The collapsible type "terme" traditional Togai Hurt art reconstruction

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Abstract. The artistic design features and a compositional system for the design of the external and internal decoration of the Nogai people traditional dwelling - the yurt of the collapsible type “terme” have been investigated. The artistic-figurative object’s and its components reconstruction was carried out on the basis of graphic, written and material sources has been performed, the subject-spatial environment organization basic principles have been determined, sign functions, color and ornamental formulas have been revealed.

Introduction

The relevance of the research.

There are no surveys on the Nogai architecture traditional types, formed during their wandering in the modern scientific world in scientific works aimed at the Turkic-speaking peoples’ architectural heritage revival and preservation ‘.

This study aims at filling this gap. It considers one of the types of the yurt - the collapsible yurt “terme”, which, today, has not only lost its functional purpose, but is not represented in its original form in museum and private collections. Its artistic reconstruction is possible only from the preserved written materials, beginning from the end of the 19th century, graphic sources and separately preserved details of the external and internal decoration.

Object of study.

Nogai yurt collapsible type “Terme”.

Subject of study.

Design features of forming a yurt, a collapsible type "terme", the sequence of its assembly, artistic features of the design of external and internal decoration.

Chronological scope of the study. XIX - XX centuries.

Territorial scope of the study.

The historical nomadism territories and the regions of modern residence of the Nogais are the Republic of Dagestan, Karachay-Cherkessia, Chechnya, the Stavropol Territory and the Astrakhan Region.

Purpose of the study.

A comprehensive study of the object for the subsequent performance of its artistic-shaped reconstruction.

Objectives of the study.
For the successful implementation of the goal, it is necessary:
- to study the available source database, to analyze the studied material;
- to identify the patterns and design features of the shaping of the yurt framework;
- to conduct an artistic-shaped reconstruction of the external decoration of the yurt;
- to identify patterns of organization of the inner space of the yurt;
- to conduct an artistic-shaped reconstruction of the object content of the interior decoration;
- to identify common features and distinctive features that highlight the collapsible terme-type yurt as an independent type of architectural structure of the Nogai ethnic group.

Source study base of research.

Written, pictorial and material sources, supplemented by folk legends and folklore.

The question of historiography and the degree of the problem knowledge. In the ethnographic essays and statistical data of the late XIX - early XX centuries. A.P. Pavlova, A.P. Arkhipov, P.I. Nebolsin, G.I. Peretiatkovich, A.O. Rudanovsky, G.V. Bentkovsky, O.V. Marggraf meets the first episodic information about the Nogai yurts of the collapsible type “terme”. In the monographic works of S.Sh. Gadzhiyeva, R.Kh. Kereitov, F.Yu. Kanokov, the Nogai people dwelling traditional types, including the collapsible type yurt “terme” are devoted to separate sections.

Scientific novelty of the study.

For the first time, the Terme Nogai yurt is regarded as an object of traditional architecture and decorative arts of the Nogai.

The practical value of the research results is the possibility of using the obtained data in the reconstruction of the external and internal decoration of the yurt of a collapsible type “terme”.

Research Methodology.

General (systemic, comparative, typological) and private (historical, semiotic, hermeneutic) cultural and art history methods, research and the field ethnography method.

Main part

In the views of the Nogais, the yurt is a model of the universe. The size of the yurt corresponded to the scale of a person, the internal layout took into account the interests and tastes of its inhabitants, providing economic and domestic activities.

It took only 2-3 hours to remove from the parking lot (dismantle the yurt, lay down the property, load the animals). The yurt itself weighed about 350 kg and therefore it is easy to transfer it to pack animals. Migrating to summer pastures was perceived as a festive event, preceded by various cleansing rites and carried out in accordance with the strict ritual rules. “Before the beginning of the spring migrations, a festive meal was prepared in each yurt, kumys were cooked, livestock was slaughtered, and a day before the migrations they organized a festival. They collected the best horses, riders and competed in dzhigitovka. Wrestlers and strongmen, singers and musicians competed” [1].

According to G.F. Malyavkina, the Nogais “having chosen a new site for the housing device, put it on the ground, intended for the tent arch center, a detail - “shagarak”, resembling a wheel, took it for the center and installed sliding grids around it [2]. When studying collapsible yurts of Karanogai, a researcher of Nogai life S.Sh. Gadzhiyeva writes: “The skeleton of a collapsible yurt consisted of trellised links “sheten”, which were connected in the block “taban”. The dwelling size depended on the number of links [3]. According to A.P. Arkhipova, the Nogai yurt could “consist of five, six, eight, ten and twelve separate grids, usually connected with one another woolen rope”. Further, the author clarifies that “the twelve-cage tent is the largest, and it is very rare for the Nogai, and even then, only for very rich people” [4].

