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DEVELOPMENT OF BOOK GRAPHICS IN KAZAKHSTAN AT THE CURRENT STAGE (ON THE EXAMPLE OF A CHILDREN'S BOOK)

Abstract

This article discusses the problems of book graphics using the example of a children's book. The methodological basis of the research has been the work of scientists on book graphics, illustrations for children's books, collections of scientific papers on various aspects of the problem under study, catalogs of exhibitions of book graphics, as well as the results of a sociological survey. Research hypothesis: if book graphics, being a synthetic form of art, has an educational and educational potential of influencing the formation of a personality in childhood, then this particular type of visual art is one of the most important educational tools, as well as the most widespread and accessible, which in turn leads to its greatest popularity in society.

Keywords: book, book graphics, illustration, artists-illustrators, publishing house

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ҚАЗАҚСТАН КІТАП ГРАФИКАСЫНЫҢ ҚАЗІРГІ КЕЗЕҢДЕГІ ДАМУЫ (БАЛАЛАРҒА АРНАЛҒАН КІТАП НЕГІЗІНДЕ)

Аңдатпа

Бұл мақалада балаларға арналған кітап негізін ала отырып, кітап графикасының мәселелері талқыланады. Зерттеудің әдіснамалық негізі: ғалымдардың кітап графикасы бойынша еңбектері, балаларға арналған кітаптардың иллюстрациялары, зерттеліп отырған мәселенің әр түрлі аспектілері туралы ғылыми еңбектердің жинақтары, кітап графикасы көрмелерінің каталогтары, сондай-ақ социологиялық зерттеу нәтижелері болды. Зерттеу гипотезасы: егер кітап графикасы синтетикалық өнер түрі бола тұрып, бала жасынан тұлға қалыптастырудағы білім беру мен тәрбиелік әлеуметтілікті қамтитын болса, онда бейнелеу өнерінің бұл түрі тәрбие берудің маңызды құралдарының бірі болып табылады. Сондай-ақ қоғамдағы өз кезегіндегі жарқын әрі кең таралған қол жетімділігімен маңызды.

Түйінді сөздер: кітап, кітап графикасы, иллюстрация, суретші-иллюстраторлар, баспалар

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РАЗВИТИЕ КНИЖНОЙ ГРАФИКИ КАЗАХСТАНА НА СОВРЕМЕННОМ ЭТАПЕ (на примере детской книги)

Аннотация

В данной статье рассмотрены проблемы книжной графики на примере детской книги. Методологическую основу исследования составили труды ученых по книжной графике, иллюстрации детских книг, сборники

научных трудов по различным аспектам исследуемой проблемы, каталоги выставок книжной графики, а также результаты социологического опроса. Гипотеза исследования: если книжная графика, являясь синтетическим видом искусства, обладает воспитательным и просветительским потенциалом воздействия на формирование личности в детском возрасте, то именно этот вид изобразительного искусства является одним из самых важных инструментов воспитания, а также самым массовым и доступным, что в свою очередь приводит к его наибольшей популярности в обществе.

Ключевые слова: книга, книжная графика, иллюстрация, художники-иллюстраторы, издательство

In modern conditions, when the search for a way out of the country's economic and cultural crisis is being carried out, the number of professional graphic artists is growing, which, along with the authors of books, take an important part in the creation of children's literature. It should be noted that in recent years, Kazakhstan's publishing houses have produced a sufficient number of books. This process is accompanied by the growth of interest in the history of the book, both by specialists in book and art, and by the wider readership. At the same time, there is an acute lack of educational literature and teaching aids for future illustrators. The relevance of the topic of this study is due to the need to study the contribution of contemporary artists-illustrators of Kazakhstan to the development of children's books, as well as the lack of scientific research in this area. The object of the research is the book graphics of Kazakhstan at the present stage, the subject of the research is the illustrations of children's books.

Book illustration is the most popular and accessible form of art. The reader is looking for a well-illustrated book with a certain artistic value [1, p. 5]. The art of book illustration does not stop in its development, "in the design of a modern book, the range of tasks and ways of further development of the art of book illustration and artistic and polygraphic design of a book are more and more clearly defined" [2, p. 7].

Currently, books are designed using computer-aided design, hand-drawn illustrations, photo collages, stills from animated series, and other methods. However, readers prefer books with lively illustrations by artists. However, the profession of an illustrator in Kazakhstan is often associated with many problems. Thus, according to the organizers of the Kazakhstan book graphics competition: "book illustrators are authors who are usually deprived of attention," while officials confidently assert that "our publishing houses are competitive" [3]. Nevertheless, there are currently several actively working illustrators in Kazakhstan: Antonina Shipulina, Marat Kumekov, Tatyana Myasnikova, AssolSas, Dina Buksikova, Katerina Ragozina (ENZO), MadibekMusabekov, Elena Klepikova (Elena Aila), Yulia Romanova.

