



THE SACRED SYMBOLIC MEANING OF CERAMICS GLAZED WITH A YELLOW BACKGROUND: POSSIBILITIES OF RECONSTRUCTION (ARCHAEOLOGICAL ARTIFACTS FROM THE KULTOBE SETTLEMENT)

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74

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Abstract. Turkistan's ceramic style development occurred over several centuries and was formed by the Middle Ages. In Kazakh culture the ceramic art was raised up to an original artistic phenomenon. Studies of the production of South Kazakhstan pottery from the archeologic point of view has involved many Kazakh scientists such as: Karl Baipakov, Alexander Podushkin, Yerbolat Smagulov and many others. Their works are the foundation for further cultural and art historical interpretations of Kazakhstani pottery art, and they have contributed to Kazakhstan's national art history.

This article, based on the analysis of specific works representative of South Kazakhstan ceramics and on samples of ceramic production found during the archaeological research on Kultobe settlement (Turkistan, Turkistan region), presents the attempt to reconstruct the sacred and symbolic meaning of ceramics that are glazed with a yellow base.

In the article, the authors study two main aspects: the relationship between the artistic language and the sign system (ornament and color), which can be called one of the visual reflections of a large

number of languages in traditional culture. In particular, the article discusses folk ideas related to color, shape, and ornamentation of ceramic products and their relationship with ceremonial and ritual life.

The materials in this work expand scientific knowledge of the genesis and specificity of traditional Kazakh crafts of South Kazakhstan, where pottery has been partially preserved to this day.

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Keywords: ceramics, original Turkistan style, original and sacred space, archeology, artifacts, Kultobe.

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Introduction

At the moment, Kazakhstani science possesses a number of the archaeological finds and museum exhibits, which can bring light to many aspects of traditional craft of the Southern Kazakhstan (including ancient Turkistan); in particular, through the prism of pottery.

Pottery production in Kazakhstan, developing from the Andronian era reached its peak in the Middle Ages localizing mainly in the cities and settlements of the Southern Kazakhstan, which served as centers of settled agricultural culture. Some questions of its genesis are discussed in the works of famous Kazakhstani archaeologists: Karl Baipakov (Medieval Urban Culture of South Kazakhstan and Semirechye (6th – early 8th century); Baipakov and Kuznetsova (Artistic Culture of Central Asia and Azerbaijan in the IX–XV centuries. Volume I. Ceramics); T. M. Senigova (Ceramics of the Turkistan Settlement from the Upper Building Horizon); Y. A. Smagulov (Turkistan Potters. The Collection of Scientific Articles “Turkistan”); Smagulov et al. (Ethnocultural Origin Aspect of the Color of the Timurid style in ceramics. Essays on the History and Archeology of Medieval Turkistan); L. B. Yerkovich (Glazed Ceramics of the Suzak Settlement,

13th–18th centuries); V. I. Ageyev (Ceramics of Cities and Settlements in the Middle Reaches of the Syr Darya and Karatau); K. A. Akishev et al. (Ancient Otrar (Topography, Stratigraphy, Perspectives); K. A. Akishev et al. (Otrar in the 13th–15th centuries) and many others.

The work of Karl Baipakov and Alexander Podushkin (Medieval Urban Culture of South Kazakhstan and Semirechye (6th – early 8th century) studies the ceramics of the Kangju era from the various settlements’ excavations and burials in the Southern Kazakhstan, which are represented by kitchen, household, table and special-purpose ceramics, as well as ceramics with signs. They pay special attention to the samples qualified as special-purpose ceramics and ceramics with signs.

Karl Baipakov and Olga Kuznetsova (Artistic Culture of Central Asia and Azerbaijan in the IX–XV centuries. Volume I. Ceramics), analyzing the features of the Middle Age urban culture of the Southern Kazakhstan and Semirechye (6th-13th centuries), notes that the quarters of the potters of the 11th century were discovered in Kuyruk-tobe and Taraz.

The work of Taisiya Senigova (Ceramics of the Turkistan Settlement

from the Upper Building Horizon) studies the features of Turkistan ceramics; Yerbolat Smagulov (Turkistan Potters. The Collection of Scientific Articles “Turkistan”; Ethnocultural Origin Aspect of the Color of the Timurid style in ceramics. Essays on the History and Archeology of Medieval Turkistan) examines the pottery production of Turkistan and some of its stylistic features. These and many other works of local specialists became the basis of this research.

