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ЗНАКИ И СИМВОЛЫ ТРАДИЦИОННОГО ИСКУССТВА КАЗАХСТАНА

Проводится анализ символов и знаков, формирующих традиционную казахскую культуру. Авторы приходят к выводу, что особенность искусства заключается в том, что оно вовлекает в свою сферу разные языки культуры, отбирает их семиотические средства, развивает их выразительные возможности.

Ключевые слова: символ; знак; традиционное искусство Казахстана.

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SIGNS AND SYMBOLS IN TRADITIONAL ART OF KAZAKHS

Analysis of symbols and signs, forming traditional Kazakh culture is conducted in the article. The authors concludes that specifics of art is in the fact that it attracts different languages of culture into its sphere, selects their semiotic means, and develops their expressive abilities.

Keywords: symbol; sign; traditional art of Kazakhstan.

Worldview and perception of world of autochthones of the Great Steppe gained implementation in Tengrian image of the world, which is characterized by cooperation and indivisibility of cultural forms of signed content (dance, signing, and fine art). Initially borders between hypostasis of culture are not detected. Once found it is performed in all morphogenesis of cultural happening. First detached cultural forms (myth, religion, culture) content more similarities, than differences. Constructive carcass in them creates unity of all, what in later historical time is stood apart into customs and rituals, word (poetry, literature) and art (types of art), philosophy, science, medicine, law, moral, etc. It is likely that initially they were not realized as clearly distinctive formations (myth from religion). These signed happenings of reality by language of artistic images tell about history of everyday life and culture of ancient people. Signedness in this case is a way of expression in art of an attitude to the world and surrounding things.

Lively important for a human being processes of hunting, labor and emergence and development of crafts were accompanied by magic ritual actions. On the basis of the initial (sympathetic) magic ancient religious believes emerged – totemism, animism, shamanism, etc. Rituals and/or ritual practice, linked with these beliefs, as any other signed system (for example, language, art, music, dance, etc.) possesses its own construction. Complicated semantic structures, as a rule, possessing axiological meaning for society, fix on several layers and code by different ways, usually dubbed in several rituals. All significant life events gained their sense through assimilation of act of cosmogony and world creation.

Image of the world of Kazakhs is syncretic, its wholeness lies in polifunctionality, and a real world and subjective reality are exposed to specific idealization, sacralized. "In presentations of nomads realias of surrounded world – plants, birds and animals – are all vested transcendental power, being a carrier of certain functions and features, possessed certain function, implementing in it a support and spirit, high believe in batyrs, speakers, wise men and poets" [6, p. 412].

Tengrianity is an ancient religion, existed until undertaken of Islam, Buddhism or Christianity. It was founded on cult of cosmic god Tengri. Tengri means Sky or god of Sky, which was the main god for Turks and Mongols of the Great Steppe. Etymology of the word Tengri is studied, but is still questioned. In modern historical, linguistic and other sources, it is highlighted that Tengri or Tengir was known among Shumers under the name of Dingir, and the root of the word (Ten) means Equal + (ir) is a formant of the present and future tense, possessing in total meaning "being in the center" [3, p.18]. This equality highlights the greatest property of the Lord is his equal relationship to everyone and everything... The Sun, the Moon, stars, the Sky, water, air are gifted and available to everyone in an equal proportion [2, p.47]. Tengrian act of creation of the world in ancient Turkic mythology is pictured in famous inscription dedicated to Kul-tegin: "When the blue sky (tengri) was created above, brown ground below, human sons were created between them".

In tengrian picture of the world pantheon of gods of Nature was created, among which the greatest was the god of the Sky – Tengri. In presentations of Turks he is an installer of order of the world, protector, the axe of creation of the world. The highest goddess Umai – protector of home and children – relates to upper world of gods. In the middle world the main god is – Jer-Su (ground-water), protector of cattle and sources of water, protects Turks and observes changes of seasons. The host of the lower world is Erklig (Erlig), is opposed to higher world, a god of death. Except gods of upper, middle and lower world, land, water, forest, mountains and caves were inhabited by spirits, who was needed to propitiate with sacrifices.