The objects arrangement in the yurt was strictly fixed. The interior design of the Nogai Yurt was described by G. B. Ananyev: “Having crossed the tent threshold, on the north side of it one can see a mirror with some kind of colorful frame, bags full of different dresses covered with a foal or goat skin on the outside, with various patterns of colorful fabrics embroidered on them. On the right side is a bed with sloping sides, painted with different bright colors; on the bed there are several pillows with
colorful cotton pillowcases, a mattress and a blanket, above the bed there is usually a rope tied with various male and female suits hung on it. Near the bed, closer to the door, there is a shelf on which clay and wooden cups, spoons and ladles are put, a thin reed-woven string woven by a string” [5]. Next to the bed a roomy chest was always placed. Bedding was placed on it. The bed was covered with a curtain”.

In the above-mentioned sources, the yurt is considered as a part of the ethnic history and everyday culture of the ethnic group, while there is no artistic description and art history analysis of its main elements that carry visual information encoded in the form of structural elements, color formulas, archaic signs printed on felt products, dishes, utensils, furniture.

Initially, in the Nogais, the term “yurt” meant possession with dwelling, pasture land and population on its territory. Around a residential yurt in a space with a radius of 5-6 m there was something that could not be inside, but without which the owners cannot install or organize:

- to the northeast - a pen for livestock;
- in the east - a small yurt “otav”;
- in the southeast - a tie;
- in the south, opposite the entrance to a large yurt, the space remained open;
- in the south-west, they set up a wooden two-wheeled wagon;
- on the western side lay folded dung.

The big Nogai yurt “terme” had a round shape in terms of it and was very similar in structure to the yurt of other nomadic peoples of Asia [6], especially with the Kalmyk [7]. The yurt had a diameter of about 7–8 m, and the height of its walls was about 2 m. There were yurts of greater size, as well as smaller sizes, about 4–5 m and with low walls. Such yurts were dominated by the poor.

The lattice was assembled from wooden poles, which were fastened with leather rings at their intersections. Owing to such a hinged joint, the lattice link could be folded into a bag when disassembling and transporting a yurt. The stretched lattice links were placed in a circle and fastened together with a wide braid.

Installed in this way, they formed a rigid frame of the walls, which consisted of three types of structures - walls, vaults and light and smoke holes.

The three types of construction correspond to parts of the cat cover - for the walls “Tuurluk”, for covering the arch in the shape of a trapezium “Uzik” and the felt cover for closing the light-smoke opening “Sick-hole”, “Ore”.

The yurt collapsible walls basis was ergenek, rope, and kerege sliding sections, consisting of separate links, connected into a single surface, including the door structure, consisting of the door, kapa, box, and threshold “bosaga”. When building the yurt walls, at first a door jamb was set up and a door frame was hung, symbolizing the border between two worlds - human and “wild”, undeveloped. At the entrance to the yurt hung charms that frighten evil forces away were located, and the doors were painted with security signs. The ropes were tied to the doorframe from curved sticks joined by rawhide straps, which, when stretched, formed a circular wall of the yurt. The plane of the “rope” was obtained by connecting multidirectional rails placed on top of each other. Rawhide “Kok” stud connecting the slats allows the construction of the “rope” to move apart into the plane and move again, but into the plate. Such form transformations are the nomadic dwelling basic principle. After the children birth in the family, the living space is expanded by adding the sections.

The second constructive layer - the arch consists of separate poles - “wrinkle”, which are tied to the wall structure - at the fork of two rails - “bass rope”. Then, one of the men picks up a light-smoke hole that crowns the tent, “shagarak”, on the pole, and inserts the second ends of the “allegiance” into the rim of the “tundyk”.

All three layers are joined and wrapped with reed mats “Shipta” and “Kiyiz”. Rich people covered the frame of the yurt with two or three layers of long felt stripes “tuurluk”. The poor, on the other hand, were confined to one layer of the fella. The felts on the lower part of the yurt walls were fastened with the help of hair cords stretched over them or wide (in some cases, patterned) woolen ribbons “ozok pasar”, “belbev”, “itban” with fringe, which pressed the felt to the frame. The felts of
the lower cylindrical part of the “etekler” yurt were usually black and had a white frieze (pattern made from camel hair), and the upper conical part of the yurt “wyck” was white and completed with a black ring band. Other colors were used. To resist the gusty winds, a yurt was attached with ropes to pegs driven into the ground.

