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**TRADITIONAL CULTURE OF THE TURKIC PEOPLES:
CARPET ART**

**ТРАДИЦИОННАЯ КУЛЬТУРА ТЮРКСКИХ НАРОДОВ:
КОВРОВОЕ ИСКУССТВО**

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В статье анализируются исторические периоды развития ковроткачества на примере Азербайджана и Туркменистана, которые относятся к традиционной культуре тюркоязычных народов. В процессе практических исследований используется метод сравнительно-исторического анализа.

Комментируются художественные, технологические и эстетические особенности ковроткачества, связанные с материальной и духовной культурой тюркоязычных народов. Представляются сведения о школах ковроткачества, прошедших длительное историческое развитие и имеющих уникальные художественно-эстетические традиции в различных регионах Азербайджана, а также классификация этих школ на основе научных источников. Уделяется особое внимание записям известного советского и российского археолога В.И. Сариянидина об историческом развитии указанного вида искусства в Туркменистане. Представлен пример эскиза-проекта, подготовленного автором по принципу сочетания традиции и современности.

This article analyzes the historical periods of carpet weaving development using Azerbaijan and Turkmenistan, which belong to the traditional culture of Turkic-speaking peoples, as examples. In the process of practical research, the method of comparative historical analysis is used. Artistic, technological and aesthetic features of carpet weaving associated with the material and spiritual culture of the Turkic-speaking peoples are commented. Information is presented on carpet weaving schools that have undergone a long historical development and have unique artistic and aesthetic traditions in various regions of Azerbaijan. And also a classification of these schools is presented based on scientific sources. Particular attention is paid to the historical records of the famous Soviet and Russian archaeologist V.I. Sarianidin on the historical development of this type of art in Turkmenistan. An example of a draft project prepared by the author based on the principle of tradition and modernity is presented.

Ключевые слова: тюркские народы, культура, искусство, ковроткачество, традиция, эскиз-проект.

Keywords: Turkic peoples, culture, art, carpet weaving, tradition, sketch – project.

The research shows that the traditions of art that have existed in Azerbaijan since ancient times have been developing steadily. Both before the era and in different periods of our era, items made by folk artists have attracted attention with their many forms and artistic features. It is no coincidence that some of these samples, which are part of our national culture, are now preserved in the world's most magnificent museums. Artists conveyed the love and feelings of their hearts, thoughts, worldviews, and sometimes even encoded information about examples of material culture, leaving them in the memory of future generations. Their names are always remembered with respect in the history of national culture.

As early as the Middle Ages, there were examples of decorative and applied art made by Azerbaijani masters, various household items, types of weapons, embroidery and fabric sam-

ples, carpet weaving, etc. distinguished by its artistic and technological features, laid the foundation for the establishment of a school of art based on national traditions. Analysis of the samples shows that the aesthetic approach in the field of craftsmanship, artistic quality is taken into account not only in the decoration, but also in ordinary household items, which have a more functional nature [1, 2, 3].

Carpet weaving is one of the most developed examples of art in Azerbaijan and other Turkic-speaking nations. In ancient times, peoples engaged in animal husbandry developed it, paid for their food, made clothes from wool, leather, and textiles for the convenience of life. Over time, these items have evolved, and as a result have become a variety of crafts. Carpet products made of ordinary wool acted not only as an example of decorative-applied art, but also as a carrier of information coded with

symbols, passing them down from generation to generation. And it is no coincidence that these products are called "wool books" by many experts.

Ancient Azerbaijani (Ganja) carpet, 1870 s. Victoria and Albert Museum, London [4]. Figure 1. "Bico" carpet, woven in Guba, dated

1856. United States, New York, Brooklyn Museum-Islamic World Art collection [5]. Figure 2. "Bico" carpet belonging to the Shirvan carpet weaving school - 1850; Italy, Alberto Levi Gallery [5]. Figure 3. Karabakh carpet weaving school, XIX century [6]. Figure 4.



Fig. 1



Fig. 2



Fig. 3



Fig. 4

According to archeological materials and written sources, carpet weaving has been practiced in Azerbaijan since the Bronze Age (late 2nd millennium BC to early 1st millennium BC). During archeological excavations, palace and carpet remains were found in catacomb graves of Mingachevir of the I-III centuries.

