

INTERNATIONAL ARCHEOLOGY, ART HISTORY AND CULTURAL HERITAGE CONGRESS

November 13-14, 2021 / Adana-Turkey

THE PROCEEDINGS BOOK

EDITED BY

Assoc. Prof. Dr. Mehmet Ali AKKAYA

Dr. Kenan BEŞALTI

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SOME OF ONOMASTIC VOCABULARY IN THE RELIGIOUS MANUSCRIPT "QISSA DJENKNAME-I RISALE-I SHAH-I MERDAN"

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Abstract

This article examines the study of literary anthroponyms and place names in religious manuscripts written in the early 20th century. The relevance of this article is determined by the collection and analysis of the stylistic possibilities of literary anthroponyms and toponyms on the basis of specific material. The purpose of the research is to determine the role of real and fictional literary anthroponyms and place names in the religious manuscript. The object of our research is "Qissa Djenkname-i Risale-i Shah-i Merdan" the religious manuscript which was written in the post-classical Chagatai language and found in Kazakhstan. The manuscript contains the stories of Companions of Prophet (s.a.w.), whose aim was to spread Islam. Written in the genre of prose "Qissa Djenkname-i Risale-i Shah-i Merdan" has similarity in content to the religious epic "Qissa-i Salsal". According to the research, most of hostilities in the manuscript occur in Iran and Central Asia. This is evidenced by the names of people and place names that appear throughout the epic (Nawadir, Hiwaran, Khawarzamin, Seylzamin, Karbala steppe, Ahanruba Mountain, Kharazm (Khorezm), etc.). In the manuscript, along with Islamic figures, there are also people from other countries and other religions (Qattara-ul Ain, Shamr, Nawafel, Firuzi Shah, Maskara, Samandar, Salsal), and even famous people of ancient time such as Jamshid, Rustem, Asfandiyar, Bahram, Ferudin, etc. Although the manuscript's topic is generally about spreading Islam, the main character is Hz.Ali, the son-in-law and companion of the Prophet. Moreover, we can see some descriptions of Hz.Ali, such as «Haydar-i Sahipqyran», «Shir-i Yezdan», «Haydar-i Kerrar», «Shir-i Huda», «Shah-i Merdan», «Ali Murtaza», which are frequently used.

The work uses a comprehensive research methodology, using methods such as descriptive, comparative, contextual, stylistic, statistical, etc. The results of the work can find application in reading special courses, conducting seminars, writing diploma and dissertations.

Keywords: Hazrat Ali, anthroponymy, toponymy, religious epic, Chagatai language.

1. Introduction

Onomastics or onomatology is an integral part of Lexicology, it is the study of etymology, history, and use of proper names. It has two principal branches: toponymy and anthroponymy. Anthroponymy is the area of onomastics that treats people's names – the proper names of individuals, the parental or last names, and the nicknames. Whereas toponymy is taxonomic study of place-names, based on etymological, historical, and geographical information, including its meaning, development of structure, area of distribution, current status, grammatical, phonetic form, spelling and transmission in another language (<https://www.britannica.com/science/toponymy>).

In our days there is a new direction of onomastic has been formed – the study of proper names in a literary text, in the language of fiction, which arises at the junction of onomastics with stylistics, poetics, text linguistics, lexical semantics, semiotics, etc.(Sivtsova, 2008:81). In our study, we will use the term "literary onomastics", which, from our point of view, is the most appropriate for our research. Literary onomastics is the branch of onomastic that researches the names in works of literature and other fiction. The study of proper names in the literature has theoretical and practical interest. The section of onomastics, which deals with the study of the specifics of onyms in literary texts, has emerged as an independent scientific discipline, which is called literary or poetic onomastics. For a long time, poetic onomastics interested researchers as an applied discipline for the publication of various commentaries on literary texts, or the compilation of dictionaries of proper names for literary works. Meanwhile, the problem of studying proper names in literary texts became actualized and began to be understood broader and deeper than the above-mentioned applied problems (Vasilyeva, 2009:4-5).

The object of our research is "Qissa Djenkname-i Risale-i Shah-i Merdan" the religious manuscript which was written in the post-classical Chagatai language. The manuscript contains the stories and battles of Companions of Prophet (s.a.w.) especially battles of Hz.Ali, whose aim was to spread Islam.

