

ARTS

FOLKLORE REALISM IN THE WORKS OF KUAT ASKAROV

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Abstract

The article is devoted to the study of the artistic world of the kazakh artist Kuat Askarov, who actively works in the genre of metaphorical folklore realism. The article analyzes how the large-scale and metaphorical elements of his works fit into the traditions of folklore realism and how they contribute to the creation of unique panoramic works of art. The main features of Askarov's style, his use of symbols and metaphors, as well as the influence of his works on the modern artistic perception of traditional folklore are considered. The author explores the creative principles and themes that are central to his work, as well as the impact of life experience on his artistic vision. The analysis of the key artistic elements in the artist's works is presented and the depth of his creative handwriting is revealed. An important theme in the artist's work is the traditions and culture of the Kazakh people. He often seeks to pass on the rich heritage of his country to future generations by depicting national customs, traditions and legends. His works are filled with an atmosphere that allows the viewer to plunge into the world of cultural heritage and national values of our people. He tries his best to convey to the audience his philosophy of life, his reflections on the world and man through his works reflecting his inner world, thoughts and feelings.

Keywords: painting, folklore, art world, national identity, allegory, mythology.

Introduction.

Folklore realism is a style of art that combines elements of folk culture and traditions with a realistic depiction of the surrounding reality. In recent decades, this genre has been actively developing in Kazakhstan, and one of the brightest representatives of modern folklore realism is Kuat Askarov. His works are distinguished by their scale and deep metaphorical content.

Temirtau artist Kuat Askarov is a unique person who managed to form his own unique creativity, closely connecting history with traditions, folklore, national consciousness and material culture of the people. The artist's work is based on a deep understanding of the spiritual and artistic traditions of our people and its connection with modernity. The artist uses the national cultural heritage as the basis of his work, and also constantly updates it with new meanings to reflect modern life.

From the brush of the master, many works of art are published, which contain deep meanings and ideas. In his works, we can see the author's perception of the modern world, thoughts and feelings, as well as his own vision of the past and future of his people. In many ways, in his work, he resorts to an allegorical interpretation of images and plots in Kazakh folklore, mythology. His works are truly imbued with the spirit of Kazakh culture, filled with a deep philosophical meaning

and enriched with multi-valued symbols. The artist is looking for new forms of national identity, harmoniously intertwining traditions and innovations, classical and modern in his works you can see many elements of traditional Kazakh culture, such as national patterns, motifs from mythology and folklore, as well as images of animals and nature. During the consideration of the artist's work, the scientific article comprehensively analyzed the work of the famous artist K. Askarov, identified the main signature features, painting techniques and styles, artistic solutions and ideological meanings.

Materials and methods. When studying the artist's works, general theoretical methods were used: typological, stylistic, comparative, iconological. That is, the scientific article comprehensively analyzes the work of the famous painter Kuat Askarov, identifies the main characteristic features, techniques and styles of image, artistic solutions and ideological meanings.

Results and discussions. Folklore realism is an art direction that seeks to preserve and convey folk traditions and customs through the prism of realistic depiction. This style is based on a deep knowledge of folklore and folk tales, as well as the ability to integrate them into modern artistic practice. An important aspect of this direction is the use of metaphorical elements that help convey the deep meaning and symbolism of the depicted scenes.

Kuat Askarov's works, full of allegorical interpretations based on Kazakh mythology and folklore, have the following characteristic features:

- At allegory and symbolism: the use of allegory and symbolism allows the artist to give a deep philosophical meaning in his works. This opens up the possibility of interpretation and perception of art on several levels. □
- National identity: the artist's works contribute to the recognition and preservation of Kazakh culture and national values. □
- The combination of tradition and innovation: skillfully combines tradition and innovation in his work. It uses folklore, mythological, historical elements to create modern works of a new format.
- This is a combination of classical and contemporary art: the artist combines elements of classical and modern painting in his works, giving them relevance and originality.

Such unique approaches in the artist's work allow not only to preserve and disseminate the cultural heritage of Kazakhstan, but also to create art that is interesting to the domestic and world audience, showing how rich our cultural heritage is and revealing the depth of meaning. In his works, built on a folklore motif, he depicts scenes collected from the everyday life, life and

traditions of the people. Considering various aspects of the culture of the people, it tries to convey their features and significance. In the works of the artist, you can see scenes of people in national costumes, national holidays, traditions and Customs. "The second channel of kuat Askarov's work lies in the plane of metaphorical folklore realism. The works performed in this direction differ in the size of the artist's paintings, that is, his compositions in sizes that extend vertically to one and a half meters and horizontally to two meters. In fact, these are panoramic works of art, combined with field scenes of different scales and different times." (Ergalieva R. A. Stepnaya saga. Kazenergy, № 1 (51), 2012: 111). Indeed, Kuat Askarov manifests himself as a master of metaphorical folklore realism, creating large-scale works that really stand out for their size. These works of art, in which every detail is important, can be viewed as panoramic scenes containing large-scale fields revealing a wealth of folklore motifs and traditional plots. The sizes of the canvases from one and a half meters high to two meters wide emphasize the epic and multi-layered nature of his work, allowing you to delve deeper into the metaphorical and symbolic content.