Herodotus, Claudius Elian, Xenophon and other ancient world historians reported on the development of carpet weaving in Azerbaijan. In the XIII-XIV centuries, many carpets and carpet products were exported from Azerbaijan to foreign countries. These carpets, which attract attention with their delicate ornaments,

elegant and delicate patterns, are reflected in the works and miniatures of famous European artists. [7]. Albanian historian Musa Kalankatli (7th century) gives information about silk fabrics and colorful carpets woven in Azerbaijan. The production of carpets woven with gold and silver threads and decorated with jewels became traditional in the XVI-XVII centuries [7]. Azerbaijani carpets are piled and non-piled due to their technical features. Pileless carpets date back to the earliest period of the art of weaving.

According to experts, the Azerbaijani carpet art is distinguished by its high artistic and technical quality, the diversity of pile weaving. Here are all the examples of pileless carpets, and in the carpet art of other countries these patterns are represented in small quantities. Based on this, the German art critic G. Rop in the section "Caucasian carpets" of the book "Oriental Carpet" proves that the carpets here were formed earlier than the Asian carpets, and the pileless carpets - rugs are the best in the Caucasus. The basis of the creation of pileless carpets, and the art of carpet weaving in general, is their first simple examples, straw, hemp, and burial. Pileless carpet are divided into different types, which differ from each other due to their weaving method, compositional structure, richness of ornament and color. Azerbaijani carpets as a field of art are divided into 7 carpet-weaving schools according to their geographical position, pattern, composition, color solution and technical features: These schools are presented in the following regions:

1. **Guba;**
2. Baku (Absheron);
3. Shirvan;
4. Ganja;
5. Gazakh;
6. Karabakh;
7. Tabriz [7].

Along with these schools, Nakhchivan carpet weaving has its own traditions in Azerbaijan.

Today, carpet patterns, which are an integral part of everyday life and contain the traditions of national craftsmanship are being further enriched and developed in terms of art and technology.

One of the greatest achievements in the protection, study and promotion of this ancient art, which the Azerbaijani people have loved and developed for centuries, was the construction of a new building of the Azerbaijan Carpet Museum in 2014 at the initiative of President Ilham Aliyev. This building, which has a modern architectural structure, has favorable conditions for the display of various museum exhibits, as well as for holding various events. It should be noted that in the exhibition halls of the museum, both local art lovers and foreign tourists regularly watch with great interest these examples of ancient folk art.

It would be wrong not to talk about Turkmen carpets when talking about the culture and arts of Turkic-speaking peoples, especially the art of carpet weaving. The famous art of Turkmen carpet weaving originated in the territory of present-day Turkmenistan. In ancient times, carpets in this country were made by Turkmen tribes for various purposes, including yurts, door curtains and bags of different sizes. Carpets made entirely of wool were decorated with rich geometric patterns and varied from tribe to tribe. Until 1910, vegetable and other natural dyes were used to create rich colors on carpets. The Turkmen carpet was a symbol of power and prosperity, and according to some sources, had a sacred meaning [8]. The compositions have a fairly rich color scheme. (I would like to note that I first became acquainted with Turkmen carpets in 2011, when I was on a scientific mission in Tashkent. In the samples presented in museum and private collections, compositions with rich color shades demonstrated the high professionalism of the masters). In the 21st part of his book, dedicated to the diversity of the world, the famous Italian traveler Marco Polo, who visited Turkmenistan in the 13th century, talks about the life of the Turkmen during his travels in Asia: "You know, the most beautiful and exquisite carpets, patterns and much more are produced here in the world" [8].

The famous Soviet and Russian archaeologist V. I. Sarianidi (1929-2013), a specialist in the study of archaeological monuments of the Bronze Age located on the territory of Afghanistan and Turkmenistan, wrote: "The orna-

ments on the Turkmen carpets have great similarities with the ancient local ceramic paintings and differ from the Persian and Caucasian carpets ... Turkmen carpets have a thick, bright red background and lines are applied on this background. The same red background is found in ancient Southern Turkmen pottery" [9]. Archaeological finds from the ancient settlements of Altyn-Tepe have revealed gray and blue threads, as well as items for looms, which in Turkmenistan e. b. It proves that weaving and carpet weaving were developed in the IV-III millennia [9].