Qissa Djenkname-i Risale-i Shah-i Merdan, is registered at number 261 in the personal manuscripts collection of A. Nevgod, who lived in the city of Almaty, and has not been studied until now. Our manuscript is the second text of the book and started from the page 92a and finishes at 262a, consisting of 170 leaves, Hz. Ali Cenknamesi is written in prose type and in Turkic Language, which has the characteristics of the post-classical period of Chagatai, the literary language of the Central Asian Turks.

2. Anthroponymic Analysis of "Qissa Djenkname-i Risale-i Shah-i Merdan"

“The name of the character is one of the instruments that creates an artistic image, it can characterize the social belonging of a character, convey national and local flavor, and if the action takes place in the past, then recreate the historical truth (or destroy it if the name is chosen contrary to the truth) (Nikonov 1974: 234)”.

Onomastic space is the sum of proper names that are used in the language of the people to name real, hypothetical and antastical objects (Superanskaya 1973: 138). Accordingly, the onomastic space of a literary work (OSLW) should be considered the totality of all literary anthroponyms that are found in the text. The OSLW provides for "the fundamental possibility of entering certain onymic and onomopoietic series, the systemic organization of these series, the chronological sequence of acts of derivation" (Theory 1986: 14).

“Names are better viewed as semiotic signs that evoke a variety of associations, and successful communication as an addresser’s use of a name to evoke relevant but not perfectly identical associations. C. S. Peirce described the general types of associations as iconic, indexical, and symbolic, and in literature these are more varied than in most uses of language. We may assume that literature has artistic form and therefore that the semiotic associations possibly evoked by names have thematic relevance, open to interpretation but subject to systematic analysis (Grant: 2016).”

2.1. Muslim names

Muslim names in manuscript: Hazret-i Muhammed (Hazret-i Resül-ı Ekrem, Hazret-i Peygamber), Hazret-i Ali (Şah-ı Merdān, Şir-i Hudā, Şir-i Yazdān, Hazret-i Murtażā, Haydar-ı Sāhibqırān, Haydar-ı Kerrār, Qaşımşım), Hazret-i Mālik-i Ejder, Hvācı Omer, Hazret-i Abu Muhaccen (Hazret-i Ebu'l muaccen, Nevādur), Hazret-i Sa'd-ı Vakkas (hāmān), Hazret-i Emīr Muşayyeb gāzi, Duldul, Baba-yı Qanbar, Meljke-i Dilefrüz, Fırüzşāh, Mırzā Zinhār Hvarezmī, Hazret-i imām Hasan, Hazret-i Hüsēyin, Rüstem, Ayyān-ı Muneccim, Hummār-ı Zayfīm, Şemāme Nigār, Fātıme-yi žehrā, Dāleb nezāl, Şāruh pehlivan, Abū-saīd.

According to table there are 22 muslim people who are mentioned in the story (12 of them had main characters), 4 people who had not named by author and 11 adjectives and nicknames.

There are some interesting information about muslim names.

Firuzshah – is a king who became a muslim as only he saw a sore of Hz.Ali. In spite of small quality of mentioning this person he was fighting at all battles in this story till the end: nāgāh fırüzşāh şāh şikār (10) qılıp yürür erdi körse ve bir (11) qılıç turur atını tutar (1) boldılar düldül özini tutturmadı (2) ketti zü'l-fiqārni keliip aldı imdi (3) her can ğalāfidin çıkarur boldı (4) çıkar almadı āhir cāyında qoyup yattı (5) gecesi vaq'ada hāzret-i Őalı (6) aydılar ey fırüzşāh bu zü'l-fiqār (7) birle düldül meniki turur hūdāniñ (8) rahmatıdın cemālidin peygāmberniñ (9) ...(10) şefā'atlarıdın umīd var bolsañ (11) müslümān bolğay yoq irse (1) āteş-i düzahqa giriftār bolur-sen (2) degeç uyqudın bidār (3) bolup ğaybāne imān keltürüp müslümān (4) boldı 127b/11-128a-128b/1-4