At the same time, in this article, to clarify many aspects, there were considered works of some researchers (Berdajs (Collecting East Asian Ceramics in 19th-century Slovenia); Carroll (Reinterpreting Springwells Ceramics in the Great Lakes Region of North America); Heath-Stout (Pottery on the Periphery: Contact-period Ceramics and Regional Integration at La Laguna, Tlaxcala, Mexico); Jervis (Ceramics and Coastal Communities in Medieval (Twelfth–Fourteenth Century) Europe: Negotiating Identity in England's Channel Ports); Joyce et al. (Intentional Clay-mixing in the Production of Traditional and Ancient Ceramics and Its Identification in Thin Section); Klesner et al. (Local Production and Long-distance Trade of Islamic Glazed Ceramics in Central Asia: A Compositional Analysis of Ceramics from Southern Kazakhstan by NAA and LA-ICP-MS); Rodríguez et al. (Tiltepec Yellow-ware Ceramics from Cerro Jazmín, Oaxaca: a Contribution to the Ceramic Chronology of the Mixteca Alta); Kuz'min (Emergence of Ancient Ceramics in East Asia (the Geoarcheological Aspect) revealing the specifics of the phenomenon of Central Asian ceramics, as well as the sacred-symbolic meaning of ornaments and patterns, the technology and technique of the production.

It should be noted that Turkistan ceramics as an object of scientific research

does not attract many modern researchers. Perhaps the unpopularity of this topic is, first of all, due to the near loss of the traditional practice of making glazed ceramics in the region.

Thus, over the past decades, the funds of the Turkistan museums have accumulated a certain amount of material on local ceramics, which possess a high artistic and scientific value and has not been studied by specialists yet.

Research methods

Analysis of the source data of Turkistan ceramics established the use of theoretical and empirical research methods: historical, analogy and typological-systemic one that is able to show the specific features of the relationship in the pottery of Central Asia. Its point is not only in the analysis of individual eras and creative directions, but also in building the “bridges” between them.

Art history methods involve the study of cultural and art history phenomena reflected in Turkistan ceramic art in consideration with the conditions of their emergence and mutual influence.

Results

Yellow background ceramics are one of the brightest and most impressive examples of glazed ceramics in Central Asia, which, like all other types, certainly holds a sacred and symbolic meaning. Ornament and color are especially informative, and the problem of the possibilities of its reconstruction (decryption) is an issue discussed in this article. The starting point for authors was the idea that the ornamental composition of a ceramic product, determined by the morphological structure of the vessel, together with color, has a special semantic meaning and expresses a certain thought or idea.

The emergence of the glazed ceramics in Central Asia dates to the 8th–9th

centuries. Glazed dishes came to the Southern Kazakhstan from Central Asia in the 9th–10th centuries. The similarity of glazed ceramics among the Central Asian cities (Shash, Taraz, Turkistan, Fergana, Bukhara, Samarkand, etc.) indicates close economic and cultural relationships. At the same time, historically lemon-yellow color is characteristic of the pottery production of Sogda and Khorezm in the 9th century, and in ancient Tashkent (the Binkent settlement); it becomes widespread in the middle of the 11th century. In the Southern Kazakhstan, these ceramics appeared much later.

In Turkistan and Southern Kazakhstan in general, yellow background glazed ceramics are rare finds. It is possible to give only a small list of glazed dishes' fragments that are mentioned during the excavations of Otrar, on the slopes of Karatau, in Eski Turkistan and the Kultobe settlement. For example, at the Otrar settlement, yellow background ceramics with a more complex ornamental composition were discovered. Scientists write this about it: “the ceramic complex of horizon IV is represented by glazed dishes. Yellow background dishes with polychrome paintings on light engobe prevail. The painting is characterized by the use of a combination of dark brown and reddish colors, often with an addition of green. Red-englobed vessels with light painting were also covered with yellow glaze” (Akishev et al., 20).

Other Kazakh analogs of yellow background glazed ceramics have been found in medieval settlements of the Mongol-Timurid period on the Middle Syr Darya and the slopes of Karatau. It is the most numerous, and its paintings combine “green and brown colors: dark brown and light brown; red, green and dark brown. Yellow glaze is bright and transparent” (Akishev et al., 106).

For the first time, a few samples of yellow background glazed ceramics

with brown and green paintings were found at the Turkistan settlement around the mausoleum of Khoja Akhmed Yasawi “in the lowest cultural layer lying on the mainland” (Smagulov et al., 15).

