

# The converged stage of architects of Yakutian art at the turn of the XX-XXI centuries

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**Abstract.** The article analyzes the convergent stage of architectonics of the art of Yakutia, which has manifested itself after the collapse of Soviet culture. The universal method of architectonic research of culture developed by Kondakov is used. Cultural modernity of Yakutia of the 1990s is studied at three levels: 1) in the "removed" content, it is represented by the active appeal of artists to mythological heroes and archetypes of the past, which contributed to the search for new mythologists and landmarks. 2) activities of the Yakut drama theater, headed by Andrei Borisov. The actual content is filled with ethnosemvolles - Ysyah, national costume, the Olonho epic. e. 3) potential content of modernity manifested in the art of Yakut cinema. Timely organizational aspects of regulating the artistic culture of Yakutia at the beginning of the XXI century have contributed to the development of the cinema industry. The convergent level implies a conditional synthesis - 1990-2020, one of the components, which is the "reinterpretation and modernization of archaic," taking a conditional and game character (in the work of leading directors of Yakut cinema). There is a "return to one," but this "one" is interpreted in a different way.

## 1 Introduction

The architectonics of any culture proposed by Kondakov consists of a two-level mechanism of cycles: 1) cumulation / divergence and 2) selection / convergence, which determine the change in the types of civilizational identity [4]. Since architectonics is universal for Russian and other national cultures, we applied this method in the study of artistic culture of Yakutia in the article "Architectonic method in the study of the culture of Yakutia" (2020) [14: 11-18]. In our opinion, 1) at the cumulative stage of the 17th-19th centuries (experience accumulation, emergence and formation of civilization), the architectonics of culture of Yakutsk is the semantic core of cultural integrity. The Orthodox city Yakutsk is an alternative to the natural elements, and the urban environment enhances the differentiation of traditional crafts, as a result of which the folk applied art of the Yakuts reaches its peak, and it is in the urban environment that the foundations of artistic thinking emerge. 2) At the divergent level from the second half of the XIX - early XX centuries, this core is fragmented, gradually losing its integrity. 3) The beginning of the twentieth century. - the synthesizing level - is the educational stage of Yakut culture concentrated in Yakutsk, where a temporary art form develops - Yakut literature works by the first poet AE Kulakovskiy [15]. 4) The selection level - mid 1920 - late 1980s - aimed to achieve cultural integrity and civilizational identity

through violence, selection around the values of Soviet culture. Moreover, strict selection in relation to the culture of the "past", where the criterion is the class approach, nationality and partisanship, usefulness and harmfulness. The culture of the "past" turned out to be artificially cut off and emasculated, following the model of the Soviet paradigm. Despite the isolation of Soviet culture from the world processes, the growth and accelerated development of early-written cultures took place in the national outskirts. The acceleration of development of artistic activities in the Yakut Soviet culture indicates a typological closeness to traditional culture, and this is what supported the stability of traditions, the development of new forms of creative culture. In our opinion, it was a kind of "return to traditionalism." 5) The convergent level presupposes a conditional synthesis (1990-2020). One of its components is "reinterpretation and modernization of the archaic" [14: 16].

## 2 Materials and methods

Despite the abundance of local lore, historical, sociological, economic studies on the history of Yakutsk, there are few culturological works. The relevance of this study is due to the insufficient study of artistic culture of Yakutia.

The purpose of this article is to describe the convergent stage in the architectonics of Yakutian art at the turn of the XX-XXI centuries.

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Any cultural modernity, as Kondakov puts it, can be represented at three levels: 1) in the "removed" content (withdrawal into the cultural "past"), 2) in the actual "content (unfinished); 3) in the "potential" content (new in culture, which is not yet obvious, hypothetical) [4: 150].

Consider the cultural modernity of Yakutia in the post-Soviet era of the 1990s. The first level is represented by the "removed" content and the active appeal of artists to the problem of eschatology in the painting by I. Kapitonov [13], in the prose by I. Innokentyev [2], and in the theatrical performances by A. Borisov [1]. In the 1990s, the active conversion of creative personalities to first ancestors, mythological heroes, archaic archetypes began. This process united the "present with the past", and not the past with the present, as a kind of rethinking, re-evaluation of the "present of the past" in the work by Yakut composers [17] and the painter T. Stepanov [18], dedicated shamanism and blacksmithing.