Haci Omer (hvācı Őömer) is a character who helped to Hz.Ali with the fight to Jemshid Shah. His appearance at the story started in Medina where he was asked to take a message from The Prophet: hāzret-i (4) resül-ı ekrem şallallāhu Őalēyhi ve sellem (5) şād-mān bolup hvācı Őömerge aydılar (6) yā hvācı Őömer nāmēyi perālūk hāzret-i şāh-ı (7) merdān murtażā Őalığa alıp barur (8) musız hvācı Őömer aydılar cānım (9) birlen barayın peygām-ber-i hūdā nāme yiberdiler 180a/ 4-10

Duldul is a horse of Hz.Ali, which had extrapower of flying and fighting. He also accepted as a friend and muslim protector: ey pādişāh qaşımşımni (4) atı yētmiş kişini nābūd qıldı (5) ve bir neçe ādemlerni boynını üzdi 121b/4-6; düldül zü'l-fiqārni taşlap (6) havāge uçtı 127b/6-7 By next sentences we also can come to claim that Hz.Ali accepted his horse as a friend: hāzret-i Őalı şir-i (5) hūdā düldülni qulağığa aydılar (6) seniñ bir tāre müyüñni cihān (7) harācığa birmes-men sen (8) kāfirlerğa merdliğıñni bildürgin (9) dep hūneriñni körset (10) dep çıqıp kettiler 122a/5-11 ; hāzret-i Őalı keliip (11) düldülge işāret qıldılar düldül (1) taŐjim (hürmet) tevāzu' bile keliip hāzret-i (2) Őalıni mubārek ayağlarını öpti 123a/1-3

Baba-yı Qanbar is a name of the horseman who took care of Ali's horse Duldul: şir-i hūdā (4) hāzret-i peygāmber-i hūdādın icāzet tilep (5) fātıha alıp düldülge minip baba-yı (6) qanbarını alıp yolğa revāne boldılar 111a/4-7

Baba-yı Qanbar is also main character of some Turkic literature. For example, among the Kazakhs there is a saying "Horse spirit - Kambar Ata". Faith in the horse's spirit has been ingrained in the consciousness of the Sarmatians, Sakas, Uisuns and Huns since time immemorial.

Rustem One of heroes in Iran's legends. He is shown as a great hero in the work called "Şehname", which belongs to the famous Iranian poet Ferdowsi. Rüstem is known as Rüstem-i Zâl in Turkish literature and as Zaloğlu Rüstem at oral literature. He showed bent heroism, strength and valor, especially in the struggles between Iranians and Turanians. The manuscript contains a mythological construction about the relationship between Rustem and Hz. Ali : rüstem aydı (6)men hâzret-i Óalıni körsem tâ Óömrüm (7)barça keşşlerin başımge (8) köterip yürür êrdim 143b/6-9

Mâlik-i ejder is one of the friends of Hz.Ali. The Prophet (s.a.w.) asked Mâlik-i ejder to take a letter to Hz.Ali as it was a sign from Jebreil.
kim mâlik-i ejderni qırq miñ (9)kişige baş qılıp h'vārān (10) şehriğa yiber-sun ki hâzret-i Óalı (11) h'vārān üstinde yatur hār zeminde (1) cemşid şah değen kâfirni āhen-(2) rübā ("Demiri çeken" Mıknatıs) değen tağda bir dıv helāk qılıp turur (3) yaÓni din-i bātłge (4) delālet qılır êrdi āhen-rübā değen (5) tağda anı tört yüz lāt manāt putı bar (6) êrdi anı maÓbūd dep tapnurlar (7) cemşid şahni müslümān qılsun āhen- (8) rübā hem fetĥ qılsun dep ĥudādın (9) fermān boldı 132b/ 1-10

2.2 Non-muslim names

According to research there are 23 names of non-muslims: Qattarul Ayn, Shah Huvaran, Jemshid-Shah, Lendhūr, Shah-i Emlaq, Semender pehlivan, Samandün pehlivan, Nevāfil pehlivan, Şamar pehlivan, Qahmas shah, Şemr, Manāf, Ruhbān, Şalsal, Kerābfıl, Şāhduz, Qaydün, Sarübāl, Qaharmān, Lat-Manat, Ebū'l ĥakım, Melıke-i gülçehre, Cumhūr, Helāhelqātıl.