A more significant samples were discovered in 2020 during examining the cultural layers of the Kultobe settlement. Samples of glazed ceramics with paintings in brown, greenish, reddish-orange and other colors, dating to the 16th–18th centuries from this Kultobe complex are of particular interest for the scientists. These ceramics are represented by bowls, plates, saucers, etc. Overall 588 samples were tested, 70 of which bear elements of engraved decoration.

This technique “imitated the technique of ‘reserve’ (ornament with the removed engobe on the background)” (Akishev et al., 18). It was widespread in the Eastern Mediterranean region, Transcaucasia, and Crimea in the 11th-12th centuries. At the same time, the engraved pattern on ceramics of Central Asia, sometimes combined with painting, is associated with the traditions of engraving on clay and metal by the Middle Eastern craftsmen. The technique is that engobe was engraved or part of the engobe was scraped off in the form of a pattern. The reserve technique required the master to be laconic and precise, since the changes made during engraving were practically irreversible.

Another group of yellow background ceramics is made up of items with yellow glaze on a white engobe background with one-color underglaze painting. Their number is 270 copies.

We will look in more detail at two Kultobe samples with yellow glaze, which were found on one of the objects, classified as a room for spiritual and religious practices of representatives of the Sufi community – dhikr-khana (17th–18th centuries).

The first piece is a ceramic tagara (*Fig. 1*) covered with yellow glaze

with a three-color pattern, dating to the 18th–19th centuries. The product is 42 cm in diameter and 15.1 cm in height. Tagara (a flat-bottomed vessel) is decorated in a circular shape with simple ornamental motifs of stripes, wavy lines, zigzag lines with inscribed m-shaped elements. In general, it is a simple and laconic ornamental composition.



Fig. 1. Ceramic tagara with a three-color pattern. 18th–19th centuries. Kultobe settlement. Restoration

It is known that any ornament on products of different types had a purpose to attract good luck and happiness to its owner. Consequently, the ornament on this dish represents a magical space, the boundaries of which protect the center that signifies the highest, sacred and separates the human world from the surrounding Chaos.

The good example of this is Rishtan ceramics (Uzbekistan), where an ornamental composition, organized as a circle with successively alternating ornaments, means the birth of a person, and then visually describes all stages of his life (growth, education, work, marriage, appearance of children and grandchildren), where even the onset of death does not at all mean a complete end – the person continues in his grandchildren, great-grandchildren, great-great-grandchildren, etc. Not so rich decor of the Turkistan tagara probably had a very definite meaning as well.

Another item is a ceramic dish (*Fig. 2*) covered with yellow glaze with a two-color pattern. The size is 35 cm in diameter, 6 cm in height. Despite some vessel's roughness, these examples with polychrome painting under a transparent lemon-yellow glaze are quite original and amaze with the richness of smears in the form of smudges, S-shaped signs, as well as short lines connected at tops, M-shapes, zigzags, drips, etc. This combination shows the original plant-geometric style of the composition (in the second case, wicker one). It is clear that the color, giving the ceramic dishes a great artistic expression, fulfilled a significant symbolic function. The color was one of the main “holders” of certain, meaningful information, which was reflected in pottery.



Fig. 2. Ceramic plate. 18th–19th centuries. Kultobe settlement. Restoration

Another artistic feature of yellow background bowls from Kultobe (*Fig. 3*) is a unique decoration technique: from the inside, the bowl is decorated in multicolored streaks, and it gives a certain effect of constant movement (flowing down to the bottom). This technique was popular with Samarkand craftsmen: before firing, they spilled paints of various colors into the dishes, which spread over the surface in the form of streaks and stains. The tricolor drip spots were a favorite decoration of ceramic dishes.

The ethnographic information collected by scientists in this case is valuable.

So, “according to ancient ideas, dishes, as living beings, could be exposed to the ‘malefice’. To avoid this, Samarkand potters lit dishes and cups (designed for serving on the table) with spots of copper oxide. The dishes covered with stains and drips, like the drips itself, were called *avr* – a cloud, and it was believed that this chashm namegira was not susceptible to the malefice”, according to Y. M. Peshere, notes Y. L. Kubel (Salinas 419).



Fig 3. Restored glazed ceramics. Bowl. 18th–19th centuries. Kultobe settlement

Probably, the Turkistan potters, spraying green and red-brown paint on the inner surface of this bowl, pursued a similar goal. The diameter of this bowl is 46.1 cm and the height is 16.1 cm. It dates to the 18th–19th centuries.