"The Birth of the Moon"

People and animals in his compositions are in constant motion. That is, from the surface of the canvas, a picture of boiling life is clearly visible. On the canvas there are images of both young children and men, Askar Tau fathers and old elders, girls and young brides, loving mothers and Noble grandmothers. Such works of Kuat Askarov, which are rooted in Kazakh folklore, clearly show the continuity of generations. Also in his works there is a manifestation of love for the motherland and national identity. Historical events that had a significant impact on the life of the people did not lag behind in it. The image of the Great Steppe, full of unique nature and rich culture, is becoming the source of his work. Although at first glance the compositions of his canvases are very heavy, dense, sometimes scattered, it requires careful study by the viewer. After all, the artist shows himself at the same time not only as an

artist, but also as an ethnographer, forklortologist, historian research scientist. The main idea of his compositions, which is clearly reflected in the title, is revealed even more deeply by additional attributes. Each attribute seems to make the work more valuable, increasing the importance of its content.

By studying multi-figure and complex-structured works, we understand that the main function of objects of different sizes in them is to spread the idea expressed in the title of the work. For example, the village scene and its inhabitants are considered by the artist in the background. It can be seen that the size of humans and animals is much smaller than that of other objects depicted on canvas. And it can be seen that by enlarging the size of our national heritage exhibits (whips, spears, bows, dombra, kobyz, asyk, etc.) so that they cover a significant part of the canvas space, the artist tried to focus on them. That is why the work must necessarily

be solved Rebus, the puzzle can even be considered as a quest. Of course, such a technique in the visual arts is not a personal achievement of the painter Kuat Askarov, but an individual technique. In the history of Art, Dutch artists, the brightest representatives of the northern Renaissance art, have proven their creativity by marking and alluding to secret information through underground, hidden images. Also, these Dutch artists I. Bosch ("Garden of pleasures on Earth", "Seven Sins leading to Death", "Ship of Fools", etc.), P. Breigel ("wedding in the village", "folk proverbs and sayings", etc.), "Jan van Eyck", etc. we can see in the works of famous artists. And among the Kazakh artists, the artist

Dulat Aliyev was one of the first to turn to such an allegorical theme. And this method of representation in the work of K. Askarov is unique in that it is widely addressed to folklore themes.

Looking at the works of K. Askarov "Three zhuz", "Betashar", "The Tree of Life", "Madonna of the Steppe", "Cradle of nomads", "Worship of The Sun", "Reed blanket", Bbetween the sun and the moon" and others, you feel like you are immersed in a wonderful world where various interesting events take place. The artist's works are multi-figure and multi-plan. Even each particle can be considered as a separate derivative. However, each detail has its own meaning, and together they form a single harmonious whole.



"Betashar"



"The Tree of Life" "Between the sun and the moon"

We draw attention to the work of the artist Kuat Askarov "Three zhuz". A rural landscape populated by

nature, the inhabitants are animated by the bustle. Men who raised cattle, raised dirt on the roof of their house,

and women who raised a cauldron with fire in the oven, and elderly people who stood at the door to talk and took care of their grandchildren, were all depicted in everyday life. They portray themselves as others and invented by them, inherited from their ancestors or somewhere else. In the very center of the canvas there is a large White Horde towering over the foothills. The fringe is embroidered with gold thread, richly decorated. The fact that the Turkic felt was raised to the Sun enhanced the splendor of the White Horde. It is not difficult to notice that white foamy batteries, floating like clouds, fluttering like the wind, are circling around the White Horde. These images seem to elevate the status of the White Horde in the center above others. With this, the artist wanted to emphasize the place and importance of the Great Zhuz in Kazakh history.

There are two yurts on both sides of the Ak Horde, which have opened their doors. On the left we see a snow-white house with twelve wings. The house is decorated with ornaments and fringes embroidered with gold thread. Both the flaps and the waist belts look red-green. Through this yurt, the artist is referred to the middle Zhuz.

A small yurt is depicted on the left. A yurt with six ropes depicts the peaceful days of our ancestors. The modest house captivates the viewer with its simplicity, purity, and purity as close as possible to the people. Thus, we understand that this genus belongs to the younger zhuz. In the center are depicted attributes confirming the widely spread words of wisdom among the people. Dombra, kobyz and spear are depicted in the center of the work, which testifies to the unity of the Kazakh people. Also, these three tagans indicate that the Kazakhs were a warlike people, passionate about art. The canvas depicts horse-drawn carts and horses, testifying to the life of our country, which has been engaged in nomadic animal husbandry for a long time. With special love, he paints a horse that has become a kindred spirit of the nomadic people. In addition to being seen as a transport, as a source of life, it also enhances its dignity thanks to the batteries that have turned into a saga.