Marat Kumekov is a hereditary artist, began his career in advertising production house, drew storyboards, including for Moscow and Kiev, in parallel illustrated books, being in the staff of the magazine "Shusha". Often draws comics, mainly for corporate events, as a gift for children, etc.

According to Marat: "In Kazakhstan, publishing houses are scarce, with a local mentality - "draw everything quickly!", everyone wants it in the shortest possible time, beautifully, but for a penny. I try not to work with Kazakhstan in terms of illustration. It is more convenient to work outside the home - there both give more time and pay better. The same alterations are paid for, plus it is taken into account if you work on Saturday-Sunday and at night. And here they pay 5 thousand tenge and require 10 rework. We have a big problem that there are no specific people who take these orders and decisions. As a rule, our customers don't have a clear picture in their heads".

In order to minimize the number of alterations, Marat tries to immediately find out from the author of the manuscript how he sees the final result. "What I draw from myself, they will not understand, so I work aiming to do everything according to their requirements". Marat believes that the illustration market in Kazakhstan is not developing in any way, "the problem is that the customer wants to get a good illustration in three days, and there you will not open up creatively. All this is like a conveyor belt. I asked employers from Moscow and Kiev why they order from me, after all, no matter what artist you take, they paint us a hundred times better. They also have schools there: Surikov, Repin, that is, they are professionals, but I think that they are also lazy. They don't want to work at night, a week is not enough for them, for us it is normal. And we are cheaper and more patient" [4]. Marat is a modern, versatile Kazakhstani artist. Born and raised in Almaty, he absorbed the national culture that manifests itself in his work. For seven years Marat worked in cinematography, then returned to the fine arts. As an illustrator he works in CG computer graphics. He has illustrated over a dozen books, but prefers to work in the comic book genre. On the centerfold of a comic strip (Pic. 1) about a greedy aristocrat whose plot is based on stupid impatience and unbridled greed, human vices are ridiculed. The artist, for his part, endows the main character with catchy external data. By the pear-like, loose shape of the body, by the pampered fingers as thick as sausages, by the regrown, impressive double chin, the viewer understands the spoiled, sleek nature, suffering from gluttony. Small eyes with a stupid look, a face unencumbered by deep thoughts are signs that testify to pettiness and frailty, albeit a seemingly "big" person. The huge heap of gifts, which the hero, so childishly naive and impatient, is so eagerly dismantling with such pleasure, is the beginning of a story - a story in which a person did not have the wisdom and patience to wait until the end of the preparation of his festive treat. Yielding to temptation, he, like the last thief, making incredible efforts, makes a hole in the ceiling of the kitchen of his own castle, hoping to quickly snatch a piece of delicacy. And, subsequently, with a shameful crash, he fell right into his own festive treat, ruining such a laborious work of cooks, his costume and his own celebration. The entire narration fits in one single spread in ten plot compositional windows. The artist effortlessly arranges multi-format windows, capaciously placing them in a given format. From some of these windows, the compositional elements go beyond the frame, which gives a certain liveliness. Here is a chef, with knowledge of the matter, from the heart kneads the dough so that it simply sprinkles on the sides, flying out of the frames indicated for this drawing. And in another picture, he, the cook, climbed the stepladder to decorate the top tier of the cake. And his position is so narrow, squeezed and cramped that a hand hanging at the elbow, which goes beyond the boundaries

defined for this composition, once again emphasizes his uncomfortable position. In the penultimate picture, the edges of the stairs, along which the main character climbs, seem to shoot upward, crossing the window line. Thus, the hurried movement of the climber is indicated, which is also emphasized by the light stripes in the background, falling parallel to the stairs from top to bottom. And here is the culmination: a ruined multi-tiered cake, in the sticky cream of which a loser hero is stuck, frozen in an awkward position At the same time, the cake scattered in pieces to the sides, violating the strict boundaries of the composite window. The comic is not accompanied by text, any inscriptions at all. He is not needed here. The drawings themselves are understandable without words - the illustrations are so capacious and precisely selected by the artist. Even without the name of the story, its essence is clear to the common man in the street, the proverb suggests itself: "hurry up - make people laugh." The color palette is juicy, bright, the most sweet with a predominance of warm sunny colors. The comic turned out to be bright, lively, not devoid of humor and sarcasm, just exactly what is needed when creating this kind of work. Of course, Marat is a very gifted artist. His technique of work is presented in the best traditions of modern graphic art and withstands even the highest criticism.