There are some information of non-muslim names:

Qattarul Ayn (qattārü'l-Óayn) is a non-muslim king of the city Nevadir (qalÓa-yı nevādir). Hz.Sad`i vaqqas and Hz. Abu Muhaccen came to this city and inrtoduced themselves as Haman and Nevadur. He was killed by Hz.Ali (116b/9-11). Qattarul Ayn was discribed in the text by next sentences: qatārü'l-Óayniñ (7) bārgāhiğa kirdiler kördiler ki bir (8) pādişāh turur cihān tahtı aña (9) lāyıq irür oñ tarafida bir neçe (10) ĥanlar ve soñ tarafida bir neçe (11) servsıfāt sultānlar ve erkān (1) devlet sergerdeler ve ortada (2) muğanni ĥoş elĥānlar dütār ve şitār (3) tanbūr çenk ve argün çenk rubāb (4) surnay ve kernay otuz iki (5) saz teşikdin çıqar 95b/7-11-96a/1-6

Shah-ı-Huvaran (şāh-ı h'vārān) is a king of Haran (Huvaran) city, was a little brother of Jemshid Shah (135b/9-10) who was defeated by Hz.Ali, Hz.Sad`i vaqqas and Hz. Abu Muhaccen and ran away to Cemshid Shah.

Hz.Ali named himself as Qashimshim came to the king Huvaran in order to release his friend Qanbar from the prison: şāh-ı h'vārān altun tahtınıñ üstinde (10) üç miñ pādişāh şandal nişin (11) oñ tarafıge olturupdur çep yanında (1) neçe miñ ejderhā gibi bahādūr (2) sergerdeler olturupdur 119b/9-11 – 120a/1-3

Hummar Zaifym (hummār-ı žayfım) is the king who wanted to conquer the city of Medina in the absence of Hz.Ali. Hz. Jabreil came to the Prophet Muhammad (s.a.w.) and conveyed a message about the intention of Hummar Zaifym. The interesting part is how Hummar Zaifym became a muslim: hummār-ı žayfım (3)özi méydānga kirdi peygāmberge qılıç hāvāle (4)qıldı derhāl qolı qurudı (5)qılıçnı çab (sol) qolıga aldı çab qolı (6)hem qurudı anda kâfir aydı ey (7)peygāmbir bir hāq êkensiz duŪā qılıç men (8)qolum aşıge bolsun müslümān bolayın (9)dêgeç peygāmbir-i hudā duŪā qıldılar hummār-ı (10)žayfımın qolı qadım aşıge bardı (11) derhāl imān Ūarž qılıp müslümān (1)boldı 179b/3-11 – 180a/1

Salsal is main character at “Qissa Salsalname”. There are several copies of Salsalname. Salsal-name is a heroic story written by Şeyyād İsa in the 13th century and tells about Hz.Ali's wars and Hz.Ali's war with a giant named Salsal. N. İlhan has found one of its copy in Paris, which was reintroduced by İbni Yusuf in 1571 (İlhan, 2019: 1908).

In spite of similarity of name Salsal, in manuscript “Qissa Djenkname-i Risale-i Shah-i Merdan Salsal” is a king of Hitay-i Hutun: şalsal-ı (8) laŪınnı körseler qadd ü qāmeti yüz (9) kēz behrsinisi êlik kēz her barmaqı (10) felāñni qulağıdek ağzı ğārdēk (11) burnı mürīdek her qolı şāh-ı cenārdēk 223b/8-11- 224a/1

After sending some of his 99 sons to fight with muslims, he decided to fight with Hz.Ali by himself. One of their battles we can see through this example: şalsal (10) hāzret-i şāh-ı merdān ikevleri (11) kirdiler birbirige nēyze hāvāle qıldılar (1)murād hāşıl bolmadı Ūamüdbāzlıq (2)qıldılar murād hāşıl bolmadı (3)şamşırbāzlıq qıldılar murād hāşıl (4)bolmadı el-qıssa dertalāş boldılar(5)murād hāşıl bolmadı 229a/10-11-229b/1-6