Ancient samples of Turkmen carpets are kept in museums, exhibition halls and galleries in Great Britain, Germany, France, Italy, Spain, Austria, Switzerland, the USA, Iran, Turkey, Egypt and other countries of the world [8].

Turkmen carpets are divided into pile (weaving method) and non-pile (weaving method). There is an intermediate with these two main types. So, sometimes the pile pattern is done on a pile less background. The base is usually cotton, pile wool, both natural and synthetic dyes are used.

The Turkmen Carpet Museum was established in Ashgabat by the Decree of the President of Turkmenistan dated March 20, 1993 in order to preserve and creatively develop the Turkmen carpet-weaving traditions. The Carpet Museum is one of the cultural centers of Turkmenistan, where about 2000 carpet exhibits are on display [10].

Turkmen carpets [8, 9, 10]. Figure 5, 6, 7.



Fig. 5



Fig. 6



Fig. 7

It should be noted that among these exhibits there is also a copy of the oldest carpet, about 2500 years old, found in the Pazyryk mound in Gorny Altai. Figure 8.



Fig. 8

One of the most interesting and commendable aspects is that the patterns of artistic ornaments on the carpets of Turkmenistan are reflected in the state heraldry of the country - the attributes of the national state. Elements of the national carpet in the modern flag and coat of arms of Turkmenistan are associated with the names of the Turkmen tribes (Akhhalteke, Salir, Ersari, Chovdur, Yomut) and symbolize friendship and solidarity [11, 12].

In general, the elements used in the state symbols of the carpet are admirable from the point of view of the carrier and propagation of the nation's historical and national culture.

The art of carpeting, which has practically developed since ancient times in the life of Turkic-speaking peoples who are mainly engaged in animal husbandry and sheep breeding, has been on the path of development from an artistic and technological point of view for thousands of years.

It should be noted that this type of art, which is one of the most complex types of the textile industry, is recognized at the international level not only as a household item, but also as a decorative and applied art. Patterns of carpets, reflecting the richest ornamental creative features, at the same time express compositions consisting of artistic images, mythological and semantic signs. It should be noted that the art of carpet weaving based on traditional woolen weaving is an example of applied art and is also of great importance from a historical and ethnographic point of view. This type of art, which has a universal essence, is developing in Azerbaijan in the modern era along with other Turkic-speaking peoples.

Note that in 2010, Azerbaijani carpet art was included in the UNESCO "Representative List of the Intangible Cultural Heritage of Humanity" [13].

Conclusion

We present the sketch – project which we prepared for the traditional weaving art. General view of the sketch-project. Figure 9. Elements of composition. Figure 10.

We symbolically call the composition "Life-Universe".

Explanation of the composition:

The blue background in the composition is a symbol of Turkishness. Dark blue and yellow

colors symbolize the universe, the sky and the sun, male-female love, and lasting life. Red - is blood, the memory of life.

General view of the sketch-project.

A floral motif created by four heart-shaped figures is dynamically repeated in a symmetrical composition.

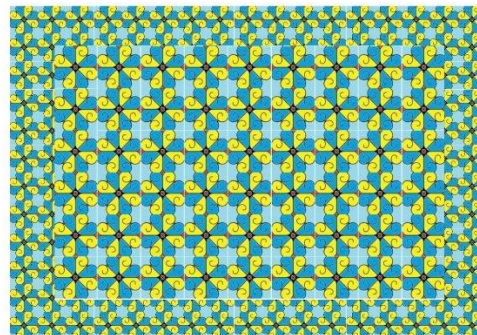


Fig. 9

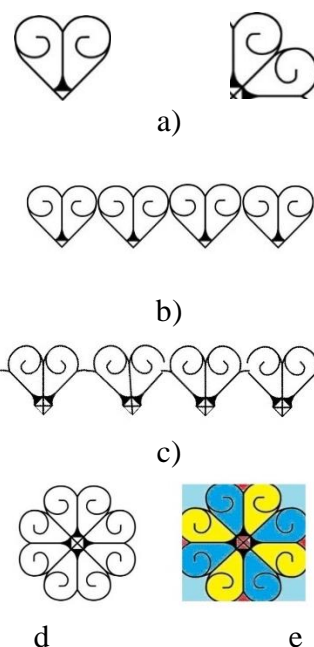


Fig. 10

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