The author of the first comic book in the history of Kazakhstan is MadibekMusabekov (ErmekeBatyr. Legend of Forgotten Times, Part 1. Almaty: SALBEN, 2013; ErmekeBatyr. Prayers of Damned Souls. Part 2. Almaty: SALBEN, 2016; to be continued). On the Internet, this "pseudo-historical tale" made a great impression and gained its fans [5]. MadibekMusabekov has his loyal fans. Madibek said the following about his work: "I compose the plots when I walk or ride the bus. Ideas always come in different ways. Sometimes I come up with a beautiful image and then build a whole story around it. Sometimes I ask an interesting question, and then I try to answer it and that's how stories appear. I have embodied many of these ideas in my graphic novel "ErmekeBatyr". When creating character images, I usually work on associations. An evil character is a thin and pale old man or a cheerful, brave girl - this is a girl with big eyes and fluffy hair. Then I add small details from myself" [6]. Madibek can tell a lot about the published children's literature. To the question "what are the features of book graphics and its significance in the artistic education of children?" answers confidently, with the intonation of an experienced master: "I think that in book illustrations for children it is important to combine not only educational character, but also that these images are interesting and original. If the picture is not interesting to children, then it will not have any influence. Many do not attach any importance to this, therefore, most often in children's books there are very insipid and polished drawings". Madibek knows firsthand about the difficulties with publishing in Kazakhstan. When publishing his author's comic book, he himself faced a big problem. As a result, books are printed in St. Petersburg and sold as imported in their native Kazakhstan. Madibek himself comments on it this way: "One of the main problems is the lack of financial support. Well, the format of comics itself in Kazakhstan is not so popular to develop it as a business project. But I believe there is potential in it. The second problem is competition with foreign works. Most of Kazakhstanis are skeptical about domestic works and prefer foreign ones. It's hard to fight this stereotype". But the talented guy looks to the future with optimism and sincerely believes in the success of Kazakhstani book publishing. The entire completeness of his work as an artist and as an author reflects a large, by Kazakhstani standards, project - a heroic fantasy, a national epic of the battle genre "ErmekeBatyr. The Legend of Forgotten Times. ErmekeBatyr is a legendary warrior who lived in the Great Steppe in a distant era (Pic. 2). "He left home in search of himself and promised his father that he would return. Ten years have passed, and now an accomplished batyr is looking for a way home. On the way, he finds himself in various situations and goes through dangerous adventures that continue to shape him as a person. In the background of the comic, real historical events are constantly taking place, but the characters themselves and their stories were invented by me", says Madibek [5]. Continuing the story of YermekBatyr, Madibek depicts Genghis Khan's army in the form of the soldiers of Death, referring to Hollywood stereotypes (Pic. 3). The warriors are like sinister dried up mummies. In the empty sockets of dried skulls, pupils glow with ominous lights. Jaws parted in a predatory smile. All as one are dressed in the same armor. Genghis Khan himself rises above the crowd of warriors, as if floating in the air. The flesh on his face has also dried up, and a devilish fire burns in the empty eye sockets. With his hands rotting to the bone, he traces the gesture of Domination in the air. He differs from the rest of the warriors - he has different, more privileged armor and helmet, the color of his clothes is slightly brighter than the others. Behind Genghis Khan's shoulders, long hair, black as a raven's wing, is developing in the wind of "change". And behind all this devilish horde, Shanyrak is overturned as a symbol of a barbarian invasion, the overthrow of the measured way of life, the trampling of everything sacred to the people. The composition itself is built from an unusual perspective. As if the camera was overturned under the onslaught of a foolish soldier crowd and captured the frame under shifted focus. Wild dynamics and tightness can be seen from the image. A chilling horror runs cold down my spine. The emotional range of the illustration is off scale. The work is done entirely in shades of gray, as if the world had lost all colors and faded into lifelessness. Sadness and horror filled the format. A bleak palette promises gray melancholy. Madibek really hopes that someday a film will be shot based on his comics. He even imagines the details of each scene. In the future, Madibek is going to create comics on other topics, but national motives will invariably be present in his works: "It is very important for me that my comics have meaning. Whatever I do in the future, all my works will be about Kazakhs and for Kazakhstanis".