### 3 Results and discussion

The cycle "Shamans" (1990-1991) was conceived long ago; for him shamanism is not a reason for philosophical reflections or a way of poeticizing folklore, but the reality of the past. The whole cycle is a cosmogonic connection between man and the Universe. The author introduces the viewer into the surreal and sacred world of *ichchi* spirits, into a complex and unusual world, where everything is subject to the subconscious and allogical laws, where every detail carries a semantic and sacred load. Many researchers have emphasized that in this cycle the artist is likened to a shaman with his supernatural powers, metamorphoses and miracles, using grotesque, allegories and shamanic symbols. The painting itself, with its golden color, replaced by a gloomy range of dull tones, gives rise to a feeling of mystery, anxiety and dynamism.

Stepanov showed important moments of the life of shamans starting with "The birth of a great shaman", "Initiation into shamans", "Kamlanie", "Dissection", "The last olokh on the way to the Upper world"; "The Last Oolokh on the Way to the Lower World"; "Face of a Shaman"; "Flight, Damned in Kyraman"; "The vocation of Ilbis Khaan", "Sur-kut". The series emphasizes the duality of shamanism - the opposition of the Lower and Upper worlds, where the shaman is the mediator. The semantic load is based on the idea of a dying and resurrecting shaman, on the basic principles of the pagan worldview of good and evil. Ornate comparisons accompany him as a receptacle for the soul; in some rituals, like initiation into shamans, outlines of animals, helping spirits and heads of shamans' ancestors are highlighted. In general, the cycle "Shamans" (1990-1991) presents well-known and sacred rituals of shamanism. For the urban public, this phenomenon was explosive. After long years of silence, Stepanov touched upon the "painful point of Yakut mentality" - a return to the origins, pagan rituals, his roots and ancestors.

By the 1990s, the character of contemporary art had changed. It became synthetic, which was observed in the Sakha theater: this is the flourishing of the creative work by Andrei Borisov and the general cultural interaction of various types of artistic and non-artistic activities: folklore, rock music, television, journalism, etc. The other side of the transitional situation is that extremes in artistic activities were revealed: imitation of the past, epigonism, eclecticism. Art became part of the mass culture. The main principle of "transitivity" is the gradual loss of artistry, confusion and blurring of boundaries at the level of the species and genres. The general condition for the 1990s was the appeal of creative individuals to the past, traditional beliefs, folklore, new mythologemes and landmarks.

The second level of architectonics of the Yakut culture is represented by activities of Avgustina Filippova, who tried to connect design with traditional modeling. As a result of painstaking manual work, images of the Yakut taiga, characters of Yakut mythology and costumes of pagan deities were created. In those years, the return to the origins, the revival of the language and cultural heritage became the actual content for Yakut artists. The leader was the Yakut drama theater headed by Andrey Borisov. The play "Kudangsa the Great" (1989) gave impetus to the development of the *olonkho* theater (2005).

In 2005, the Yakut *olonkho* was recognized as a masterpiece of UNESCO's intangible heritage. The comprehension of the "present in the past contributed to the International Games "Children of Asia" (2004,2008, 2012) [1]. "An analysis of the performances staged by Borisov shows how a theater of new aesthetics - Theater *Olonkho* - appeared in Yakutia [20: 67]. This is how the aesthetics of the Yakut lyropoetic theater conceived by Borisov began the path to a new form of classical theater.

Ethno-symbols - the *Ysyakh* ritual, the national costume, the *Olonkho* epic and traditional beliefs (*itagel*) - are crucial. These ethnic markers were not associated with the culture of the North. The Yakuts as a peripheral ethnos of the Turkic world were able to create a unique model of open border culture [16].

Designing of the new national project, covering almost all the peoples of Siberia within the cultural "performance" was interpreted as a historical mission of the Yakut director. Thus, one should agree with the opinion by Romanova who said that "the tradition invented in the historical and cultural discourse about the past of the Sakha people did not fit into the concept of memory; *olonkho* designed to become a genetic code that united Mongols and Yakuts, on the contrary, acted as a symbol - a border that divided the Yakut audience into "friends" and "aliens" [16: 359].

