

IDENTITY FEATURES AND MECHANISMS OF CROSS-CULTURAL INTERACTION IN ART OF THE PEOPLES OF SIBERIA

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Abstract. The article analyses the identity features and mechanisms of cross-cultural interaction in art of the peoples of Siberia. It is vividly depicted that in the course of cross-cultural interaction the artistic national cultures get enriched and the pictorial expressive devices and means get expanded. Russian culture influenced greatly upon the professional artistic cultures of the peoples of Siberia during their formation period. At the early stages of development of the national artistic cultures of the Siberian peoples folklore traditions and images were predominant in the themes and descriptive and expressive means.

Keywords: Cross-Cultural Interaction; Artistic Creativity; Folklore; Literature; Russian Culture.

Introduction

While examining the problem under study we should take into account the specifics of the development and functioning of the artistic creativity, as well as its characteristics as a kind of social activity. The laws of art express the logic of its historical movement. They present a unique form of social and historical laws. Social and historical laws, being the resultant force of conscious human activity, as we know, are the very laws of human activity: they are created and implemented by people in the process of social practice. The extent of their evidence and forms of expression depends on the level of social practice development, including material and productive activity. Material and productive activity in the industrial societies acquire qualitatively different characteristics in comparison with the traditional society. Among these are the bases of activity, its professionalization and specialization, a significant degree of socialization, mobility of society, its egalitarianism. Under the influence of these changes there is a process of transformation of other forms of social activity, including the artistic one. However, within the artistic creativity the determining impact of material and productive activity acquires a peculiar character. It is found not in the creative process, but in the ways and means of expression and decor.

The laws of art functioning express the structure and interaction of the basic components of the creative process, such as the subject and the object of creation, means of artistic activity, the creative product - the works of art. The interaction of the above stated laws with other social and historical laws, the social and national ones in particular, is conducted through the interrelationship system with the laws of art, being directly determined by them.

In this sense, the connection between the laws of functioning of artistic creation and social laws is largely mediated and more sophisticated. Therefore, referring to the intercultural interaction of peoples in the area of artistic creativity requires bearing in mind that this interaction is associated with the changes in psychic, social, cultural ethnic states, succession, development, breaking the tradition by means of modifications of social and ethnic ties for the specific society. It is driven by the constant reproduction of social, national and international connections and relationships, their functioning, change and development [1].

Main Body

In the context of tribal relations, which were predominant in the early twentieth century, the aesthetic consciousness and artistic creativity among the majority of the peoples of Siberia were directly related to the material and productive activity. Subsequently, handicraft and art elements were not opposed to each other but acted as the complementary ones. The process of artistic creativity separation as an individual activity among the majority of peoples began in the 20-30 years of the twentieth century. In many ways, it was initiated from the outside by the activity of the CPSU (the Communist Party of the Soviet Union) and the Soviet State. The formation of professional art meant an advanced transition from folklore to creative activity, possessing the status of the national one. This was one of the professional formation features of the artistic creativity of Siberian peoples.

The formation of national art of Siberian peoples was accompanied by the almost simultaneous extraction of its indiscrete unity of artistic creativity and material practice, as well as by differentiation of folklore syncretism. The similar processes among the European nations were conducted in an evolutionary way for several centuries, whilst among the peoples of Siberia they were formed just over several decades. Accelerating nature turns to be a specific feature of the formation of the national art of Siberian peoples, and the laws of its development and functioning.

Its relatively rapid formation was initiated mainly by external political and social factors. First of all, it was due to the help and support of foreign peoples in teaching and training of national intelligentsia skilled workers. It was accompanied by borrowing of the foreign experience, established traditions and forms of professional creativity of other nations, in particular Russian. The formation of national creative intelligentsia became a necessary "link" in the compound of folklore and professional forms of artistic creativity. The direct borrowing of non-indigenous artistic traditions and employment of their own folklore became the foundation for the national professional creative activity of Siberian peoples. This kind of national art was a complex and contradictory synthesis of traditional (ethnic), Russian (foreign) and interethnic (all-Russian) in the art.