Accenting archetypal (deeply meaningful) basics for Kazakh tengrianity, it is necessary to pay attention firstly to authentic universal "kok", synonym of definition "tanir". Strictly speaking, full name of Tengri is the god made of the light, being a father and a mother of human gene Kok Mangi Taniri (Infinite Blue Sky) [4, p.169].

For tengrianity triform organization of the Universe is charactered, in every part of which gods and spirits live [2, p.8]. Tengri, as the main god, is omnipresent. He exists everywhere: in the sky, in the air, in natural happenings and objects. He orders the Space, preserves Harmony, in which such binary oppo-

sitions take place: up-down, good-evil, male-female, life-dead, etc. All of this possesses soul: mountains, stones, river, ground, the Sun, the Moon, etc. In order not to put themselves into anger of gods and spirits, and to propitiate them, human beings made rituals, customs, sacrifices, respected “sacral” natural objects and happenings. It was also important to preserve and translate sacral knowledge from generation to generation. Thus, traditional tengrian presentations about gods and spirits, usual cult practices, sacral terminology preserved until our times. Folklore, word-poetic, musical, decorative and applied arts were linked with ancient beliefs – tengrianity, totemism, shamanism, cult of ancestors and ritual-mystical rituality. And that spiritually and culturally important knowledge, preserving, represent ideological setting in creation of artworks, musical and literature pieces, etc.

“Tengrianity is a religion, which did not possess written narration, its theological doctrine. Everything was based only on oral and visual basis” [2, p.9].

Important stage of organization of tengrianity was formation of institution of baksy (shamans). It appeared in epoch of bronze. In that period presentation about triform of space was created, which was formed from upper, middle and lower worlds. Type of shaman (servant of a cult, holder of a ritual tradition, and a healer at the same time) is being created in parallel. In tengrianity baksy were linking element between three parts of the world. Emergence of baksy (shaman) and their activity was stipulated by activation of processes of division of labor, development of cattle breeding, domesticating of wild animals, and invasion of new lands, etc.

Complicated highly developed religion, emerged in epoch of early classed society, further in combination with Islam, came from Arabic countries, and defined the main role in available modern model of religious life in Kazakhstan. Division of the world into three parts is preserved even in modern world religions, developed on the basis of shamanism. Traditional art is out of time, it could be compared with art of baksy, shaman, activity of which were orientated on link of earthly life, world of current tie with world of spirits, world of stopped time. On our opinion, one of the fundamental basics of ethic and cultural identity of Kazakhs as an ethnic group is appearance of tengrianity in culture and art. That is why search and systematization of tengrianity as an open worldview is one of the main tasks of the given research.

Signed-symbolical basis in tengrian image of the world is cosmic happenings and images of nature (sky, water, ground, images of animal world). In image of ancestor of any gene an animal protrude: wolf, tiger, deer, lamb, goat, raven, steppe eagle, etc. The most famous totems among Turks are wolf and swan (white goose – “kaz ak”). Images of totemic animals decorated guns and cloths of martials, tools, ritual attributes and other objects of gene property. Later

in some cases they form a peculiar thesaurus of special signs (tamga), motivated emergence and development of system of “use of tamgas”. Objects and happenings of nature become also pithy contain of gene signs (tamgas). Thus, in meanings of gene signs we can meet symbols of sky, endless steppe, four parts of the world, world tree, sacral mountain, images of mythological animals, and attributes of rituals.

Tengrian symbolically-cosmogonic system reflects in sculpture of stone balbals, existing on the territory of Kazakhstan. Monuments not only reflect tri-form model of the Universe, created vertically, but also become spiritualized, as if they rethink surrounding reality. Even despite common typological unity of balbals, there is no repeated “face”.