Y. Gul writes about such Urgut dishes, “In the painting, local masters emphasize the line, the drawing – geometric abstractions drawn in green – stars, chains of triangles, etc., on a yellow background. In addition to painted ceramics, there is also a group of ceramics, where the décor is made by drips of paint of two different colors. These two styles may be compared with geometric abstraction and abstract expressionism” (Rodríguez et al. 787).

Pictorial streaks are also used as an artistic element of decoration in glazed ceramics of the 10th–11th centuries in Dzhiberbent settlement (Turkmenistan), which is described by N. Y. Vishnevskaya (Kubel).

A similar technique was used by Shakhriyabz potters, who covered glazed pots with white engobe, and then, using ferrous clay, created chaotic streaks and spots on the inner surface of the vessel. They called it “*ala guli or ala bulo*, which means piebald, and said that they do so because it is not good to leave the inside of the vessels smooth” (Salinas 421).

The concept *ala* (piebald) has a deep semantic and symbolic meaning in the Turkic (Kazakh) culture, associated with the veneration of an ancient totem, a certain piebald horse-deity, etc. It being, undoubtedly, consecrated by Islam (like other favorite traditional colors), has many archaic features.

On the inner surface of another typical item, there is a traditional decor in the form of small flowers “stars” (in this case, in red-brown and green colors), which, according to the historian Sergej Yurenev (Mirzaakhmedov 172), are called *basma* (Fig. 4). This special technique called *basma* in translation from the Turkic languages means “stamp”, “imprint”. Moreover, the number of these “stars” is 18. This element was applied with a stamp on a raw vessel and, as a result, it created a rhythmically monotonous and somewhat primitive pattern. Sometimes such a pattern was scratched on.



Fig 3. Restored glazed ceramics. Bowl. 18th–19th centuries. Kultobe settlement

Djamaliddin Mirzaakhmedov notes that this element, unlike many others, remained a popular motif in Bukhara ceramics until ethnographic modernity (185). Close analogs to this ornamental motif were found in Suzak.

Many examples of yellow background ceramics with the *basma* motif and other decorative designs are found in Bukhara, which in the 17th–18th centuries received a special popularity due to the availability of source materials. Thus, Djamaliddin Mirzaakhmedov, while studying the glazed ceramics of the late Middle Age’s Bukhara, points out that expensive types of bowls were often overlaid with yellow glaze from the inside and green outside. Such a color effect was one of the characteristic decorative techniques of ceramists of this period and, most likely, was associated with the traditional ideas of the Central Asians, who believed that yellow toned dishes are unclean, the ones that attract malefice. Green, in contrast to yellow, was considered pure, not accepting malefice (Zhushchikhovskaya & Nikitin 98). The discussed bowl (Fig. 4) with its ornamental decor differs from the generally accepted design of that time and is closer to the minimalist style.

The results of the study show that the color and ornament of ceramic products in the traditional period were not only an artist’s expression, but contained much deeper concepts and were a “holder” of certain sacred information. The product itself made by hand in the traditional culture was considered a living being supposed to protect the food inside and wishes for well-being to the person who uses the dish.

Discussion

The uniqueness of the situation, in which original Turkistan style ceramics formed in an artistic and aesthetic way, was connected with the attraction of the best creative powers to the region

over hundreds of years and the geographical location of the city itself at the crossroads of various cultures and religions.

At the same time, as a holistic, artistically completed phenomenon, Turkistan ceramics embodied the best achievements of Central Asian masters not only in artistic and aesthetic terms, but also in a semantic interpretation, where the color and ornament of the product appear to be the dominant “exponent” of ideological information.

Both these main artistic and expressive means, we think, “worked” for the expression of the traditional worldview constants. Among the Central Asians, yellow is a warm color and is associated with positive energy, the color of the sun, earth, and gold. In the Kazakh’s traditional culture, it has a double meaning. On the one hand, yellow is the color of the sun and divine fire; on the other hand, it “means movement, longing, endless life, space and weight ... a long, continuous type of movement. To prove this, we will show the following series of phraseological combinations: from the word yellow were created phraseologisms expressing a feeling of longing: yellow sadness (lit.) – painful sadness; to wait until yellowing (lit.) – to wait, yearning for a long time” (Gul 62).

