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EQUESTRIAN MONUMENTS IN TURKIC COUNTRIES OF CIS

Abstract. In the article there is given the determination of collective identity and its archetypes are formed. Archetype of the rider (Horse) and its reflection in the contemporary culture of Turkic countries are analysed in details. The incarnation of the rider's archetype is presented on the examples of equestrian monuments of Chingiskhan near Ulan-Bator, Koroghlu in Baku, "Arkadag" in Ashkhabad, Amir Teymur in Tashkent, Abylay khan in Almaty, Manas in Bishkek. It is noted that in the last years there is going the real competition for first place in the sizes of equestrian monuments which are planned to establish in the countries of the region. There is drawn a conclusion that the appearance of many horse sculptors in Central Asia and South Caucasus gives evidence about the militarization of consciousness. The iconography of monumental sculpture of this genre gives evidence.

Key words: identity, archetype of the rider, equestrian monument, monumental sculpture, iconography.

Introduction. In 2021 all countries of CIS mark 30-years of their independence. During this time there happened colossal geopolitical changes. But certain geopolitical realities always remained invariable. Even fathers-founders of geopolitics determined that the whole world space is divided into zones of supremacy of continental powers, sea powers and shore zones. From this point of view Eurasia was always a totality of continental powers, but a quintessence of Dry land, land civilization was a Central Asia.

The interpretation of the main material. Historically the inner effort of the region of Central Asia was determined by the opposition of Iran and

Turan. As a result of the largest identities were formed in the region of Central Asia and around it – it is Turanian (Turkic), Iranian and Chinese. All of them seriously differ in mentality, principles of military – political organization, the type of management. It is well known that the Turkic identity has a character of mainly nomadic, settled culture. Chinese identity is a classical specimen of settled civilization. The Iranian identity carries a mixed character and is a result of merging of the settled and nomadic cultures. These identities became, no doubt, as a product of great empires of antiquity and Middle Ages – Persian, Chinese and a whole series of Turkic state formations.

When we tell that a group of persons or the whole people want to identify themselves, it means that they are striving to be identical between themselves and differ from others. The identity supposes the gathering, concentration, crystallization of all characteristic peculiarities of this ethnos, people, nationality. In other words, the identity is uniformity, the likeness of totality of characteristics of these or those groups of people or separate cultures.

The biggest in the history of mankind was Cningiskhan's empire. It occupied the territory of 28 millions of square kilometers. Within the limits of the discussed theme the most interesting peculiarity of Turkic culture of antiquity and the Middle Ages is the highest degree of tolerance. Just this feature permitted ancient Turks not only to annex, but also to integrate giant territorial and their state system.

The appearance of identity is impossible out of social, cultural context. We mean not only the inner context of the culture itself, but also all possible outer contexts. Very often accurate, capacious determinations characterizing this identity give the representatives of strange civilization. Greek authors named Turkic nomads as “centaurs – half-people, half horses. They are as if merged with the horse as a whole” [3, p. 2].

Really the most important sign of identity in Turkic culture is the rider's archetype and wider – symbolism of the horse. In many peoples of Eurasia, including Turkic peoples, the notions connected with the deer are carried to the image of the horse. “The horse as the deer is touched with a bird, because the deer in the notion of the people of the past is flying in the open air” [2, p. 284]. Celestial symbolism of the horse becomes wider spread. “White horse is nearly always sunny symbol of the light, life and spiritual enlightenment. The trained horse is a symbol of power” [4, p. 453]. The winged horses – tulpars are depicted on the State Emblem of Kazakhstan.

The most sensitive indicator of the collective memory and archetype contained in it is the art. Spontaneous incarnation of the rider's archetype are equestrian monuments. As professional monumental sculpture in a majority of peoples of Central Asia and Southern Caucasus appear not earlier of the end of the XIX – beginning of the XX century, equestrian monuments which interest us belong to the XX or even XXI century.

It is not astonishing that the biggest in the world equestrian monument is established near the capital of Mongolia Ulan-Bator. This monument to Chingiskhan (2008) is more than 50 meters height. In modern Mongolia nomadic and settled way of life organically exist up to now. In these conditions the archetype of the horse or the rider is an actual instrument of self-identification.

The opposite example within the bounds of Turanian identity can serve as a display of the rider's archetype in contemporary Azerbaijan. Till the finding of State independency by Azerbaijan there was no equestrian monument. In the years of independency the epos "Koroghlu" became the basis for the development of the theme of legendary past and searches of the national cultural identity. The horse monument "Koroghlu" (2011) is of Tokay Mammadov's (1927–2015) swan-song.