Of the objects enlarged in size, it is impossible not to notice the shoulder blades and shoulder blades. This suggests that our people, engaged in animal husbandry, disposed of it to the bone with dignity. Since assik is a favorite game of children, children carry it with them in their pockets, and through the shoulder blades the village elders predicted what the upcoming winter would be like. Filling the kobyz with white, he tells how our people lived in satiety thanks to four forage animals on wide pastures. All this unites the image of an eagle. The Kazakh people considered the Eagle to be the king of birds. In the center of the composition of the canvas is a spear, a dombra, an eagle sitting on a pedestal of three pads connected with spikes. The eagle guards three eggs lying in the nest under the same block. The space of the canvas is connected by branches of an old tree, creating the impression that they are intertwined, presenting at first glance the image of an old man. This old tree, spreading its wings, is the customs, customs and traditions that unite the entire nation, divided into three hundred, under one roof.

Kuat Askarov is a very skilled painter. Although at first glance it seems that he works in a domestic genre, he also draws attention to historical, mythological genres. Using metaphorical elements, the artist delves deeply into the history of the people through their simple life, reveals their traditions and customs. For example, the work "Betashar" is made with such a character.

In the space of the horizontal canvas, we see a cauldron boiling in an oven, lit by fire, a tin decanter, a round earthen table on which stands a large plate of meat and a ram's head. In the background, the artist depicts two white and black horses resting on top of each other. The artist tried to convey the immaculate love of the young owners through the kind actions of these two animals. On the canvas, they are much larger in size than other objects nearby. The villagers are celebrating "Betashar toy" today. Guests gather in beautifully decorated yurts. The newlyweds joined hands and entered into a new life. A young daughter-in-law, who paid tribute to the elders and juniors for the welfare of the head of the family, makes a "salem salu". Thus, the author emphasizes the role of tradition in the life of the people and their work, which have become an unchangeable image of our history, our people.

One of the following three-dimensional works of the artist is called "The cradle". The first place in the middle plan is occupied by the image of a large cradle. There is a lot of information about the cradle in literature, mythology, and the history of the Kazakh people. Our nation appreciated the cradle very much and attached great importance to it. There are many different words about the cradle. For example, the writer Mukhtar Auezov himself noted that "When you say that you will become a country, fix your cradle" – the upbringing of descendants began in early childhood. At one time, "The cradle of a child is the door to a spacious world" – this further increased his dignity.

Paying attention to the main view of the work, we again look at the people and the countryside from the composition of the canvas in a horizontal format. The painter's canvas, consisting of such a complex composition, is a collage consisting of several layers of a multi-page, multi-page composition. We don't see a person just sitting there doing nothing. Each figure located on the canvas has its own functions and tasks. From the very beginning, each of them fully reveals the idea outlined in the topic. Kuat Askarov, depicting this picture, wished that our life would continue continuously from generation to generation, without stopping, like a cradle.

When considering the works, we note that the main goal of the artist is to promote national values to the younger generation, awaken modern public consciousness, inform about spiritual values and establish a strong connection between the work and the audience. He creates a special atmosphere on the surface of the canvas, playing with shape, color, light and shadow, immersing the viewer in emotions. The artist emphasizes the execution, maintaining harmony, limiting the color in order to be as easy to perceive as possible, no matter how full he complements the composition with a large number of objects. Images that reveal the main

national identity in the composition are: besik, kobyz, dombra, shanyrak, tablecloth, stove, blanket, yurt, person of life, meat, four-foot animals, Eagle. The master of the brush considers our traditions, rooted in the culture of nomads, from a modern point of view and tries to give it a new meaning. "The artist explores the associations that underlie traditional Kazakh culture, connecting the past and the future, as an example: a wedding, a betashar, a cradle, a well, a blanket, a sacred tablecloth, a cauldron, architectural ideas about opening the doors of the world. He treats the traditions and customs that arose in the depths of our nomadic culture through the eyes of a contemporary and with special respect. It breathes them with a new look and fills the range with fresh meanings" (Isobrazityish research of Kazakhstan in the context of spiritual renewal, 2022: 68).

Conclusion.

In conclusion, Kuat Askarov is a hardworking artist who tries to popularize and popularize the Kazakh culture through his works, drawing inspiration from the cultural heritage of his people. In his works, we can clearly see the author's love and respect for the motherland and national origins. The artist's works contribute to the preservation and transmission of the richness and diversity of cultural elements of the Kazakh people, such as mythology, folk customs and traditions, to future generations. The artistic interpretation of cultural elements in the artist's work can serve as the basis for the study and preservation of cultural heritage, which is important in the preservation of national history. At the same time, works that glorify the spiritual value of national origins can contribute to the strengthening of patriotism and national pride among the younger generation. Kuat Askarov's works broke the golden bridge between the past and the future, because they allow new generations to understand and respect their roots and national heritage. Thus, the work of the artist Kuat

Askarov plays an important role not only in improving the art world, but also in strengthening cultural and national identity, as well as in promoting national heritage and Kazakh culture as part of the world cultural wealth. The artist creates a synthesis of classical and modern elements, preserving the uniqueness and individuality of the culture of his people. It is the embodiment of the fusion of tradition and innovation, and his work is a clear example of this symbiosis.

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