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ART IN SOVEREIGN KYRGYZSTAN

©*Kadyrov T., Ph.D., Osh State University, Osh, Kyrgyzstan, nilu_56@bk.ru*

©*Shaanov T., Osh State University, Osh, Kyrgyzstan, nilu_56@bk.ru*

ИСКУССТВО В СУВЕРЕННОМ КЫРГЫЗСТАНЕ

©*Кадыров Т. Д., канд. ист. наук, Ошский государственный университет,
г. Ош, Кыргызстан, nilu_56@bk.ru*

©*Шаанов Т. М., Ошский государственный университет, г. Ош, Кыргызстан, nilu_56@bk.ru*

Abstract. The Declaration of sovereignty by Kyrgyzstan in December 1990, the adoption of the Declaration of independence in August 1991 and their recognition by the world community were the most important historical and political events for our country at the end of the XX century, which led to fundamental changes in all spheres of public life, including in the development of culture. The changes that occurred in these years in the country's management system have created a number of new problems in the historical and cultural development of the nation. A sharp increase in the flow of diverse ideological information, the strengthening of the influence of Western culture against the background of the socio-economic crisis that engulfed the country from the first years of sovereignty, had an impact, and not always positive, on the national culture.

Аннотация. Провозглашение Кыргызстаном суверенитета в декабре 1990 г., принятие Декларации о независимости в августе 1991 г. и признание их мировой общественностью явились важнейшими историческими и политическими событиями для нашей страны в конце XX века, приведшими к коренным преобразованиям во всех сферах общественной жизни, в том числе и в развитии культуры. Изменения, произошедшие в эти годы в системе управления страны, породили ряд новых проблем в историко-культурном развитии нации. Резкий рост потока разносторонней идеологической информации, усиление влияния западной культуры на фоне социально-экономического кризиса, охватившего страну с первых лет суверенитета, оказали свое влияние, причем не всегда позитивное, на национальную культуру.

Keywords: history, independence, development, culture.

Ключевые слова: история, независимость, развитие, культура.

The Kyrgyz people, one of the most ancient among the peoples of Central Asia, have been forming their culture for many centuries. And we cannot deny that classical professional art really appeared after the October revolution and the socialist restructuring of society, as well as a result of the establishment of Soviet power in Kyrgyzstan. The source of modern professional art is the national artistic traditions of folk art, folklore in a broad sense. In addition, Kyrgyz professional art is primarily closely linked to the artistic principles of Russian and Soviet art, and has had a fruitful influence on it. Before the revolution, most of the Kyrgyz people were engaged in painting, graphics and sculpture of professional art, choral, Opera and Symphony music, ballet and cinema. b. forms are not familiar.

The main task of our time was not the invention of any abstract culture, but the development of the best traditions of national culture, the revival of folk art. This had the deepest meaning. Thus, folk art has become one of the main sources of professional art formation. For example, despite the lack of performing arts that developed in the pre-revolutionary artistic culture of the Kyrgyz people, elements of theatricality were widely developed among the Kyrgyz people. So, for the performers of the heroic epic "Manas" (Manas), for the heroes of the epic, the art of penetration into the Cape is characteristic. The epic tells about the high artistic skill of the Manas people, the highly developed art of folk dolls, which served as the basis for the formation and development of the young Kyrgyz theatrical art [1].

It is also possible to note the continuity of Kyrgyz musical culture and ballet art with folk art.

Kyrgyz art culture has passed a long way of development, has achieved great impressive strength, uniqueness and originality. He gave features of the national character of nature perception. It represents the national ideal of human beauty. For example, works of decorative and applied art, as well as folk music, are characterized by restraint, balance, ingenuity and tradition, that is, there are no coincidences. These principles of artistic traditions were adopted by professional art, which is new for the Kyrgyz people.

New life and new social conditions required the development of aesthetic principles that do not interrupt the connection with the age-old artistic culture of the people and enrich them with valuable experience of world art. In other words, the need to master the world experience and foreign artistic culture is due to the need for aesthetic perception of modern reality. This has become an integral part of the formation of the national professional art. Therefore, the creative development of the experience of world art has become a necessary condition for a deep disclosure of the national specifics of Kyrgyz art. Thus, the prosperity of the Kyrgyz professional art was the result of the development of national traditions and creative development of the achievements of the artistic culture of mankind.

The achievement of full independence of Kyrgyzstan has increased the interest of the Kyrgyz people in their culture (ethno-culture). A deep study of the spiritual source and national identity began, which contributed to the spiritual revival of the people.

In the context of an independent and independent Kyrgyz state, the literature of Kyrgyzstan is in the process of attaching importance to a deep understanding of the essence and features of the national culture, spiritual world and mentality of the Kyrgyz people. New artistic means and characters are being formed. The artistic and literary process in the Republic is developing in accordance with changes in the spiritual world of society, which are directly related to the creation of a new democratic, open society in Kyrgyzstan [2].