In general, the modern reading of the symbols and codes of ethnic culture requires a careful attitude to their traditions and heritage, responsibility on the part of both the scientific community and intelligentsia.

In the 1990s, *Ysyakh* gained a status of state and republican significance as a holiday of "white abundance" after the long and cold winter. New myths and mythologemes were born. The revival of the

national costume associated with the Ysyakh ceremonies manifested itself in three directions [8]: as a reconstruction of the traditional costume by the samples of the 17th-19th centuries, as a modern costume made using new technologies, and as a stage costume - Philipova's models [18]. Images of the birds of the Yakut taiga, the mythical Yakut udagans and the deities of Aiyy were revealed by the fashion designer in the 2000-2015s. She puts the language of myth, understandable to the masses at the forefront.

In the 1990s, in the Republic of Sakha (Yakutia) the process of "yakuchivaniya" began. The conceptual group exhibition "Manaa" (1994, NHM) [9: 149] organized by the leading artists of Yakutia (Marianna Lukina, Alexei Evstafiev; Nadezhda Fedulova; Artur Vasiliev; Alexandra Khodulova) demonstrates this trend. The name of the exhibition consisted of the first letters of the artists' names - "MANAA" (in Yakut, "expectation, premonition."). At the opening, traditional Yakut symbols such as algys, hedge-kurue, salama-ritual rope were used. The installation "opening the gates" made of natural wooden poles symbolized the entrance to a new space, and united different artists.

As a result, the break with traditional culture was temporarily compensated for by similar rituals-algys and festive actions. The festive element of antiquity manifested itself in the Ysyakh of the 1990s. The revival of the ancient pagan rituals began. This process became spectacular due to the mass psychology in the city, which contributed to a new myth-making at the beginning of the 21st century. The demiurge of the new myth is an individual. He creates new heroes and myths. This is a spontaneous myth-making of the transitional era of the late twentieth century. The atmosphere of traditional elements of culture is transferred to the urban space: salama, kurue - hedge, alaas, spells, good wishes - algys. Thus, in the 1990s, the myth reviving from the ashes triumphed. This made the ceremonies spectacular, mass and sacred. It resembled the Roman civilization and endowed modern politicians with archaic names: "Il Darkhan" for the President of the Republic of Sakha, "Il Tumen" for the state assembly. The myth in art penetrates from this system of values formed by the power. The compensation mechanism arises as a reaction to the collapse of Soviet civilization. If in the twentieth century civilization and culture diverged, mass culture found itself in opposition to culture. In the industrial civilization, folklore gave way to mass culture and found itself on the periphery. If in traditional cultures folklore ensured unity and survival, at present it is splitting: 1) into post-folklore and 2) anti-folklore [5: 890]. Post-folklore transformed the regulatory function of folklore, anti-folklore is mass culture that imitated elements of folklore and represented a new formation, posing as folklore. Thus, mass culture of the beginning of the XXI century was replaced by the elements of traditional culture. This created simulacra in the form of cultural industries, thereby forming a pseudo-identity.

Therefore, using archaic images, Filippova has created an image in which she puts an interpretive meaning in the corner - an outfit hanging with beads resembles a shaman's costume. Consequently, the artist

must comprehend the language of myth, understandable to people. According to the designer, she often uses the mechanism of dreams and illusions in her models. She acts as an artist and a director, using film editing, versatility, and sequential changes in plans. Consequently, in the actualization of archaic myths, artists accentuate the interpretative meaning, using the artistic techniques. Filippova does not try to create a copy of the traditional costume; on the contrary, she creates an interpretive environment for imagination and illusions. The atmosphere of traditional elements of culture is transferred into the urban space in the form of performances: alaas, spells, good wishes-algys, ancient myths. This can be seen in the concept of the International Sports Games "Children of Asia-1-4" [1]. Since 2000, a special landscape environment has been created for Ysyakh of Tuymaada in the Us Khatyn area.

The "splash" of national culture in the 1990s became a factor in the search for the potential of modern culture at the beginning of the 21st century. These multicultural tendencies should be considered as the striving of culture in its development towards local ethnic grounds. This trend has influenced all the socio-cultural processes [6: 31].

