items from ornamented felt⁶;
- weaving of patterned mats from of the steppe plant – chiya, which is wound with multicolored wool threads;
- patterned weaving nap and lint-free;
- embroidery on leather, felt, wool, silk and cotton fabric.⁷
- kurak – creation of ornamental compositions of multi-colored small fragments of fabric⁸;
- making of patterned leather goods;
- wood carving;
- artistic processing of metals;
- manual weaving belts, braid, fringe, lace of wool and silk.

² G. Urankhaeva, G. Baypeisova, S. Smoilov, A. Mukataeva, A. Kenzhebulatova, “Some aspects of ethno-gender realization: Historical-political analysis”, in *Astra Salvensis*, 2018, vol. 6, no. 12, p. 83-92.

³ N.K. Sartbekova, N.A. Radzhapova, “Methodological bases of the future engineers and communication competence”, in *KSUCTA Bulletin*, 2013, no. 3, vol. 41, p. 19-22.

⁴ T. Portnova, “Genre and style interaction in solutions staged ballets of the nineteenth, twentieth centuries”, in *Astra Salvensis*, 2018, vol. 6, no. 12, p. 689-694.

⁵ Arts and crafts of Kyrgyzstan. Kyrgyzstan travel. Available at: www.kyrgyzstantravel.net/culture/handicraft-ru.htm

⁶ A.Yu. Malchik, *History of Kyrgyz folk applied art: the evolution of the Kyrgyz ornament from ancient times to the twentieth century*, Kyrgyz State University named after I. Arabaev, Bishkek, 2005.

⁷ A.N. Dzhuzbaeva, “History of Kyrgyz Folk Costume as a Means of Forming Professional Competence of Future Specialists”, in *Scientific and Informational Journal "Science and Innovative Technologies"*, 2018, no. 4, 187-190.

⁸ N.K. Sartbekova, A.N. Dzhuzbaeva, “Folk decorative and applied crafts, traditional pedagogies of teaching forming the basis of professional qualifications”, in *KGU Bulletin*, 2018, no. 2, p. 198-204.

Each type of product has its own special ornament⁹.

The origins of arts and crafts in the modern territory of Kyrgyzstan

The development of visual and decorative arts should be considered as related to the transformation of culture and together with the peculiarities of the formation and change of various forms of worldview that were associated with paganism and typical totemism (worship of the sacred animal), animism (belief in spirits), fetishism (belief in the supernatural power of some sacred objects), Zoroastrianism, monotheistic religions that existed here – Buddhism, Christianity, Islam¹⁰.

The fertile territory of Kyrgyzstan 100 thousand years ago became a human habitat, but objects of meaningful, creatively transformative, cultural activities belong to a later time. The first evidence of a person's attempts to reflect and creatively transform the surrounding world on the territory of Kyrgyzstan in graphic form are rock paintings. At the same time, decorative and applied art was developing here, satisfying the practical and aesthetic needs of the agricultural and nomadic population. It has always been distinguished by a wide variety of materials, technologies and artistic techniques used. Subsequent periods of development of decorative and applied art in the modern territory of Kyrgyzstan were marked by the interaction of settled agricultural and nomadic cultures. In the Bronze Age, shepherds and agricultural tribes settled in the modern territory of Kyrgyzstan, the main dwelling of which was a cart and a portable dwelling, later transformed into a yurt – the traditional housing of nomad¹¹.

In artistic terms, the image of the steppe horse on a dagger related to this time is interesting, now kept in the Kyrgyz State Historical Museum¹². The products of the most ancient masters – ceramics, household items and decorations, tools, works and hunts, found at the place of settlements excavated in the territory of Kyrgyzstan and in burial grounds, although they belong to different archaeological cultures, they

⁹ K.I. Antipina, "Kyrgyz folk decorative arts", in *Proceedings of the Kyrgyz archaeological ethnographic expedition*, Nauka, Moscow, 1968.

¹⁰ Arts and crafts of Kyrgyzstan. Kyrgyzstan travel. Available at: www.kyrgyzstantravel.net/culture/handicraft-ru.htm

¹¹ *Ibidem*.