The dominance of yellow (lemon-yellow) color in Kultobe ceramics in a worldview context is probably associated with the Sufi tradition of “interpretation, when the external, revealed (*zahir*) hid in itself the sacred, secret (*batin*)” (Yelibaeva), where yellow (color of the sun, fire) was the color of the second stage of the spiritual path (*tarik*). At the same time, Annemari Shimmel (194) notes the “role of the Sun as a symbol of the radiation of God or the Prophet” in the Sufi tradition.

In the Islamic tradition, according to the analysis of Konstantin Vasil'tsov (99), among the representatives of the *kubra* via *tarik*, yellow is associated with a subtle substance – the world of spirit (*ruk*),

“friend of God” (*wali*) is a human type; in the Naqshbandiyya brotherhood the yellow color is a soul (*nafs*), which is located under the navel. Anyway, yellow in Muslim culture has a very important symbolic function associated with the spirit, spiritual path, the Prophet, etc. At the same time, the yellow color (the color of gold) among representatives of the Turkic ethnic groups (and Kazakhs as well) meant the highest value, the beginning of all principles and a symbol of divinity.

After analyzing the specifics of yellow background ceramics, we can conclude that ceramics are perceived in traditional culture not only as a part of material culture, but also as a part of spiritual, sacred culture; it transmits information about the spiritual development of the people and their ideas about the model of the universe, in this case associated by the authors of the article with Sufism. Also, if we take into consideration the ascetic life of the Sufi community (as part of their religious dogmas), then the appearance of yellow background ceramics indicates its use in special cases, possibly in initiation rituals associated with adherents’ attainment of the second stage of the spiritual path...

Conclusion

The study of the Kultobe collection ceramics with yellow background of the medieval Turkistan allows making the following conclusions.

First of all, relatively simple ornamental decoration of ceramics fully pays off with the richness of the color background and, sometimes, with the polychrome patterns,

constituting one of the most interesting types of local glazed ceramics.

Secondly, the entire collection is a completely formed artistic system, where pictorial motives and images are made in the vein of a single artistic style of Central Asia that continue the traditions of the entire region.

Thirdly, the color and ornament of the ceramic were the “exponents” of important worldview information, sometimes as an effective means of scaring away evil spirits and sometimes as a neutralizer of the “evil eye”, etc. Turkistan masters managed to change the general Central Asian style, choosing simpler motives and abandoning complex plot compositions.

In general, if looking at Turkistan ceramics through the prism of the yellow-background, their main feature is the ability to perceive various artistic traditions and on their basis create its own unique style. The ornament, rooted in the Central Asian ornamental art, is characterized by a complete lack of pomp and festivity. It looks more modest, differs in laconism and thoughtfulness of lines with a limited choice of ornamental motifs. That absolutely did not diminish the sacred and symbolic meaning of the vessels.

Thus, the collection of yellow background glazed dishes found during excavations at the Kultobe settlement is very informative. In conclusion, we want to say that the main idea of this work was to put attention of researchers to the contexts of yellow background pottery.

Further accumulation of relevant information will help to test our hypotheses and identify other nuances of the sign meaning of these products.

Авторлардың үлесі

Ж. Н. Шайгозова – зерттеу әдістемесін жасау, ғылыми әдебиеттерді талдау, шетелдік дереккөздермен жұмыс, мәтіннің зерттеу бөлігін дайындау және орындау.

А. Р. Хазбулатов – зерттеу тұжырымдамасын әзірлеу және қалыптастыру, мәтінді сыни тұрғыдан талдау және пысықтау, қорытындыларды тұжырымдады.

Вклад авторов

Ж. Н. Шайгозова – разработка методологии проведения исследования, анализ научной литературы, работа с зарубежными источниками, подготовка и исполнение исследовательской части текста.

А. Р. Хазбулатов – формирование и разработка концепции исследования, критический анализ и доработка текста, концептуализация выводов.

Contribution of authors

Zh. N. Shaigozova – structuring of the research methodology, scientific literature analysis, work with foreign literature, preparation and execution the research part of the text.

A. R. Khazbulatov – formation and development of research concept, critical analysis and revision of the text, conceptualization of findings.