Speaking about the absence of military beginning in horse monuments raised in Azerbaijan in the period of independency, it is impossible not to mention the work of the People's artist Fuad Salayev (born in 1943) "Wanderer" (2008). This horse sculpture is established in front of front of Museum centre and is turned to one of the most intensive mains of the city – the prospect of Oil Industry Workers. The composition has beautiful conditions for surveying from all sides, in famous foreshortened it is apprehended on the background of Flame Towers – peculiar visiting-card of Baku of the XXI century. The author masterly used the peculiarities of the site for plastic solution of the image. It allows to create expressive contrast between the rhythms of modern town and the image having timeless sound. The figure of the rider is fully covered with wide cloak with hood, the head is tiredly bent forward. Christian monk and sufi dervish and simply a traveler from unknown countries stopping a horse on the crossing can be hidden under this cloak. Undoubtedly, the image of deep philosophical content is before us.

Going out the limits of our own genre we are forced to be distracted from monumental sculpture and appeal to painting. On November,

2020 victorious army of Azerbaijan under the guidance of the supreme Commander-in-Chief, the President of our country Ilham Aliyev liberated Garabagh. This unforgettable moment of celebration inspired the artist Vugar Ali (born in 1970) for the creation of the picture “Victory” (2020). Above all: long expected reunification of the image of Azerbaijan soldier with historical archetype of invincible Turkic fighting man appears on the picture.

The ancient archetype of the rider and the present are met and merge together in the monument “Arkadagh” (2015). This is an equestrian monument in one’s lifetime to the second president of Turkmenistan Gurbangulu Berdimukhammedov. Majestic composition of the monument is built on the idea of lifting upward, flight. And in this meaning it has something in common with the metaphor of the winged horse, it sends us to ideas of remote past.

Equestrian monument of Amir Timur in Tashkent (1993) is a splendid specimen of contemporary monument of historical personality. The sculptor Ilhom Gabbarov depicts Amir Timur in tsar’s regales on prancing horse. His right hand is highly raised in welcoming gesture, his short cloak is streaming in the wind. The shield and the sword are fixed on the left of the thigh. Timur’s iconography created in the work of I.Gabbarov gives the image of the sovereign one of the greatest empires of the world.

From the point of view of iconography the equestrian monument of Abylay Khan (2000) in Almaty attracts the attention. The sculptor K.Satybaldin imprints Abylay Khan in fighting equipment, holding a warder symbolizing the khan’s power. From the history it is known that Abylay Khan was not only the experienced political figure, but also outstanding commander. That’s why the incarnation of military archetype in this remarkable work of sculpture is evident. It is characteristic to name symbolism of the pedestal on which there was established the monument. The pedestal is octahedral in the plan. Octagonal star and octagonal structures have a special status in the Turkic culture beginning with a deep antiquity and up to our days. It is enough to tell that octagonal star decorates today state emblems of Turkmenistan and Azerbaijan.

The perception in the time of Kyrgyz epos Manas and its main hero of the same. As it is known “epos Manas is included in the list of masterpieces of non-material cultural heritage of the mankind of UNESCO, as well as in the book of records Guinness as the very volumetric epos in the world”

[7]. It is evident that two equestrian monuments of Manas built in Bishkek considerably differ according to the treatise of the image bogatyr. The first of them is established in 1981, the second one in 2011 on the occasion of 20-years of the independence of Kyrgyz Republic.

The author of the first in time monument is a famous Kyrgyz sculptor Turgunbay Sadykov who created a whole plastic ensemble. He described Manas in armors of batyr, with a sword in his right hand and a shield in the left one. The iconography of the monument has a rare unique peculiarity. The author combined the image of Manas with the representation of terrible dragon (snake) which symbolizes the celestial strength, might, triumphance and is on the side of the hero. On the contrary, in the western symbolism the dragon, the winged snake is “an emblem of a wicked strength, horror” [5, p. 84]. And it differs the image of Manas from such known in the history and mythology of snake-fighters as Herakl and Saint George.

The second monument created by Bazarbay Sydykov, according to dynamics and to iconography differs from the first one. Here the horse doesn't rush as in the first monument, it runs as measured, solemn steps. Manas himself is quite another one. “According to initial sketch in Manas' right hand there must be a naked sword, but after the discussion of the question, the sword must be in scabbard, the right hand must be lifted up for greeting” [8]. It is an exceptional example of figurative content of equestrian monument evolves to the side of pacifism.