The transition to market relations in the years of independence changed the face of our society. Property inequality. People were divided into different layers. None of the people's medicine was affected. At the same time, there was a moral and spiritual crisis. Eternal values and artistic value have lost their former face. Along with it, literature has changed, and new literature has appeared. The authors thoroughly investigated the society in which he lived, and tried to reflect in their works the truth of the era in which he lived. Under these conditions, talented poets and writers, deprived of the support of the state, without wealth in their hands, could not publish their glorious, valuable works. At the same time, priceless, moral books by writers who wrote about what came to mind were regularly printed from private printing houses that intended to benefit. This situation has further aggravated the moral exhaustion of the economically disadvantaged population. Books written exclusively for commercial purposes have reduced readers' appetite for fiction [3].

Despite the economic and cultural crisis, artistic creativity has not stopped. As noted above, the literature tried to reflect the realities of life in transition. It is especially evident in poetry. A new direction has appeared in poetry [4]. After all, poetry quickly responds to such modern problems as journalism. In the period after independence, a group of poets appeared, openly revealing negative phenomena in the character and behavior of people, especially leaders in power.

With crisp, clear, witty description of the moral change of people during the transition period was characterized by the poetry of Shailoobek Duishev. He is known as a talented lyricist, a master of political journalism and epics, and an outstanding journalist. His poems are distinguished by their individuality, originality, artistic and aesthetic tones [1].

We should also mention the development of folk folklore. Today, Kyrgyzstan is experiencing a real revival of its national language and culture during the era of independence. The transformation of the music infrastructure in favor of folk heritage has begun. Talented soloists and musicians appear. Folklore has become the property of not only rural areas, but also urban environments.

An important role in the cultural life of the Kyrgyz people was played by oral folk art, the peak of which is the epic "Manas". The epic began to form more than 1000 years ago, when the Kyrgyz were an all-powerful people.) events are enabled. In terms of its volume, the Kyrgyz epic surpasses all known monuments of world epic works. The widest version of "Manas" is written by manachy Sagynbay Orozbekov and consists of 200 thousand lines of songs. It is 16 times larger than Homer's "Iliad".

In 1995, with the support of the UN and UNESCO, the 1000th anniversary of the Great heroic epic "Manas" was widely celebrated at the world level. Fragments of the epic have been translated and published in English, Kazakh, Uzbek, Turkish and other languages of the world. The main editorial Board of the Kyrgyz encyclopedia has published the encyclopedia of the epic "Manas". Feature - documentaries that have a thematic connection with the epic, the texts of the epics "big" ("Manas") and "small" (a collection of epic poems) were shot. All this contributes to a deeper understanding of the spiritual and moral essence of the heroic epic "Manas" and clearly shows the spiritual wealth of the Kyrgyz people at a new historical stage. The art of poets and storytellers "Manas" «is recognized by UNESCO as the best of the world's intangible heritage [2].

Since 2000, the cultural elite, relying on the "seven commandments of Manas", tried to form the national ideology of Kyrgyzstan and operated until 2005.

Along with the epic "Manas", which was created thousands of years ago and has become a voluminous poetic tradition over the centuries, new songs, legends, and instrumental pieces were created that are important for each epoch. They reflect the heroic battles of the Kyrgyz people against the Mongol, Kalmyk, Qing (Chinese) invaders who defended their Homeland. Today, many of them carefully preserved the baton of folklore monuments, passed down from generation to generation recordings from folk musicians and storytellers of Manas [5].

There are two major interrelated layers in Kyrgyz folk music. These are: mass and professional music, including a lot of mixed-form music.

Mass musical folklore is folk music: lyrics, lullabies, labor, youth and children's songs and melodies on simple musical instruments. The love of music among the Kyrgyz people really has a mass character.

From the first years of independence, our national music originates in free development. In the Soviet era, such great singers as Kalygul Bai uulu, Arstanbek, Moldo kylych, Aldash Moldo Jeenbekov, Zhenizhok Koko uulu, Moldoniyazy, Kazalchy Zh. b. were reactionary, nationalistic, and "tempting". the literary and musical heritage of dozens of poets will be correctly evaluated and

presented to the population. And singer Toktogul, Kitbuqa, the fisherman, Esenaman, Almanbet, Conaa, Aichiken, of Zhanysh bard, Calmarse, Soltaba, Matalana, Normalthe etc. b. poetry of charlar published by the publishing house, their tunes and melodies familiar to today's listeners and readers. In 2014, in Kyrgyzstan, in connection with the development of cotton, grain and horticulture, special attention is paid to financial support for livestock, poultry, fish farming, fish farming, fish farming, and the expansion of greenhouse complexes. The event was attended by the head of the village Council Baktybek Maripov, editor-in-chief of the Nurk newspaper ... At the Philharmonic, there are dozens of creative teams.