3. Toponomic Analysis of "Qissa Djenkname-i Risale-i Shah-i Merdan"

The term ‘toponym’ comes from a combination of Greek topos ‘place’ and onoma ‘name’. Toponyms (placenames or geographic names) are like personal names, and are distinct names in a similar way. In other words, they are proper nouns (or proper names, as some call them). There are some place names in Qissa Djenkname-i Risale-i Shah-i Merdan: Medjine, Nevadir city (nevādir qalası), Haran (huvaran), Āhen-rübā, Kūhe bulur, Berber zemīn, Mağrib zemīn, Hārzemīn, Hitāy-ı hutun, Sāyil zemīn, Maçın, Hindüstān, Māzındurān, Masqāb, and etc.

Some toponomy names are not used nowadays. For example according to manuscript “Berber zemin” is a steppe which was used by Companions instead city Medina. Actually Berber is one of descendants of the pre-Arab inhabitants. In Africa, the languages formerly labelled ‘Hamitic’ are nowadays subdivided into a number of separate sub-families, like Berber (in the north-western part of Africa), Chadic (in Chad and Nigeria), Cushitic (the north-eastern part of Africa from Sudan to Tanzania), Egyptian (sole surviving member: the Coptic of the Egyptian orthodox church), and Omotic (in Ethiopia) (Tichelaar, 2002: 11).

4. Conclusion

As we mentioned above literature onomastic studies can give to readers an essential information about not only history but also about changing of events and united or contributed some events to each other. It always will awake a curiosity not only of us, but also of next generation in general. As Maria Cândida Trindade Costa de Seabra claimed at her article about onomastic: “Names of people and places are products of a system of denomination that reflect the way of life of a given culture and how this represents their values” (Maria, 2018: 995).

According to the research that we can conclude followings:

- 1) In our religious manuscript, the onomastic space includes more than 55 anthroponyms (approximately 30 names of Muslims and about 18 names of other religions), about 15 toponyms, 1 name of weapon.
- 2) The manuscript is not only a religious but also mythological epic with not exactly geographical data.
- 3) According to the research, most of hostilities in the manuscript occur in Iran and Central Asia.

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РАЗВИТИЕ КИНЕТИЧЕСКОГО ИСКУССТВА НА ТЕРРИТОРИИ ГЕРМАНИИ

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Аннотация

В статье рассмотрено зарождение, развитие и трансформация кинетизма в Германии. Проведен анализ творческих работ ярких представителей кинетического искусства и дизайна разных периодов и направлений начиная с представителей Баухауза до сегодняшних дней. Рассмотрены кинетические скульптуры относительно использование природных источников энергии, а также различных типов двигателей и систем управления.

Ключевые слова: кинетическое искусство, скульптура, инсталляция, оп-арт

В 20-м веке изобразительному искусству удалось преодолеть одну из своих главных, на тот момент, характеристик – статичность. Художники стремились расширить рамки привычного и интегрировать динамику в свои работы. Собственно так возникает кинетическое искусство. [1]

Кинетизм – это направление в искусстве, которое отражает движение и динамику в арт-объектах. Кинетическое искусство зарождалось на территории Германии в 1920-30-х годах, и базировалось на таких течениях как дадаизм, авангардизм и конструктивизм. Основоположниками кинетического искусства считаются Владимир Таллин, Александр Колдер, Ласло Мохой-Надь, Наум Габо и Жан Тегла.

В 1919 году в немецком городке Вермеер была основана школа строительства и конструирования – Баухауз. В эпоху технологического прогресса и индустриализации, представители Баухауза пытались интегрировать современные механизмы в создание предметов дизайна, скульптуры и архитектуры. [2]

Дизайнерские инновации – это радикально упрощены формы, рациональность и функционализм, а также идея, что массовое производство синтезируется с индивидуальным художественным духом. Характерной чертой графического искусства школы Баухауз – это отсутствие сложных форм, а использование только простых фигур: квадрат, треугольник, прямоугольник и круг. [3]

Произведениями, которые ярко представляют школу Баухауза, являются: «Метаморфозы» Герберта Байера, «Кинетическая конструкция (стоячая волна)» Наума Габо, «Модулятор света и тени» Ласло Мохой-Наде и многие другие.