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## **ЗНАК И СИМВОЛ КАК ИСКУССТВОВЕДЧЕСКАЯ ПРОБЛЕМА**

Раскрывается сущность понятий «символ» и «знак», проводится анализ общесмысловой структуры символа. Авторы приходят к выводу, что образно-знаковая форма имеет широкий спектр значения, отражая мир в единстве чувственного, эмоционального и рационального; сознательного и бессознательного; общего, особенного и единичного.

*Ключевые слова:* символ; знак; традиционное искусство Казахстана.

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## SIGNS AND SYMBOLS AS A CRITICAL ART ISSUE

Essence of definitions of “symbol” and “sign” is being uncovered in this article; analysis of common semantic structure of a symbol is conducted. The authors concludes that imaginary-signed form possesses wide specter of meaning, reflecting the world in unity of sensitive, emotional and rational; conscious and unconscious; common, special and unique.

*Key words:* symbol; sign; traditional art of Kazakhstan.

**I**n material monuments of ancient time – on buildings, headstones, material things, clothes, etc., on rocks and separate stones one can meet schematic pictures, often not being images of elements of human beings settlement, perceptible in domestic aspect, i.e. they do not picture and subjects or creatures. Such signs appeared in prehistorical time and existed in folk decorative art until the beginning of the XXth century. Repeating during millennia, transferring from one folk to another, these graphemes show remarkable resilience in forms of their contours and in the fact of their existence. These images, which usually looked as ornamental décor, present symbols, possessing semantic meaning, ideograms, being prewritten way of fixation of some definitions and presentations.

Part of researchers interprets ancient pictures in naïve and rational way. For example, image of horses proves (in their point of view) development of horse-breeding, lamb horns – about small cattle, boats – about sailing and fishing, etc. Although interpretation of cult realia by elementary-practical definitions gives just illusive decision of the problem.

For understanding of meaning of unknown signs it is not enough to rely on mass opinions. Therefore a researcher must not make conclusion from a fact of similarity of an object with abstract image with one or another object, which usually leads to its wrong interpretation.

Subjectivity in interpretation of ancient images leads to skepticism in possibility to resolve its semantics. Nevertheless undertaken actions of researchers led to certain results and let continue work in the given area with optimism.

Reconstruction of semantics in some signs is presented based on systematical suppositions, which may be interpreted as a foundation of theory of signs, that is:

- possible classification features of signs – their typology;
- symbolical, signed meaning of colors in traditional Turkic culture;
- meaning of different imaginary symbols.

As an example, illustrating areas of reconstruction of meanings of signs, analysis of Andronovo ornaments may serve, as a composition of ancient autochthonous culture, existed on the territory of modern Kazakhstan.

According to several authoritative scientists “art of thinking in images” is a fundamental basis of creative thinking and actions [2]. Acquiring knowledge from “endless source of myths and symbols” (V. Bauer) creative personality acquires force and wish to realize and transform surrounding world. For comfortable work scientists try to join some signs into groups for a long time. There are several principles according to which signs are joined into groups. The first one is culturological. For example, V. Bauer, I. Dumots and S. Golovin highlight main groups of signs connected with creation and development of European culture. These are ancient symbols, symbols of Indian mythology, symbols and mythology of Ancient Greeks, symbols of Christianity, symbols of fairy tales, astrological symbols, and symbols of alchemy, symbols of tarot cards and symbols of everyday life [1]. As it is clear from list of group of symbols, they are all grouped in free order and reflect subjective opinion of authors of the classification, rather than logically stipulated scheme.

Comparative-historical principle can be named the second principle of signs. Its essence is that similar graphic signs, belonging to different cultures and epochs, combine into groups and reconstruct their primary meaning. The brightest representatives of this direction in Russian sources are A. Golan [2] and O. Suleimenov [3].

The third principle of joining the signs arise to psychoanalysis of S. Freud and analytical psychology of C. Jung and reflects specifics of work of special areas of human psychic, particularly, as so called “collective unconscious” (term of C. Jung). The most famous example of this principle of joining of symbols is “symbols of repressed sexuality” of S. Freud and archetypes of C. Jung. There are also other classification systems, for example, mythological one. Supporters of the given direction believe that in this case information is being transmitted of cosmological or religious sense, as it possesses the main meaning. Chains of signs are considered as peculiar texts. Representatives of the idea, presented above, are J. Frazer and V. Toporov [5, p.32].

For the aims of the given research the most productive principle is the second one – “comparative-historical”. Its basic statements lead to the idea, that ancient signs possess the following groups of meanings, i.e.: 1. Sketches of cult content; 2. Images of happenings, objects of nature; 3. Totem (animalistic world); 4. Signs of property; 5. Grapheme; 6. Images of cosmic happenings and objects; 7. Color; 8. Space. During time their meaning was lost, and they transformed into signs. When primary meanings of these graphemes were lost, these images continued to be used as necessary, although ancient people didn't quiet realized what the purpose of their use was. Serving as signals, inducing positive reflex of esthetic sense, they continued to be perceived and used as decoration.

Detection of semantics of ancient symbols is possible anyway. Its detection helps to deep into the world of specifics of thinking of deep ancient time. Research of cult symbols, formed thousands of years ago, shows that people of that time, living under conditions of not comfortable surrounding and primitive devices, possessed comparatively developed worldview, although it was expressed in mythological form. Monuments of oral creativity of ancient time such as Bible, Veda or Legends of Gilgamesh, testify about this fact.

Cult symbolic is rather steady element of culture. Customs, cloths and other forms of material culture change, but symbols are preserved during millennia, experiencing just a slight transformation, sometimes remaining without it at all. Under circumstances of vast steadiness of domestic way of life during time, preceding becoming of civilization, these motives were traditionally transmitted and carefully performed from generation to generation. Thus, as it is noticed by researcher of ornament S. Ivanov, “folk ornament represents rather steady element of artistic culture, preserved during many centuries and even millennia” [3, 113, p.23]. Even under cult-ideological changes ancient symbols performed noticeable stability. Pagan symbolic remained, for example, among Eastern Slavs and Dagestanis until the XIXth century, despite centuries of domination of Christian and Muslim religions.

Steadiness of religious-ideological presentations and connected with them symbolic is quiet comparative. Diffusion of customs and ideas, “cultural invasions” and “cultural mixes” took place. Considering the fact that decorative and symbolical forms were influenced by cultural influences, primary features could be distinguished in research of ornament.

Pictures of different folks in a natural way were similar, when visually perceived objects were pictured, while resemblance in abstract pictures requires another explanation. Elementary, simple graphic figures may be similar with no purpose; however, it could have been the truth in more complicated pictures.

Difficulty of structure of many graphemes shows impossibility of their independent repeated emergence. Considered by O. Suleimenov sign of “circle with a dot in the center” may serve as an example. Transformation of graphemes of the given sign and its meaning are tightly linked with cult of the Sun among different ancient folks, considered by the author in wide temporary and geographical areal [4, 112].

Existence and degree of prevalence of some ornamental motives in signs of decorative art of a folk may symbolize about their ancestors and ethnocultural links during epoch of their prehistory. In cult symbolic ancient layers of spiritual culture of the given ethnic group is imprinted.

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