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САРЫ ФОНДЫ КЕРАМИКАНЫҢ САЛТТЫҚ-СИМВОЛДЫҚ МӘНІ: ҚАЙТА ҚАЛПЫНА КЕЛТІРУ МҮМКІНДІКТЕРІ (КҮЛТӨБЕ ҚАЛАЖҰРТЫНЫҢ АРХЕОЛОГИЯЛЫҚ ЖӘДІГЕРЛЕРІ МЫСАЛЫНДА)

Аңдатпа. Орта ғасырларға қарай түпкілікті қалыптасқан түркістандық керамика стилінің дамуы бірнеше ғасырлар бойы жүріп, қазақ мәдениетіндегі өзіндік көркемдік құбылыс деңгейіне көтеріле алды. Археология тұрғысынан Оңтүстік Қазақстанның құмыра өндірісін зерттеу отандық ғалымдардың: Карл Байпаков, Александр Подушкин, Ерболат Смағұлов және т. б. көптеген еңбектері арналған. Олар отандық өнертанушылықта аз көңіл бөлінген қазақстандық қыш өнерінің келешек мәдени-өнертану интерпретациясының базалық негізін құрады.

Осы мақалада Оңтүстік Қазақстан керамикасының ерекшелігіне қатысты еңбектерді, сондай-ақ Күлтөбе қалажұртын (Түркістан қаласы, Түркістан облысы) археологиялық зерттеу барысында табылған қыш өндірісінің үлгілерін талдау негізінде сары фонды жылтырлатылған керамиканың салттық-символикалық мәнін қайта қалпына келтіру әрекеті туралы жазылды.

Мақалада авторлар екі негізгі аспектілер: дәстүрлі мәдениеттің көптеген тілдерінің көрнекі көріністерінің бірі деп атауға болатын көркем тіл мен таңбалау жүйесінің (ою-өрнек пен түс) өзара байланысын қарастырады. Қыш бұйымдардың түсі, формасы, ою-өрнегі және олардың салт-дәстүрлі өмірмен байланысы туралы танымал идеяларға ерекше назар аударылады.

Осы жұмыста ұсынылған материалдар Оңтүстік Қазақстанның дәстүрлі қазақ қолөнерінің бүгінгі күнге дейін жартылай сақталған құмыра өндірісінің генезисі мен ерекшелігі саласындағы ғылыми базаны кеңейтеді.

Мақала Қазақстан Республикасы Білім және ғылым министрлігінің АР09259862 «Заманауи Қазақстанның дәстүрлі қолөнерін зерттеу: жағдайы және сақтау жолдарын іздеу» жобасы аясында дайындалған.

Тірек сөздер: керамика, өзіндік Түркістан стилі, күнделікті және салттық кеңістік, археология, жәдігерлер, Күлтөбе.

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САКРАЛЬНО-СИМВОЛИЧЕСКОЕ ЗНАЧЕНИЕ ЖЕЛТОФОННОЙ КЕРАМИКИ: ВОЗМОЖНОСТИ РЕКОНСТРУКЦИИ (НА ПРИМЕРЕ АРХЕОЛОГИЧЕСКИХ АРТЕФАКТОВ ГОРОДИЩА КУЛЬТОБЕ)

Аннотация. Развитие туркестанского стиля керамики происходило в течение нескольких веков, который, к средневековью окончательно сформировавшись, смог подняться до уровня самобытного художественного явления в казахской культуре. Исследованию гончарного производства Южного Казахстана с точки зрения археологии посвящено немало трудов таких отечественных ученых, как Карл Байпаков, Александр Подушкин, Ерболат Смагулов и многие другие. Они составляют базовую основу для дальнейших культуролого-искусствоведческих интерпретаций казахстанского гончарного искусства, которым в отечественном искусствознании незаслуженно уделено очень мало внимания.

В настоящей статье на основе анализа работ о специфике керамики Южного Казахстана, а также обнаруженных образцов керамического производства в процессе археологического исследования городища Культобе (г. Туркестан, Туркестанская область) представлена попытка реконструкции сакрально-символического значения желтофонной поливной керамики.

В статье авторы стремятся раскрыть два главных аспекта: взаимосвязь художественного языка и знаковой системы (орнамента и цвета), что по большому счету можно назвать одним из визуальных отражений многочисленных языков традиционной культуры. Особое внимание уделено народным представлениям, связанным с цветом, формой, орнаментом керамических изделий, и их взаимосвязи с обрядово-ритуальной жизнью.

Материалы, представленные в данной работе, расширяют научную базу в области генезиса и специфики традиционных казахских ремесел Южного Казахстана, одним из которых является гончарное производство, частично сохранившееся до наших дней.

Статья подготовлена в рамках проекта Министерства образования и науки Республики Казахстан АР09259862 «Исследование традиционных ремёсел современного Казахстана: состояние и поиск путей сохранения».

Ключевые слова: керамика, самобытный туркестанский стиль, быденное и сакральное пространство, археология, артефакты, Культобе.

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