¹² Welcome to Kyrgyzstan! Available at: <http://www.welcome.kg>

are united by stylistic character and certain semantics of images¹³. Typical for the monuments of the Andronovo steppe culture (2 thousand BC) are two bronze lamellar bracelets with conical horns at both ends, found in Ala-Buka district. The unity of the figurative perception of the world of settling and neighboring nomads is evidenced, for example, by images from the Bronze Age, similar in style to drawings, including with a zoomorphic ornament, in Osh settlement ceramics. Scientists refer it to the so-called Chust culture (12th-7th centuries BC).

In addition, remnants of settlements (including numerous ceramics, decorated with geometric patterns, painted with black paint on a red background) of this period were found in Uzgen, Kara-Suuysky, Nookat districts. Among the objects of the Saka time (7-3 centuries BC) the sacrificial table with female caryatids from finds in Chelpek (Priyiskkul) is peculiar. These items testify to the mastering of art casting and forging by ancient artisans. The golden figure of the Kadzheiran from the burial of Tuura-Suu and the golden plaque with the image of a yak from the valley of Small Naryn are expressive and perfect in shape.

The further development of arts and crafts of Kyrgyzstan

With the transition to farming and cattle breeding, cultural contacts with neighboring regions, the first cities and settlements are expanding, as a result, new themes and images appear in the decorative, applied and visual arts. Artistic culture settled agricultural population developed continuously and represented, in particular, the Eilatan culture – the continuation of the Chust. It is distinguished by stucco-colored pottery and its new forms, color and character of the ornament, the replacement of bronze products with iron ones¹⁴.

Marhamat culture (1st-4th centuries AD) coincides with the heyday of the Davan state. During this period, new trends are emerging in the visual and decorative arts. Thus, near the village of Jany-Nookat, on the Temir-Koruk burial ground (typical of this culture), a unique golden bird figure with leaf-shaped wings and pendants, decorated with blue glass inserts and granulation, was found. The same time includes images of

¹³ Z.K. Issayeva, E.N. Luchinskaya, V.V. Zelenskaya, S.A. Golubtsov, “Dialogue as a form of interaction between the bearer of the image and the target audience in intercultural communication: The aspect of academic discourse”, in *Astra Salvensis*, 2018, vol. 6, no. 12, p. 651-659.

¹⁴ Arts and crafts of Kyrgyzstan. Kyrgyzstan travel. Available at: www.kyrgyzstantravel.net/culture/handicraft-ru.htm

famous Davan horses, as well as deer with branched horns and goats, found on the slope of Mount Syuret-Tash (near Osh), characterized by a high degree of generalization. The rock carvings of two pairs of horses found near Aravan are also associated with types of davan racers. The figures of people and goats depicted here belong to an earlier period. Similar in style images of Davan horses are also found in the Abshyr-Sai valley.

Usuns, which were located on the shores of Lake Issyk-Kul, were widely used leather, metal and felt products. In the south of Kyrgyzstan, in the burials of the Usun time, remains of Han fabrics and numerous women's jewelry were also found (including a mirror with a handle in the form of a bronze statuette of an Indian dancer, a golden oval-shaped medallion with instructions, etc.), which testifies to the developed artistic taste of the nomads of the Fergana region, as well as to extensive contacts with the local settled population, East-Turkestan, Black Sea, India, and the impact of their traditions on the art of the region. The cave paintings of this time bear a pronounced zoomorphic character.

It can be argued that the population of Southern Kyrgyzstan in the era of Karabulak culture was familiar with the art of sculpture, reproducing reality in a three-dimensional form. So, in one of the graves instead of the deceased laid alabaster statuette depicting a human. There are also relief images of human figures on diadems and pendants, as well as small statues of bronze. The spread in the art of "human subjects" not as decorative elements, but as independent images, indicates new phenomena in culture – the alienation of a human from the natural world¹⁵.