The third level of cultural modernity - potential content - differs from the actual one in that it marks the boundaries of relevance, the boundaries of the entire era of the 1990-2010; the potential of this culture gropes for the limits of cultural identity, thereby preparing the future of this modernity. All projects, reforms, plans, mystical quests, scientific forecasts, innovation in art belong to the potential culture. A striking example is cultural industries in the Republic of Sakha (Yakutia) comprehended from a cultural perspective by V.V. Levochkin (2018) [7].

Interest in the traditions of folk applied art of Yakutia was systematized at the beginning of the 21 century by Pokatilova in her book "Plastic folklore in the artistic culture of Yakutia" (2013) [12] and by Petrova in her albums on the traditional clothes [10, 11]. Theoretical and practical understanding of the phenomenon of traditional culture of the Yakuts led created the potential for searching for economic factors in the modern culture of Yakutia in the 2010-2020s. Timely and consistent national policies have a positive impact on the cultural industries created in the 2020s.

Economic and marketing processes in modern Russian culture became leading in the mid-2010s and act as "a resource capable of ensuring the transition of the transforming Russian society to a new stage of development" [7: 14]. Being a supporter of the economic efficiency of cultural industries, Lyovochkin believes that "the phenomena of provincial culture remain in demand within their region and are of little use in others," where "an unfilled market niche appears in small towns, since they are of little interest to large businesses" [7: 16].

The author identified the following cultural industries in Yakutia: the industry of mass theatrical performances; cultural tourism; stage; circus; folk arts and crafts; studios, festivals and competitions; the film industry. The peculiarity of the cultural industries is due to the fact

that “the republic’s policy has created a ground for the cultivation of a wide variety of creative initiatives that popularize the national cultural heritage” [7: 21].

Thus, on a global scale, when conditions for accumulating cultural capital were created, cultural industries have become dominant.

By 2020, cinema has become leading in the artistic culture of Yakutia. The timely regulation of artistic culture has contributed to the development of the cinematographic industry, which makes Yakutia the only region of Russia where “its own massive video content is produced for domestic consumption” [7].

Being a complex socio-cultural phenomenon, cultural industries reveal their powerful positive potential in many areas acting as a driver of economic growth, regulating employment, being a space for creativity and new cultural meanings [3: 12]. Yakut cinema as a component of the cultural industries carries humanistic ideas and responds to challenges of the modern global world, while remaining not indifferent to the problem of morality. The keen eye of the best cameramen, screenwriters, directors and actors of Yakut cinema brings the issues of personality, soul, life choice, character formation to the fore. The accumulated energy of different types of art became the basis and stable context for the rise and even explosion of national cinematography.

The study aimed to describe the convergent stage of development of modern culture of Yakutia. Since the end of the twentieth century, the boundaries between professional, folk and mass creativity have been blurred, which undoubtedly affects the complication, expansion, simplification and massification of the language of contemporary art, as well as the entire artistic process.

The analysis of the convergent stage of modern culture of Yakutia confirmed the thesis about the layering of the past, the present and the future in the modern culture. The appeal to the historical past and the creation of new mythologemes have become relevant. According to Kondakov, historical changes are gradually built on by the later and higher levels of culture. This can be seen on the example of the culture of Yakutia in the 1990s-2020s.

The study shows the effectiveness of application of the architectonic method in the study of the culture of Yakutia. In comprehending modern processes in the culture of Yakutia, the second cycle is the most important. The convergent level implies a conditional synthesis. One of its components is “reinterpretation and modernization of the archaic”, taking on a conditional and playful character.

The cultural modernity of Yakutsk was analyzed at three levels: 1) removed content represented by Stepanov and Borisov’s works [18, 20]; 2) actual content represented by Filippova’s models [19] and the revival of Ysyakh, the ethnic culture of the peoples of Yakutia; 3) potential content - cultural industries 2010-2020s [7].

The problem of interaction between professional theater, mass culture, show business and folk culture caused the search for civilizational identity in the early 21st century. All these tendencies have not been studied,

but they bring us to the problem of hybridization of cultural identity of modern youth.

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