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TURKOLOGICAL ISSUES IN THE JOURNAL “PROBLEMS OF ART AND CULTURE”

Abstract. The article deals with the stages of the formation of the Turkological issues in the international scientific journal “Problems of Art and Culture”. It is noted that the journal is included in seven international indexing, including the “Copernicus” and “Dergi Park” international abstracting and indexing authoritative journal database. Besides the publication of articles on the Turkological problems of art in almost every issue of the journal, special issues were also published, consisting of studies on the topic under consideration as a whole. Five issues are mentioned among them, in which the materials of the international scientific conferences “Turkological Art Studies: problems and prospects” were published, as well as works prepared within the framework of the project “Historical and cultural heritage and modern society”. The journal has published articles by representatives of all Turkic countries on all types of art and the development problems of Turkic culture as a whole during the two decades of its existence.

Key words: Turkological issues, art, special issues, editorial portfolio, Turkic world.

Introduction. The Institute of Architecture and Art celebrates its 80th anniversary this year. But it was only in the 2000s that it acquired its own periodical—the international scholarly journal “Problems of Art and Culture”. Today, the journal is the Institute’s calling card. From the very beginning, the journal was conceived as a publication in which research on the art and culture of the Turkic world would hold priority. This intention was confirmed by

the fact that, alongside Azerbaijani scholars, the editorial board immediately included representatives from Turkey, Uzbekistan, and Kazakhstan.

The journal has been published in its current format and design since 2007. At that time, it was included only in the list of recommended publications by Azerbaijan's Higher Attestation Commission. At present, the journal is listed in seven international indexing systems. It strikes us as symbolic that in the Institute's jubilee year, the journal was included in the Turkish indexing system "Dergi Park," which sharply raised its status. But, without a doubt, this landmark event was prepared by the lengthy and often routine work carried out by the journal's editorial board over nearly two decades.

The interpretation of the main material. Throughout all this time, articles devoted to one or another aspect of Turkological issues have appeared in virtually every issue of the journal. However, there were, if one may put it this way, "big-impact" issues, entirely and completely formed from works on the subject under discussion. And there were only five such issues of the journal between 2007 and 2025. Four of them contained materials from the conference "Turkological art studies: problems and prospects," held in 2010, 2011, 2013, and 2023. The uneven periodicity of the conference is explained by banal financial problems.

However, we would like to begin our examination of the topic not with these issues, but with No. 4 of 2012. The materials published there have a particularly interesting history. In mid-2011, the Institute, together with partners from Uzbekistan and Kazakhstan, submitted an application for a grant from the Interstate Foundation for humanitarian cooperation of the CIS countries. The grant, on the theme "Historical and cultural heritage and contemporary society," envisaged the holding of a scholarly conference in Tashkent and the publication of conference proceedings in Baku. The application was reviewed, and in a letter from the Foundation addressed to the Institute, there was a decision "to proceed with the project design and the signing of the grant agreement" [5]. But due to very considerable difficulties with currency conversion, especially in Uzbekistan, the applicants were forced to decline the project. Nevertheless, by that time nearly all the conference materials had already been collected, and so our Institute decided to independently fulfill one of its obligations by publishing all the texts.

This issue of the journal turned out to be "Kazakh." Published here were ten articles by authors from Kazakhstan, only three from Azerbaijan, and two from Uzbekistan. In the articles by Kazakh authors, the theme of

national musical culture predominated, both in historical and contemporary contexts. Instrumental music and contemporary ballet were examined. One must acknowledge as very interesting the idea voiced in S. Karzhaubayeva's article on theatrical scenography, that "in this art form, the unique experience of Kazakh culture's mobilization of its capabilities is most fully reflected" [2, p. 92]. Such mobilization is necessary in order to convey "the feeling of the rhythm of the people's life" [2, p. 93]—and from here it is just a stone's throw to Gumilev's concept of the behavioral stereotype of an ethnos and, more broadly, to the theory of passionarity. It would not be out of place to recall that L. Gumilev's theory of ethnogenesis arose precisely through the study of the history and culture of Turkic peoples.

In general, the Kazakhs literally "exploded" the space of Turkological thought in the past decade. Let us mention works that we and our colleagues literally devoured: Zira Naurzbayeva's "The Eternal Sky of the Kazakhs" (2013), Kanat Serikpayev's "The Commandments of Tengri" (2013), Madi Raimov's "The Last Stronghold of the Turks" (2011), and the even earlier publication by Asan Bakhti, "Sumerians, Scythians, Kazakhs" (2003). One must suppose that the fundamental basis for this intellectual "explosion" was N. Ayupov's dissertation "Tengrism as a religious system" (1996). The author defined Tengrism as a religious system "of a monotheistic character" [1, p. 8], in which "the central place was occupied by the deification of the Sky–Kok Tengri" [1, p. 20].

The ideas of Olzhas Suleimenov, Murad Adji, and Rafael Bezertinov were, as they say, "in the air," now drawing upon, now pushing off from the legacy of Lev Gumilev, and they inspired authors of the 2000s and 2010s. Without a doubt, they influenced the scholarly community in Azerbaijan as well. It was at this very time that Turkological art studies began to take shape—a new direction in our national humanities scholarship. The holding of the First International Conference "Turkological Art Studies: Problems and Prospects" in 2010 marked the official birth date of the new discipline. At that time, as after the second conference, the materials were published in a separate collection. But the works presented at the third conference were printed in the first issue of 2014. This, by the way, is that rare case when both abstracts and full texts of the presentations were published.

