

ABSTRACT

**to the text of the doctoral dissertation of Kenjakulova Ainur Berikovna
"The problem of interpretation of folklore motifs in the graphics of
Kazakhstan: the period of independence", submitted for the degree of Doctor
of Philosophy (PhD) in the specialty
6D041600-Art History**

The relevance of the topic under study is due to the significance of folklore as the quintessence of national experience in the modern culture of Kazakhstan in the context of globalization. The dissertation fills a significant lacuna in the history of the study of Kazakh graphics. The number of dissertations and scientific works in Kazakh and Russian languages in Kazakh libraries on the graphics that were formed during the Soviet period and dynamically developed during the years of independence is still not enough. It should be noted that there are no studies focused on the problems of interpreting folklore in modern book and easel graphics.

The first President of our country, in his article "Seven Facets of the Great Steppe", emphasized the need for grandiose work on the way to actualize the rich heritage of the Great Steppe [1], what makes it necessary to focus today on the study of folklore and the development of the humanities, which affect its current problems.

Object of research: interpretation of national folklore motifs in the work of graphic artists of Kazakhstan. To achieve the full picture and understand the scale of the phenomenon, the works of foreign masters are also involved.

The subject of the research work: the problem of interpretation of national folklore in modern graphics of Kazakhstan,

The degree of study of the work: The multi-aspect of the research issues affecting the fields of art history, folklore studies, sociology, and cultural studies determined the diversity of the literature used.

In the study of Kazakh graphics, we relied on significant works of art criticism G. A. Sarykulova [4], [5], A.D. Chegodaev [6], R. A. Yergalieva [14], [15], [16], D. S. Sharipova [17], [18].

The basic principles of the approach to the analysis of works of book graphics, as an interpretation of the illustrated text, developed in the works of Yu.Ya. Gerchuk [19], [20], V.A. Favorsky [21], E. Z. Gankina [22], V. N. Lyakhov [23] were used.

The theoretical and methodological basis of the research is the works of leading Kazakh and foreign folklorists: B. Sh. Abylkasymov [24], S. A. Kaskabasov [25], [26], E. D. Tursynov [27], Sh. Sh. Ibraev [28], B. U. Azibayeva [29], V. Ya. Propp [30], E. M. Meletinsky [31], B. N. Putilov [32].

To identify the features of graphics at the present stage, art studies [33], [34], philosophical, historical and sociological works of J. Huizinga [35], R. Barth [36], N. B. Mankovskaya [37], A. Nurgali [38], A. A. Kodar [39] P. Nora [40], Ya.Assman [41] were used.

The purpose of the research work: to conduct a comprehensive and as complete as possible analysis of the features of the artistic embodiment of folklore motifs in the modern graphics of Kazakhstan as a new stage of the development of folklore in the national fine arts

Tasks of the research work:

1. To reveal the content, features and typology of Kazakh folklore in scientific reflection, to analyze modern theoretical approaches to folklore and its reception in different types of art
2. To explore the dynamics of the development of world illustration, the experience of mastering national folklore in various countries and to reveal the role of the best examples of book art in the development of graphics in Kazakhstan.
3. To explore the potential and significance of the legacy of the masters of graphics of the Soviet period in the context of the selected issues, to outline the circle of leading Russian graphic artists working on the motifs of the heroic, lyric-epic and fairy tales, to identify and analyze the most significant works of book graphics.
4. Analyze the interpretation of Kazakh rites in the graphics, determine the stylistic features of these works, reveal their potential as a translator of cultural memory
5. To identify the main motives and trends of using folklore material in contemporary book graphics, to analyze the peculiarities of interpretation of folklore motifs in contemporary illustration of Kazakhstan, to trace the continuity and transformation in the development of folklore in the work of book masters.
6. To investigate the folklore component in the art space of modern easel graphics; to identify the links between the graphics of Kazakhstan dedicated to folklore with similar works of world masters, to introduce the works of young graphic artists of Kazakhstan into scientific circulation.

Methodological basis of the study

The research is based on a comprehensive approach that combines various methods to form a holistic view of the refraction of folklore in graphics and to master the system of new humanitarian knowledge.

To determine the features of the personal stylistics of the graphs, a formal stylistic analysis of the works was applied. To study the figurative and conceptual composition of the work, the use of the iconological method will be fruitful.

The method of comparative analysis makes it possible to identify the features of the reflection of folklore material at different stages of the development of the graphics of Kazakhstan and to consider the modern graphics of Kazakhstan in the international context.

The structural-typological method provides the basis for organizing extensive theoretical and artistic material in accordance with the chosen problems.

From the cultural and semiotic point of view, the study of works is built as the study of cultural texts, as translators of historical and national ideas.

For understanding the representation of images of the past, Memory Studies are promising. The subject of special study will be the embodiment of cultural memory in the image of ritual folklore in graphics.

Novelty of the research work:

The dissertation is the first scientific research focused on the problem of interpretation of folklore motifs in the graphics of Kazakhstan. For the first time, a comprehensive study of this material is undertaken and attention is focused on its significance.