Professional folklore significantly surpasses mass folklore in terms of its performing skills and enjoys great authority among the people. Professional laws of centuries-old singers (singers and performers), poets (compilers and performers of socially significant vocal and instrumental compositions), dastans and manascha (storytellers of small epic poems and the epic "Manas") were formed.

Honored representatives of the Kyrgyz musical and vocal art of our time: people's artist of the USSR, holder of the order "Manas", academician of the International Academy of creativity, Professor of the Kyrgyz national Conservatory K. Sartbayeva, B. Winner of the 1st prize and gold medal of the international competition named after Tologonova E. Samarbekova, winners of international and national competitions T. Rommer, M. Ustimova, 3. Meizer, L. Rasputina and J. B. in 1991, the young composer M. Begaliev was awarded the UNESCO prize-scholarship, first awarded to a representative of Soviet art [2].

In the mid-1950s, a new breath appeared in Kyrgyz documentary cinema, as film workers who received special education from Moscow and Leningrad, including Kyrgyz nationalities, appeared. They tried to embellish and embellish everyday stories. This allowed them to focus on their future activities not only on providing information, but also on finding ways to better understand the nature of people and their social environment. A great role was assigned to the speaker, as he not only transmitted information, but often expressed the author's position in traditional musical accompaniment.

Contemporary art in Kyrgyzstan is based on the rich traditions of professional art established by its founders in the Soviet era and is creatively developing in a new historical and cultural environment. Currently, two fine arts cultures coexist in the socio-cultural sphere of Kyrgyzstan.

First, a culture that was brought up on the principles of socialist realism and the achievements of Soviet culture, the bearers of which are artists of the older generation. Artists who freely seek new forms of visual media, representatives of the second culture do not limit themselves to the laws of traditional art. An important role in the development of their artistic creativity is played by the inexhaustible possibilities of the modern information environment and computer technologies.

Ways to develop art, discussions in the creative sphere about the development of the enduring heritage of Kyrgyz art and national art culture can be resolved only on the basis of active dialogue and genuine creativity. This is confirmed by the artistic work of our contemporaries. D. Adashkov, A. Baiterekov, R. Bukharmetov, Zh. Kadyraliev, T. Kurmanov, S. The artistic images created by Osmonaliev and others reflect their worldview, give features of perception of the national world and bring the art of Kyrgyzstan to the world stage. Their works reflect the world of strong feelings and tender feelings of the spiritual world, clearly expressed creative findings of independent understanding of the imagination of the famous master [6].

The process of mutual relations and interaction of cultures is accompanied by a simultaneous awakening of the national consciousness of each nation, an increase in interest in the national heritage, which means that independent art schools arise in a live stream of international influence.

Based on the above, we can draw the following conclusions for the second chapter:

1. In 1990-e years the material base of the culture was interrupted. There has been a gradual recovery over the past decade. However, its growth is affected by the consequences of the global financial and economic crisis. Today, the difficult transition to market relations is accompanied by a reduction in state funding for culture and a decline in the standard of living of a significant part of the intelligentsia;

2. weak state funding for the country's cultural development, the dominance of foreign products in the cultural space, the weak development of patronage traditions, and insufficient support for cultural initiatives have a negative impact;

3. the Peculiarity of national culture in the first decade of the XXI century is that it has two directions: first, the desire to preserve the true meaning of traditions, and second, the development of strong views on traditions and modernity. The decrease in the level of state funding for the development of culture, art and education is fully due to the new conditions that arise for initiation. Thus, the modern culture of Kyrgyzstan is formed on the basis of relationships that reflect the features of socio-political, historical, and economic development;

4. the current socio-cultural conditions in Kyrgyzstan actualize the economic situation, changes in education, its focus on the development of a creative person who can quickly adapt to changing conditions and take an active part in transformative activities. An attempt to accelerate the creative potential of an individual in conditions of instability and use it for the development of society is one of the most important tasks of Kyrgyzstan to overcome the protracted systemic crisis.

5. such principles of traditional art as integrity, collectivity, continuity, conservation of nature, harmony, allow the new generation to approach the culture and traditions of the people. Traditional art introduces spiritual values, helps socio-cultural adaptation, and teaches us to resist the negative consequences of globalization.

6. at the end of the XX — beginning of the XXI century, the sphere of art education in Kyrgyzstan changed quantitatively and qualitatively. Their variability has increased, complementing the quantitative reduction in some groups. There is a decline in the quality of life, which is why, in the context of an acute social crisis, art education is designed to strengthen the moral and moral foundations of society, protect the cultural identity of the people of Kyrgyzstan from destruction.

7. in recent years, Kyrgyz art, having experienced a number of difficulties associated with the decline of the unified Soviet art culture, has become an art of noble thoughts and feelings, which carries a significant energy of artistic impact. Interest in topical aspects of life based on the work of artists, Directors, writers of Kyrgyzstan, using all means of art, seeks to create a bright, characteristic and poetic image of the spiritual revival of the people.

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