The rafting of a peculiar culture of nomads and centuries-old traditions of sedentary agricultural tribes connected with the culture of Sogdians, Turks, Jews and others settled here led to the emergence of new themes and images in the art of the 6th-13th centuries. The settled agricultural culture of Osh, Balasagyn, Suyab, Nevaket, Ak-Beshima and other settlements in this period was significantly different from the surrounding nomadic culture, which was naturally reflected in the character and images of decorative and applied arts. At the same time, a nomadic culture could not exist separately from a settled one, and without a comprehensive cattle-farming enterprise, statehood could not have existed at that time. This "borderline" factor contributed to the formation of a "resource" fund, from which new ideas, images, techniques and

¹⁵ A. Sailaukyzy, K. Sak, T. Lebedeva, "Alash publicism and journalistic activity of Alikhan Bukeikhan", in *Opinion*, 2018, vol. 34, no. 87-2, p. 149-163.

technology of decorative and applied arts were drawn¹⁶. City dwellers had developed traditions of artistic craft, enriched with elements of processing, materials borrowed (thanks to the flow of goods along the Great Silk Road that passed through Kyrgyzstan). For example, nomad ceramics are decorated with a rich vegetative ornament, and later it is generally supplanted by metal dishes, which local craftsmen began to make in large quantities for sale¹⁷.

Zoroastrianism, Buddhism, Christianity, Judaism have left a definite mark in the development of decorative and applied art¹⁸. The worship of the fire and the sun, for example, is associated with the widespread use of ritual objects in this region, in particular the sacrifice complex from the Kirchyn valley (Priisykul), richly decorated with sculptural figures of the long-horned zebu bull, walking leopards, etc. Buddhist art developed here under the influence of traditions introduced from the Far East and India. A typical example is the eight-meter figure of the Buddha in the site of the Red River (Nevaket). Christian art is represented by a small number of surviving objects of this cult^{19,20}.

Centuries of artistic creativity was born in the conditions of the nomadic life of the Kyrgyz people. Along with the main permanent occupation – cattle breeding and farming, the people in the conditions of domestic production and crafts made the material values necessary for life, using raw materials mined in their economy (wool, leather, skins) and partially buying from other peoples (iron, silver). From century to century, skills and knowledge developed along with the history of the Kyrgyz people. The created applied art contains a combination of practical function with decoration, which had a massive nationwide character. The main expressive means remained color and ornament. They reflect the spiritual life and talent of the Kyrgyz people.

Artistic taste and craftsmanship marked many items of national life: jewelry, accessories, clothing, household items, utensils, exterior and

¹⁶ *The Manas Encyclopedia*. Kyrgyz entsiklopediyasynyn bashky redaktsiyasy, Bishkek.

¹⁷ E. Akhmetshin, E. Danchikov, T. Polyanskaya, N. Plaskova, N. Prodanova, S. Zhiltsov, “Analysis of innovation activity of enterprises in modern business environment”, in *Journal of Advanced Research in Law and Economics*, 2018, vol. 8, no. 8, p. 2311-2323.

¹⁸ Arts and crafts of Kyrgyzstan. Kyrgyzstan travel. Available at: www.kyrgyzstantravel.net/culture/handicraft-ru.htm

¹⁹ *Ibidem*.

²⁰ I.-M.V. Szaniszló Op, “Christian embossed human action as a basis for the social doctrine of the Church”, in *Astra Salvensis*, 2018, vol. 6, no. 12, p. 397-405.

interior furniture of the home²¹. The masterpieces of the Kyrgyz applied art never lost their national character and embodied the best artistic traditions handed down from generation to generation. Familiarization with the history of the formation and development of arts and crafts and creativity, the study and revival of folk crafts and crafts can stimulate the education of university students of spiritual, moral, aesthetic and patriotic values.

²¹ B.K. Shilderkhanov, N.Z. Issakhov, Y.G. Popov, V.P. Trofimov, D.A. Amandykova, “Compositional features of ethnic interior design”, in *Astra Salvensis*, 2018, vol. 6, no 12, p. 569-580.