Each yurt part had a symbolic meaning. For example, the light hole “shagarak” was called “the door to the sky”, it symbolized the sun, whose rays “deluxe” leaned on the walls. It was believed that through the “shagarak” a celestial deity looked into the yurt, blessing people. A certain semantic meaning was attached to the yosta “Bosag” threshold. It is not allowed to talk to each other through the threshold, it is not allowed to stand on the threshold and hold on to the two-door jamb; it served as a bad omen if a person tripped over the threshold when leaving. Apparently, another interesting custom of the Nogais is connected with the entrance - hanging over the entrance of the horse’s skull. A similar custom is fixed in many nations. It was believed that “the horse’s skull protects the home and its inhabitants from the evil eye and the influence of various evil spirits” [8].

The names of the various yurt parts, some of the techniques associated with its individual details, are associated with their anthropomorphic character by the scientists. The yurt skeleton as a whole is called “Uydin suyegi” - the skeleton, the yurt backbone; its back part “arkasy” - back; lateral lattices “Zhandas” - pelvis, pelvic bones. Anthropomorphic features are also traced in the names of individual parts of the yurt core: the center of the yurt is called “Kindik” - the umbilical cord [9].

The walls and floor of the yurt were decorated with felts and rugs “kiyiz”. Wall felt carpets “there kiyiz” were hung on the sides of the yurt from the inside, they in turn were divided into holding carpet “tutuv kiyiz” and belt beldemey. “Tutuv kiyiz” served as decoration of the upper half of the side walls of the yurt, it was made of large sizes and decorated with large strict ornament. The felt belt “beldemey” was hung below the “tutuv kiyiz” around the entire circumference of the yurt. The floor was covered with laying felt felt “Tosev kiyiz” of different sizes and colors. They were always thicker than wall ones, patterns were applied on them by the method of tamping and patterned quilting, they, like wall carpets, were of several types. “Kuba kiyiz” - brown wool carpet. There was a kind of carpet “Kuba kiyiz”, which was used to cover and highlight the place of honor in the yurt, it was decorated with large ornamental elements of the zoomorphic ornament, symmetrically repeated throughout the entire field of felt [10].

The property of each family was the most necessary things, adapted to frequent transport. The furniture was arranged in a circle at the lattice walls in a certain order. To the right of the entrance were wooden shelves or a cupboard for kitchen utensils. Here were the vessels for fermenting milk. Next was the master’s wooden bed. There was a small space between these objects. Behind him in a circle stood a ram (belongings) of one or two - three low narrow cabinets with high legs. On them in rows folded ornamented felt carpets, leather bags with winter clothes. At the top of this pyramid put small chests, their number depended on the wealth of the family. Next followed her daughter's bed. Nearby had a low table. The furnishing of the yurt was completed with a wooden coat hanger, on which the bridles, lassos, saddle, etc. were hung. Nomadic life does not have to multiply things and diversity. In conditions of frequent movement, these objects and each family member had their permanent place. The decoration of the yurt, clothing, household items carried a single style, developed and polished by centuries of nomadic life, which determined the minimum number of things needed during the nomads. All the objects of the yurt were in shape narrow and not long, since during the migrations they were placed on the sides of the animals in order not to interfere with its movements.

In the interior of the home manifested social heterogeneity. In, The yurts of village leaders and other wealthy people had the best furnishings, including carpets, high-quality wool felts with rich finishes, silk curtains, embroidered duffel bags, chests, and a rich bed.

Summary
Having considered the Nogai yurt “Terme”, it is possible to conclude that, as in the ethnoscience dwelling traditional form, embodied in itself the surrounding world model and image, the Nogai people’s outlook and aesthetic principles are revealed most fully and consistently.

According to the yurt external and internal decoration description, it can be seen that this is a kind of folk art museum, where all types of decorative and applied arts of Nogai are concentrated in such a small cozy room.

Nogais, having organized and equipped the object filling in space, received an environment for existence. The craftsmen produced the necessary objects and the environment, which became not only a condition and a means, but also a self-value result of their activities.

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