The contradictory interaction of various social and ethnic maturity forms could not help affecting the essence of the Siberian peoples' art. The emergence of professional artistic creativity of the Siberian peoples is usually associated with the "prime" of national cultures. The flowering of national cultures meant not only the appearance of professional artistic creativity, but also the brisk growth of the traditional ones. It became a kind of equivalent that determined a considerable degree of expression of something national - specific in the artistic field. In the structural elements of the traditional and emerging professional artistic cultures the nationally specific features came to the foreground. The processes of their own history conceptualization among some peoples coincided with the realization of socio-political ideal, originally mirroring in the artistic images [2].

The emergence of professional creativity resolved the current contradiction between the new elements of the social life of the people and the existing genre and compositional structure of the traditional culture, which did not fully meet the needs of social and national development. The autobiographical stories and historical novels in literature, the national portraits and still-life paintings in pictorial art became indispensable genres, by means of which the process of formation of national consciousness was reflected. Resorting to the autobiography, historical past, external attributes, reproduction of the external attributes of the titular nationalities, the subjects of their life became the means through which fiction writers reflected the formation of national identity, understanding the place and role of nation in the history, the peculiarities of their lives. A fairly common technique in poetry, which we consider to be a subject "indicator" of the emerging national consciousness, turned to be the writer's appeal to his own self, symbolizing the ethnic group as a whole.

A special place in the ideological and thematic focus of the national works of art was occupied by a female theme, depicting the women of the titular nationalities. In the works of the national art of the peoples of Siberia this theme is historically and socially justified. The involvement of women in social production, social and political activity was one of the assets of the industrial society. Not coincidentally at this time the theme of initiation of women into socio-political activity became one of the main ones. The images created by P. Kuchiyak in the play "Cheynysh", L. Kokyshev in the novel "Arina" reflected the position of a female Altaian by literature devices. While the folk tales of "Altyn-Tuudi" chanted the praises of girl's courage, physical strength to fight the Khan, the image of Arina embodied bravery and strong nature of a woman actively participating in social and political life. The central idea of the novel is the formation of brand new types of work and life, the birth of the new socio-psychological characteristics of the social consciousness of people, insulted and disadvantaged in the past. A great place in the novel is devoted to the international relations between the Russians, Altaians, Kazakhs [3].

At the early stages of development of the national artistic cultures of the Siberian peoples the intercultural interaction was mostly irreciprocal. A significant role in this interaction was played by the Russian culture. Such artistic traditions as realism, ideology, humanism, folk character were borrowed from the Russian culture. Many visual techniques and figures of speech (rhyme, rhythmic figures, comparisons, metaphors, paraphrase - in poetry, polyphony, harmony, polyphony, heptatonic tone row - in music), essential for the Russian culture, were entirely borrowed by national intelligentsia. The first Altay poet M.V. Chevalkov started creating fables under the immediate influence of creativity of Russian fabulist Ivan Krylov's, a significant influence of Russian poetry is as well characteristic for the creative work of the first Buryat poets Ts.Zh. Zhamtsarono and N.N. Dambinov (known as Solbone Tui).

With the development of national cultures of the Siberian peoples, their interaction with other national cultures deepened profoundly and led to the interchange of artistic values, as well as to the collaboration of authors. On the one hand, it led to the emergence of the general (in their diversity) elements of artistic activity, styles and forms of artistic thinking of its subjects, introduction of foreign themes, plots, figurative-expressive techniques and tools into the professional work of the peoples of Siberia. On the other hand - the introduction of the national Siberian themes, plots, figurative-expressive techniques and tools into the foreign creativity. The Siberian theme is elaborated in the works of the Russian writers V. Shishkov and A. Koptelov, the artist - A. Ananin, the composers and musicians - P. Berlinskiy, V. Moroshkin, M. Frolov, S. Ryauzov, A. Knipper, B. Mayzel etc.

Conclusion

As can be seen from the above, the intercultural exchange, including various forms and methods of penetration and adoption of other non-indigenous artistic and creative elements into the national culture of the Siberian peoples, promotes their further development. It extends the palette of devices for creating the artistic images and enriches the inner world of a human being, his communication skills and practices.

References

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