

В данной статье нами использованы следующие репродукции картин Илзе Рудзите:

1. «Письмо». По мотивам романа «Евгений Онегин». Из цикла «Восхождение к Пушкину». Картон, пастель, 103x69, 1987.
2. «Дуэль». По мотивам романа «Евгений Онегин». Из цикла «Восхождение к Пушкину». Картон, пастель, 102x80, 1987.
3. «Прощание». По мотивам романа «Евгений Онегин». Из цикла «Восхождение к Пушкину». Картон, пастель, 103x69, 1987.
4. «Моцарт и Сальери. Гений и злодейство». По мотивам трагедии «Моцарт и Сальери». Из цикла «Восхождение к Пушкину». Картон, пастель.
5. «Искушение». По мотивам трагедии «Каменный гость». Из цикла «Восхождение к Пушкину». Картон, пастель, 98x70, 1987.
6. «Портрет А.С. Пушкина». Из цикла «Восхождение к Пушкину». Картон, пастель, 82x71, 1987.

УДК 7-057.66

Е.Ю. Личман (Павлодар, Казахстан), А.А. Иванова (Барнаул)

ЗНАКОВО-СИМВОЛИЧЕСКАЯ СИСТЕМА ОРГАНИЗАЦИИ ПРОСТРАНСТВА КОЧЕВНИКОВ

Рассматривается проблема визуализации моделей пространственной организации, присутствующих в казахской традиционной культуре. Искусствоведческий анализ позволил прийти к выводу, что произведения эксплицируют этнокультурные традиции кочевого быта казахского народа, архетипы национального сознания.

Ключевые слова: этнокультурные традиции казахского народа; искусство Казахстана.

Y.Y. Lichman, Ph.D. in History of Arts, Associate Professor of the Department of Theory and Methodology of Music Education of the State Pedagogical Institute (Pavlodar, Kazakhstan)

A.A. Ivanova, undergraduate of the Altai state university (Barnaul)

SIGNED-SYMBOLIC SYSTEM IS A COMPOUND AT ORGANIZATION OF SPACE OF A NOMAD

In the article the problem of visualization of models of spatial organization, which performed in Kazakh traditional culture is considered. Critical artistic analysis contributed to the conclusion that the works explicate ethno cultural traditions of nomadic mode of life of Kazakh folk, archetypes of national conscious.

Key words: ethno cultural traditions of Kazakh folk; fine art of Kazakhstan.

Signed-symbolic system is a compound at organization of space of a nomad. Space of the Universe, steppe, and dwelling – yurt are symbolical. Everyday life of Kazakhs were strictly ritualized and correlated with traditional cosmological presentations. Thus, in yurt there are concentrated the most famous cosmological models. Assembly and disassembly of yurt during nomadic actions symbolized start of Chaos and renaissance of harmony. Sphere of yurt is a smaller copy of sky sphere. The yurt itself represents archetype of the world mountain. Kerege (skeleton) means the earth circle. Through the hearth in center of a yurt a soul of dead man exits into the world of spirits. During this action it goes through the ritual of purification. Bakan is a long pole, which holds shanyrak – motive of the earth pole (tree), which holds the sky. Uyks are compounds of the sky. Shanyrak is an upper world – mystical sky. Shanyrak also was a heirloom, sign of continuation of a gene. It was transmitted from generation to generation from a father to a son, symbolizing power and protection of spirits of ancestors [1, p.41; 2, p.20-22].

A yurt and its compounds, interior and utensil found their reflection as in folklore, as in mythology of nomads. During traditional way of life yurt is a center of social culture. The main symbolical function of a yurt in that level was to provide health, wealth, fruitfulness and growth to its habitants. In folk culture yurt represents complicated worldview complex, modeling traditional special presentations about structure of the Universe. “Bosaga” is a part of yurt next to entrance, includes also aperture of an entrance and threshold. To the left from the entrance, between “bosaga” and tor is a place to sleep for elder mem-

bers of a family. Opposite the entrance, in the center of a yurt there is a hearth, which played role of family, domestic and sacral center of a yurt. Almost all food at Kazakhs is cooked in “kazan” – cast iron boiler, which is placed on the “oshak” – steel tripod over the fire or in a pit – “zheroshak” – dug specially for it.

From the beginning of human history using the most important signs-symbols human tried to order and realize meaning of human existence and unidentified Universe. Many fundamental ideas and their signs-symbols which correlate as in archaic societies, as in developed civilizations of different countries, including Kazakhstan. Such signs-symbols, as a rule, include simple geometrical figures – circle, triangle, square, cross, rhombus, rectangular, straight and curved lines, which play role of universal signs-symbols, meaning of which as obvious, as important for full understanding of ways of development of art and culture as a whole. Preserving its graphic and psychological power, those signs-symbols developed in a wide range of artistic areas of art – rock, fine art, musical, literature, theater, etc. According to form, images, imitating form of an object or a creature, with which they are linked these geometric signs-symbols could designate and other important and complicated on meaning symbols.

Circle possesses meaning of a solar sign – the Sun, the Moon or meaning of “infinite” steppe, which has no beginning or the end. Using the circle, its symbolical meaning and functions could be used for measuring time, space, astrology, astronomy, cyclical movements or changes of the seasons, as well as entering into the basis of ritual actions and customs (ainalayn – movement in a circle).