The scientific novelty of the dissertation is ensured by the fact that in this study for the first time:

1. Identified and systematized folklore motifs in the graphics of Kazakhstan, prevailing at the present stage of its development;

2. The main trends of contemporary graphics are revealed in the context of the appeal to folklore;

3. The continuity of traditions and innovative techniques in the graphics of Kazakhstan during the period of independence is revealed, innovations in illustrating folklore are revealed

4. The influence of the peculiarities of folklore thinking on the poetics of modern graphic works devoted to folklore is revealed; a comprehensive analysis of the creativity of young masters is carried out, the works of modern graphic artists are introduced into scientific circulation;

5. Innovative understanding of the creativity of graphic artists of Kazakhstan as a resource for preserving the memory of the historical past and strengthening national identity in the study is based on the application of new methodological approaches to the study of cultural memory.

Provisions to be defended

1. Active scientific understanding of folklore in Kazakhstan has led to the creation of a powerful theoretical basis for studying the embodiment of folklore motifs in art. New methodological guidelines developed in the humanities expand the possibilities of theoretical research of folklore in graphics.

2. Of great importance for understanding the evolution of the art of the book of Kazakhstan is the world experience in the development of illustration, the way of mastering national folklore in various countries, its social role, traditions and innovations in the illustration of folklore.

3. The work of outstanding graphic artists of Kazakhstan of the Soviet period, dedicated to folk motifs, is characterized by a variety of artistic techniques and the highest artistic level. Their figurative-plastic, stylistic and ideological achievements became the basis for the imagery and formal solutions of modern graphics, which emphasizes the continuity in the development of folklore in Kazakh art

4. The reflection of ritual folklore in Kazakh art demonstrates the connection of graphics with the fundamental ideas of the era, the reflection of the needs of society in the search for national identity.

The development of the poetics of ritual folklore is carried out with the help of various stylistic approaches, moving away from the realistic way of description to conceptual works that reflect the full ambiguity of folklore.

5. Contemporary book graphics based on folklore motifs can be considered in the context of the formation and development of this type of fine art in Kazakhstan in the twentieth century, in the continuous process of assimilation of the achievements of old masters and the continuity of tradition. In the contemporary graphics of Kazakhstan, along with the old leitmotifs of folklore, the motifs associated with the reflection of the new historical stage of the development of our country and the protection of the sovereignty of Kazakhstan dominate, there is an interest in the world of mythological heroes and images.

6. Modern easel graphics of Kazakhstan are distinguished by folklore, the appeal to computer graphics, the development of new genres, such as comics, manga, etc. Young artists actively interact in the space of the network with the schedules of different national schools and are guided by all the innovative forms and ideas of world art.

Theoretical and practical significance of the study

The solution of a number of issues related to the peculiarities of the development of the national graphic art of modern Kazakhstan is of great importance both in art history and theory, as well as in educational, methodological and practical terms.

The theoretical significance of the dissertation research is to conduct a holistic art history and system-historical analysis of the interpretation of folklore in the graphics of modern Kazakhstan, to determine the main trends, issues and significance, to consider the theoretical foundations for further study of this phenomenon in the visual arts.

The framework and conclusions of the dissertation work can be used in fundamental scientific research on the history of art in Kazakhstan.

The results of the dissertation work expand the existing ideas about national graphics in the structure of contemporary Kazakh art, reflect its aesthetic and philosophical versatility and contribute to the development of methodological and conceptual foundations for research of current trends in fine art in Kazakhstan.

An important achievement of the work is its practical significance for the system of higher art education. The current topic is the interpretation of folklore motifs in graphics studied in the dissertation. This work provides significant opportunities for deepening and further expanding knowledge on the history and theory of domestic art, being used in textbooks and lecture courses, in book and album publications devoted to the graphics of Kazakhstan. The practical significance also lies in the promotion of contemporary graphics in Kazakhstan and abroad.

Approbation and publication of the research work

The doctoral dissertation was discussed and sent for defense at the extended meeting of the Department "History and Theory of Fine Arts" of the RSU "Kazakh National Academy of Arts named after T. K. Zhurgenov" of the MKS RK (Protocol No. 2/1 of 05.04.2021).

The results of the study and the conclusions of the scientific work are reflected in 5 scientific articles. Of these, on the basis of international scientific journals with a non-zero impact factor – 1 article, in special publications established by the Committee for quality Control in the field of education and Science of the Ministry of Education and Science of the Republic of Kazakhstan – 4 scientific articles.

The structure of the work

The thesis consists of an introduction, three chapters, each chapter consists of two chapters, a conclusion, a list of references and an appendix: Section I "Folklore as a subject of artistic development in art. Theory and Practice" includes two subsections: "Theoretical foundations of the study of Kazakh folklore and modern approaches to the study of the reception of folklore motifs in culture" and "Experience of understanding folklore in the world graphics".

Section II of the dissertation "Problems of folklore implementation in the national graphics of the Soviet period" consists of two subsections: "Kazakh epic and fairy tale in the graphics of Kazakhstan of the Soviet period. National-romantic trend" and "The search for the reflection of ritual folklore in graphics".

Section III of the dissertation "Interpretation of folklore heritage in modern Kazakh graphics" includes subsections "Development of folklore in modern book graphics of Kazakhstan" and "Folklore motifs in modern Kazakh easel graphics".

In the "Conclusion" of the dissertation work, the results are summed up, the conclusions are made, and the main provisions are fixed.