Sensational, in essence, is what one might call the research material presented by Professor Igor Kyzlasov under the title "Are we looking for Proto-Turkic Peoples in the right place?" Analyzing monuments of runic

script, he arrives at the conclusion that “terms connected with settlements and architecture indicate that in an unknown antiquity, Turkic-speaking builders had to deal with stationary mud-brick structures. Such vocabulary could only have developed under conditions of open, treeless landscapes and only with a sedentary way of life” [3, p. 3]. Further, continues I. Kyzlasov, there arises a schema of spirally ascending development of Turkic culture: “from primary sedentariness to subsequent nomadism, from nomadism once again to sedentariness” [3, p. 4].

Speaking of Turkological issues in the Institute’s journal, one cannot fail to mention the role of the editor-in-chief in preparing what is customarily called the editorial portfolio. This role manifested itself in two guises. Of course, we are speaking first and foremost about the selection of materials most significant in content on the subject of research into the art and culture of the Turkic world. The other side of the matter is that the articles of the editor-in-chief himself in a certain sense set the tone for one or another issue of the journal. Among them let us name “Problems in the study of Turkic cultural heritage” (2012), “Art of the Turkic World: problems of periodization” (2014), “The Image of Korkut in the painting of independent Turkic states” (2016), “Equestrian monuments in Turkic CIS countries” (2022), “Problems and methods of Turkological art studies” (2023), and others.

Among the most recent publications, we find particularly interesting the article by E. Salamzade, “Imperial thinking in the artistic consciousness of the Turkic World,” printed based on a presentation at the roundtable “Problems of national art development in the context of Turkic World culture”. In this work, the distinguishing features of imperial thinking are identified, such as “prolonged, purposeful construction of large complexes” [4, p. 10], architectural ensembles, “the creation of a grand artistic style and, more broadly, a universal artistic language” [4, p. 10], and others. Alongside these and other general propositions, there is presented here a remarkable analysis of the so-called ornament on the tile cladding of a Hunnic palace of the 1st century BCE, located in Khakassia, not far from Abakan. The author convincingly proves that in fact this is not an ornament, but a runic inscription.

Conclusion. Over the nearly two decades since the journal’s founding, its pages have published articles by representatives of all Turkic countries, as well as Azerbaijani authors, devoted to all forms of art and problems of the development of Turkic culture as a whole. In this research process,

extensive both in thematic scope and in duration, authors from Tatarstan, Bashkortostan, and other Turkic autonomies have actively participated. Individual monuments of architecture and art of the Turkic world have been examined, as have entire periods of artistic development in its various regions. Unique and shared motifs, subjects, compositions, forms, symbols, and images of Turkic art from different epochs have become objects of analysis. Special attention in the journal's pages has been devoted to problems of periodization in the history of Turkic art. And, of course, articles of a methodological and theoretical character have been published, at times raising questions that are debatable, not so obvious. The journal, in a word, has become a platform for art historians and cultural scholars engaged in the study of the artistic heritage of the Turkic world. This experience of the journal is especially timely on the eve of the centenary of the First Turkological Congress, held in Baku in 1926.

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“İNCƏSƏNƏT VƏ MƏDƏNİYYƏT PROBLEMLƏRİ”

JURNALINDA TÜRKOLOJİ PROBLEMLƏR

Məqalədə “İncəsənət və mədəniyyət problemləri” beynəlxalq elmi jurnalında türkoloji problematikanın formalaşması mərhələləri nəzərdən keçirilir. Qeyd edilir ki, jurnal yeddi beynəlxalq indeksləmə və xülasələndirmə, o

cümlədən “Copernikus” və “Dergi Park” nüfuzlu jurnallar bazasına daxil edilmişdir. İncəsənətin türkoloji problemlərinə dair məqalələrin jurnalın praktik olaraq hər nömrəsində dərc edilməsi ilə yanaşı, bütövlükdə nəzərdən keçirilən mövzuya aid tədqiqatlardan ibarət xüsusi buraxılışlar da nəşr olunmuşdur. Onların arasında beş nömrənin adı çəkilir ki, həmin nömrələrdə “Türkoloji sənətsünaslıq: problemlər və perspektivlər” beynəlxalq elmi konfranslarının materialları, həmçinin “Tarixi-mədəni irs və müasir cəmiyyət” layihəsi çərçivəsində hazırlanmış işlər çap edilmişdir. Jurnalın fəaliyyətdə olduğu iki onillik ərzində onun səhifələrində bütün türk ölkələri nümayəndələrinin incəsənətin bütün növlərinə və bütövlükdə türk mədəniyyətinin inkişaf problemlərinə həsr edilmiş məqalələri dərc olunmuşdur.

Açar sözlər: türkoloji problematika, incəsənət, xüsusi buraxılışlar, redaksiya portfeli, Türk dünyası.

Рена Абдуллаева (Азербайджан)

ТЮРКОЛОГИЧЕСКАЯ ПРОБЛЕМАТИКА В ЖУРНАЛЕ «ПРОБЛЕМЫ ИСКУССТВА И КУЛЬТУРЫ»

В статье рассматриваются этапы становления тюркологической проблематики в международном научном журнале «Проблемы искусства и культуры». Отмечается, что журнал размещается в семи международных системах индексирования, в том числе «Copernikus» и «Dergi Park». Наряду с тем, что статьи по тюркологическим проблемам искусства выходили практически в каждом номере журнала, издавались специальные выпуски, целиком сформированные из работ на обсуждаемую тему. В их числе названы пять номеров, в которых печатались материалы международных научных конференций «Тюркологическое искусствознание: проблемы и перспективы», а также работы, подготовленные в рамках проекта «Историко-культурное наследие и современное общество». За два десятилетия деятельности журнала на его страницах были опубликованы статьи представителей всех тюркских стран, посвященные всем видам искусства и проблемам развития тюркской культуры в целом.

Ключевые слова: тюркологическая проблематика, искусство, специальные выпуски, редакционный портфель, Тюркский мир.