Elena Klepikova (Elena Aila) graduated from the special department of the history faculty of the Kazakh State University, literary courses of the Musaget Foundation. Lecturer and presenter of the children's literature and prose seminar at the Open Literary School in Almaty. Published in literary magazines and collections of Kazakhstan, Russia, Germany: "Friendship of Peoples", "Literary Study", "Apollinary", "Prostor", "Niva", "Tamy", "Literary Alma-Ata", "Life is Beautiful", "Yellow Caterpillar", "Puripu", as well as online publications. Laureate of the National Literary Prize "Golden Pen of Russia" and the Kazakhstan Literary Prize "Altyn Kalam-2011"; laureate of international literary competitions held in Germany and Russia; winner of the first All-Russian competition of writers writing for children

"Yellow caterpillar: flights in dreams and in reality". Stories and fairy tales were translated into German and English. The author of three books (Pic. 4). Compiler and participant of collections: "Solyanka is a team or a cookbook of a writer" (Almaty: Tarikhtyaglymy, 2009), "To the East of Greenwich: a trip as a gift" (Almaty: Securities, 2011), "Duplet" (Almaty: Literary house Alma -Ata, 2011), "Fairy Tales for Adults" (Almaty: Literary House Alma-Ata, 2013). Elena Klepikova says the following about the predicament in children's literature: "Everything is relative. There is a classics tested by time and generations of children and adults - they will be read and read it. As for the new literature, the choice of books for children is huge. How to choose - open the book, read it, see if the book corresponds to your ideas about good and bad, whether the characters are interesting and the situations in which they find themselves, and buy. Another question is where among this abundance in our Kazakhstani bookstores are Kazakhstani authors. I would not like to get off with general phrases "about establishing contacts, consumer needs" and other things in the same spirit. But there is a chain: writer-publisher-reader. When one link falls out, then that very difficult situation is created" [7].

Yulia Romanova graduated from art school No. 1 in Pavlodar (2001-2005), bachelor's degree (2010) and master's degree (2017) from the Kazakh National Academy of Arts named after T. Zhurgenov, specializing in easel graphics. She successfully defended her master's thesis on the topic "Book graphics of Independent Kazakhstan (on the example of a children's book)", in which she raised acute problems in the development of book graphics and offered a number of recommendations for their solution. She worked as a teacher at the Art Nouveau International School of Design, in the Art Craft and Cipollino children's centers. Romanova Y. is the head of the specialized course of academic painting at the children's center "Chipollino" and a freelance artist-designer at the corporation "Atamura" (Pic. 5, 6).

Today, almost all contemporary illustrators collaborate with foreign publishing houses, and in the domestic market, despite their creative potential, they are still unclaimed. Those small orders that fall out to them on the occasion are not the main income, but rather are classified as "hobby for the soul." In Kazakhstan, in order to survive, artists have to engage in other activities, be it pedagogy, design, or decoration services. The artist cannot afford to completely devote himself to his beloved work, which, of course, has a very bad effect on the cultural, spiritual and educational life of the republic. But, even despite this, the Kazakh artist is ready to create free of charge. Mercantile profit and ambition are alien to the artist's wide, boundless soul. Young illustrators are ready to work for the sake of children's smiles and give their creativity for the love of their native land. They represent a true example of national patriotism. The artist sees with his sincere heart much further than the guiding materialist with a rational gaze. The land of Kazakhstan is rich in talented people - artists, filled with faith in the bright future of their Motherland. These are the altruists of our time, who, unfortunately, do not fit into the art market. Illustrative artists who are directly dependent on the publishing industry are neglected.

The state and traditions of illustrating children's art books from the standpoint of the book art of modern times have not yet become the subject of serious study. Until now, the research has been fragmentary, despite its extreme importance both for the book industry and for the pedagogy of children's reading. It is the complexity of the research subject that determines the weak development of the methodological base in the context of such object-object and object-object relations as "literature - illustration", "book publication - illustration", "pedagogy and psychology of children's reading - illustration". A researcher here must have the knowledge of an art critic, a book expert, and a child reading supervisor. At the same time, it is obvious that the state of the illustrated children's art book urgently requires an appeal to high examples of book art, and, consequently, to traditions. Practice shows the relevance of such studies, since even in the era of subtle information technologies, a children's art illustrated book remains an indicator of the cultural potential of the school family, society as a whole.

The theory of children's book illustration is still relatively young as one of the independent disciplines in the general system of art theory. Therefore, its researchers are faced with a whole complex of unsolved problems. In our opinion, the most important are the following scientific tasks: first, the determination of the real status of an illustrated art book in the new information era on the basis of a theoretical and methodological analysis of the object, purpose, patterns of functioning; secondly, generalization and systematization of the views of illustrators on the phenomenon of book drawing for children, since theoretical studies of artistic creativity are impossible without a concrete, descriptive basis with a pronounced absolutization of practical experience; thirdly, comprehension of the roles of an illustrated art book as a complex of arts in the formation of a child's consciousness as a whole as a talented reader - listener - viewer.