It is interesting that last years there is going a competition for the first place in the sizes of equestrian monuments. Internet shows with information about projects of arrangement of the biggest monument in Turkmenistan, Kazakhstan, Uzbekistan and etc. So for example, at the beginning of 2021 there was published the information about the project of sculptor Vitali Kazanski for Tashkent. It is an equestrian monument depicting the hero of Uzbek “national epos of Galaliddin Manguberdi... it is expected that it will enter the book of records of Guinness as the highest statue manufactured of bronze. It's height together with a pedestal will be 25 meters” [6].

Conclusion. The appearance of horse sculptors on the spaces of Central Asia and Southern Caucasus witnesses about the militarization of consciousness. The iconography of horse monuments of the region has many distinguishing features. Poses, gestures and attributes of heroes express warlike character

and imperiousness. Characteristic attributes are tsar's regalia, warder, sword, shield and other battle equipment. The important element of iconography is a characteristic gesture, as a rule, of the right hand. Even pedestals of sculptors carry certain symbolic load. They pass the idea of steadiness of the power or metaphor of ascent, flight. All these iconographic peculiarities reflect the readiness of courageous answer to calls of surrounding world, it is in full measure corresponds to the rider's archetype.

The prominent investigator of soviet monumental sculpture Nikita Voronov wrote in 1984: "Equestrian statues prevailing shape of monuments now becomes beast of all. Probably, it is to a certain extent disappearing aspect of the monument" [1, p. 166]. For the present Turkic culture his prognosis justified. Archetype of the rider considered here divides the peoples into pedestrian and equestrian civilizations. Traditions of Turkic countries in the years of independence equestrian sculptures depict great ancestors, but their image rushes to the future.

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MDB-NİN TÜRK ÖLKƏLƏRİNDƏ ATLI HEYKƏLLƏRİ

Məqalədə kollektiv eyniyyətin tərfi verilmiş və onu təşkil edən arxetiplər sadalanmışdır. Atının (atın) arxetipi və onun türk ölkələrinin müasir mədəniyyətində əks olunması əhatəli surətdə təhlil edilmişdir. Atının arxetipinin təcəssümü Ulan-Bator yaxınlığında Çingiz xanın, Bakıda Koroğlunun, Aşqabadda "Arkadağ"ın, Daşkənddə Əmir Teymurun, Almatıda Abılay xanın, Bişkekdə Manasın atlı abidələrinin nümunəsində təqdim edilmişdir. Qeyd olunmuşdur ki, son illərdə region ölkələrində qoyulması planlaşdırılan atlı heykəllərin ölçülərində birincilik uğrunda əsl

yarışma gedir. Belə bir nəticəyə gəlinmişdir ki, Mərkəzi Asiya və Cənubi Qafqazın geniş ərazilərində çoxsaylı atlı heykəllərinin qoyulması şüurun hərbiləşdirilməsindən xəbər verir. Bunu monumental heykəltəraşlığın həmin janrının ikonoqrafiyası da sübut edir.

Açar sözlər: eyniyyət, atlı arxetipi, atlı heykəl, monumental heykəltəraşlıq, ikonoqrafiya.

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КОННЫЕ МОНУМЕНТЫ В ТЮРКСКИХ СТРАНАХ СНГ

В статье дается определение коллективной идентичности и перечисляются составляющие ее архетипы. Подробно анализируется архетип всадника (коня) и его отражение в современной культуре тюркских стран. Воплощение архетипа всадника представлено на примерах конных монументов Чингисхана вблизи Улан-Батора, Кероглы в Баку, «Аркадаг» в Ашхабаде, Амира Тимура в Ташкенте, Абылай хана в Алматы, Манаса в Бишкеке. Отмечается, что в последние годы идет самое настоящее соревнование за первенство в размерах конных монументов, которые планируется установить в странах региона. Делается вывод о том, что появление многочисленных конных скульптур на просторах Центральной Азии и Южного Кавказа свидетельствует о милитаризации сознания. Об этом свидетельствует и иконография монументальной скульптуры данного жанра.

Ключевые слова: идентичность, архетип всадника, конный монумент, монументальная скульптура, иконография.

FIGURES



Fig.1. Monument of Chingiskhan near Ulan-Bator. 2008.



Fig.2. Sculpture "Wanderer". Baku. 2008.



Fig.3. Monument of Manas. Bishkek. 1981.



Fig.4. The project of the monument of Galaliddin Manguberdi. Uzbekistan. 2021.