A square (rectangular) and a cross are ancient signs of the Earth, parts of the world, possessing huge meaning in signed-symbolical system of Kazakhstan. Due to its “statics” a square opposes “dynamical” signs – a circle, a triangle, lines, thereby associating with “stability”, “immutability” and “sedentary”. Cross is a universal symbol of space, the Universe, and as well as a square it may correlate to four elements of world creation and elements (water, air, fire, ground), define parts of the world, and associate with “world life”. Cross is widespread geometrical symbol, possessing many modifications and formations, entered in different graphical and symbolical implementation into signed system of art of many countries and folks.

Another universal symbol – a triangle, is considered by many folks as a world mountain, symbol of elevation, wealth, and spirituality. Triangle form of a mountain and three its parts in symbolical image of the world of ancient people represent triform creation of the World, in which upper, middle and lower worlds “cooperate”. Mountain is a “thinking” natural object, object of veneration among tengrians. On the Mountain or next to foothills different cult and ritual actions, sacrifices took place. Tumars – protections, as a rule, was of a triangular form. Three digit is a magic, mysterious sign, symbol of harmony. Of-

ten, triangular is a divine sign, symbol of life, birth and fire.

Curved lines are symbols of water, fruitfulness, clarity, and infinity. Water is a source of life, but it also dedicates transforming state – from life to death and vice versa. According to Turkic worldview in the “lower” underground world there are rivers, bottomless seas, lakes, where gods and spirits, the main of which is Erlik – god of death. Baksy in ritual actions and during treating procedures used “healing” properties of water.

Point as a rule is perceived as one of initial definitions. This imaginary element can perform as a center of a form or concentrated in a certain center, with aim to attract or fix visual focus. Points can create certain composition, for example, a triangle form, reminding a dwelling, or a tumar (protection), circles, lines, etc. Points in rock images also possessed magical meaning – “promoted” increase of cattle. Point – in mystical presentations – center and source of life, symbol of initial creative energy, also lies in basis of all dimensions.

Detection of semantic of ancient signs and symbols, semantic content of different graphemes promotes to enter into the world of specifics of thinking of ancient time. Signs-symbols were magical formulas, graphically fixed prayers, dedicated to higher forces. During time their meaning was rethought due to the fact of change of cult presentations. But they continued to be imaged, as these images were illuminated by tradition.

Thus, cultural signs and symbols are important constituents of mentality. They perform as a certain common denominator of infinite number of things and happenings. Correlating with each other, symbols created signed system, in which hierarchy of divine and natural worlds existed, and a human played role of a mediator between them.

“Cultural” texts were translated by coded messages implemented in signs and symbols; wherein participants of communication used a common code, “language” of connection. One of criteria of accessory to ethnic group is knowledge of “language of messages” by a member of collective. A mechanism of preserving the text, its intergenerational translation in aspect of correlation of a “text” and “sign/symbol” is an important condition of preserving traditional worldview. Carrying semantic load mythological symbols or signed forms perform communicative function in process of human activity and pose the main tasks: sign must implement its content, and secondly transmit it to those, who it was dedicated to initially. Society highlights culturally important symbols, preserves, changes its type and uses them in ritual actions and customs, and other lively important processes. Formation of signed system, its stability and balance in traditional culture determines the fact that its structure is shaped on basis of social norms of behavior and traditional worldview.

Meaning of definition of “symbol” lies “within diapason” from simple re-

placement of a subject or action by sign-symbol until designation by means of specially elaborated system of definitions of the most difficult presentations of religious-mystical and philosophical character. An important aspect of comparison of definitions of a symbol is frequent identification of definitions of a symbol and a sign.

Symbolic of color in Turkic culture possesses special meaning. Signs were colored designation. Colored symbolic is deeply rooted in traditional conscious. It is obvious, that meaning of colored symbolic motivates correct true choice of adequate behavior strategy and in everyday way of life and during participation in ritual actions.

Cult symbolic is one of the most stable elements of culture. Customs, clothes and other forms of material culture change, but symbols are preserved during millennia, undergoing just slight transformation, sometimes even without changes. Under conditions of big stability of everyday life during time before civilization stated, these motives were traditionally transmitted and carefully played from generation to generation. Even during cult-ideological changes ancient symbols showed remarkable stability.

Thus, signs and symbols can be classified on: spacial, temporary and spacial-temporary.

Typologically signs and symbols in traditional culture are presented in the following:

1. Inscriptions of cult content – universal signs-symbols (circle, triangle, square, rhomb, cross, solar signs, etc.), images of gods, shamans, elements of shamanistic rituals, etc.
2. Images of happenings, objects of nature – mountain, sky, earth, lightning, tree, stone, clay, water, fire, etc.
3. Totem (animalistic world) – images of animals, parts of bodies of animals, archetype, ancestor, archetype.
4. Images of property – tamga, print (koseu, balta, tumar), etc.
5. Graphemes – signs of runic writing.
6. Images of cosmic happenings and objects – solar signs; the Sun, the Moon, stars, etc.
7. Color – meaning of color.
8. Space – parts of the world, vertical-horizontal division of the space.
9. Kazakh ornament – kun, zhuldyz, bitpes, etc.

БИБЛИОГРАФИЧЕСКИЙ СПИСОК

1. Ибраев Б.А. Космогонические представления наших предков // Декоративное искусство. 1980. №8.
2. Шалабаева Г.А. Синкретизм традиционного мировоззрения казахов

и его проявление в искусстве // Традиционные мировоззренческие системы и современное искусство : материалы Международной научной конференции. Алматы, 2009.

BIBLIOGRAPHY

1. Ibrayev B. A. Cosmogonic representations of our ancestors // Decorative art. 1980. № 8.

2. Shalabayeva G. A. Sinkretizm of traditional outlook of Kazakhs and its manifestation in art // Traditional world outlook systems and the modern art: materials of the international scientific conference. Almaty, 2009.