"One of the most remarkable trends in contemporary cultural life is the mutual interest of the artist and the viewer. Frequent openings are attracting an ever wider audience. This is seen as a long-awaited turn of post-industrial consciousness towards spiritual values and new humanistic knowledge - the way that society entered the culture of the III millennium. So, in modern contemporary culture, both the background of polemic repulsion and the stimulus to creativity. Postmodernism of the modern era reveals contrasts with the goal of the cultural and historical perspective: "destroying old myths, but not culture, we are embedded in world history" [8, p.51].

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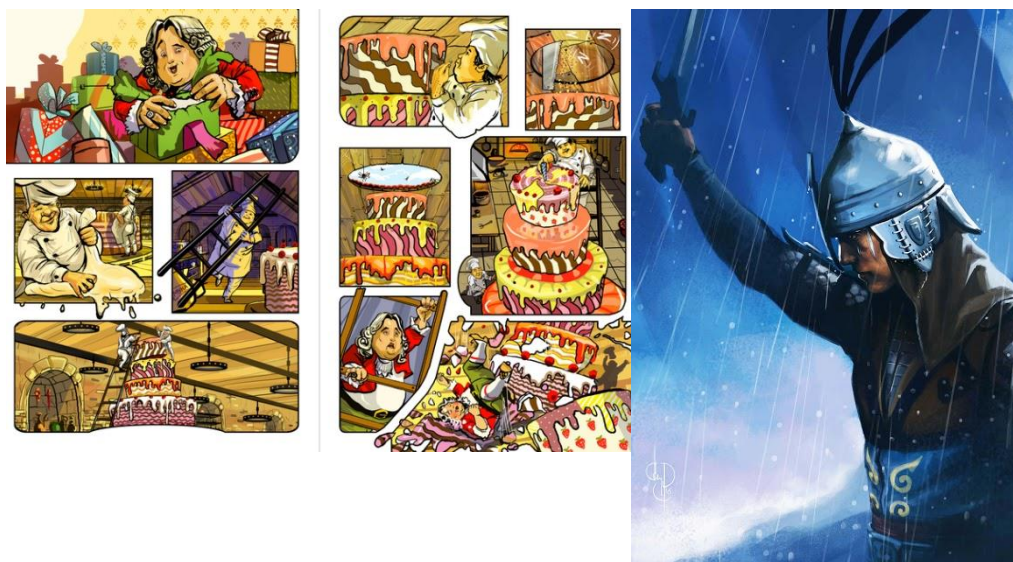
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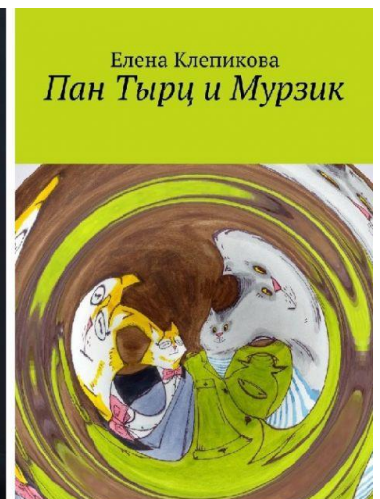
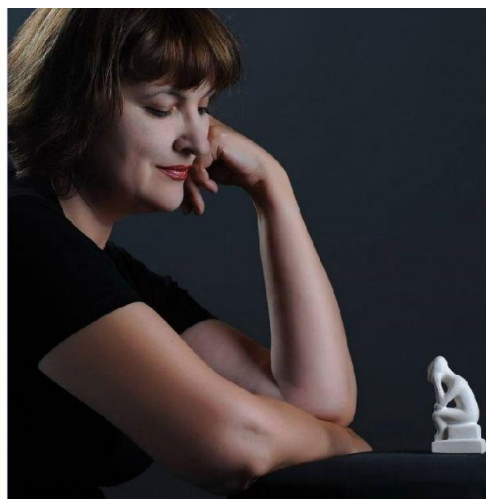
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Picture 1. Marat Kumekov. Comic. CG graphics Picture 2. MadibekMusabekov. ErmekBatyr. CG graphics



Picture 3. MadibekMusabekov. Army of Genghis Khan. CG graphics



Picture 4. Elena Klepikova. "The Secret of the Blue Web" and "Pan Tyrts and Murzik"



Picture 5. Julia Romanova. The Little Humpbacked Horse.
Mixed media on paper Blizzard. 2016. Picture 6. Julia Romanova. Madam Water.
Color on paper, 2010