Worshiping sky, water, and ground are known due to monuments of Turkic writing and mythology. Those significant categories in art possess several markers, and are idealized in folklore texts, rituals, images and other forms. For example, marker of the ground is its center.

Image of the world of Kazakh ethnic group, tengrian in its essence, detects prevailing of cosmocentric, theocentric and ecocentric images of the world. As a rule, these images do not exist in isolated wholeness, but can be as defining, as complimentary.

Image of nature in traditional culture reflects through genres of fine art and craft – through ornament, symbolic of clothes, color row of surrounding. Despite the fact that on different stages of its development, art of nomads created new artistic forms, it preserved existing canons in Kazakh folk ornamental and artistic motives.

On basis of culturological priorities on relation to Space, the God, Nature and Society different types of images of the world may be presented as cosmocentric, theocentric, ecocentric, socioentric and anthropocentric [1, p. 53]. Cosmocentric image of the world represent ordered structure of the World, in which culturally important signs and symbols are created and exist according to canons of the Universe. As an example of symbolical presentation about space is art of Skyths-saks, where “animal style” and its special signed system, expressing world perception of saks was formed. Jewelry art acquired perfection, and jewelries, picturing images of different animals – deer, birds, lions, and leopards carry as decorative, as sacral meaning. One of the most signed and symbolical embodiment of such worldview is costume and headdress of Sak leader “Golden Man”, which itself embodies harmony of the Universe and separates Space from Chaos. Significant is as the whole costume, as its separate elements. “Signed” or semantic content of the costume and its elements exist in traditional Kazakh clothes, where it is perceived in universal categories “up-down”, “sacral-usual”, “fruitfulness-fruitlessness”, “male-female” [7,

p.66]. Sak stone monuments except anthropomorphic function carry cosmogonic function, as during transmitting of human figure, three of its parts – head, body and legs – correspond to organization of world creation – sky, earth, underground. Such anthropomorphic understanding of the space is characterized for earlier epochs, as well as ancient Turkic time.

In cosmogonic presentation form and building of *kobyz* and *dombyra* also model idea of triform model of the world.

Thus, canon and unity of model of the Space reflected in traditional image of the world, its elements, and within explanation of semantic sense of signed objects of traditional art sacral relation to space and time – ordered Space, mythological perception, reflecting model of the world – is counted.

Geocentric and ecocentric images of the world tightly interrelated; Nature becomes the main and perfect in them, and a human being is its compound. Performing as a symbol of divine space, Nature can be equalized to the God (pantheism) and divided with it (theism) [1, p. 61].

In ecocentric image of the world art is diversified in its expression, it performs in front of the human being as something endless, created from many happenings, which are necessary to acquire practically and spiritually... “Natural world, sensitively perceived, – one of the basis, on which national world attitude of nomad is grown” [5, p.63].

Objects and happenings of nature become also pithy contain of gene signs (*tamgas*). Thus, in meanings of gene signs of Kazakhs symbols of sky, endless steppe, four parts of the world, tree, sacral mountain, and images of mythical animals can be met.

“Image of the world, in which the World is narrowed to the size of the Society, defines a change of links of a Human with the World, when the link with the Space, the God and the Nature are changed into social links, and the Thing, the Capital acquires the main value in World relation links” [1, p. 64]. “The basis of formation of antropocentric image of the world was presentation about uniqueness of the Human being and subordination of the whole World to the world of the Human being, i.e. presentation about such structure of world creation, which main value and center is a human being” [1, p. 65].

Traditional art of Kazakhs formed during long period of time, and in whole as any other traditional culture it possesses communicative, magic, religious and informative functions, presenting special interest for the given research.

Communicative function comprises transmitting of information from human being to human being, from group to group, and from generation to generation. Link between the generations is implemented through “signed” system of rituals, traditions, gene succession, in which cultural objects, signs-symbols, images are fixed elements. Such cultural codes fixed link between a human being and society.

Informative function gave to representative of traditional society ability to foresee aimed action, that is why attention of a human being and their art were dedicated to the closest objects, surrounding them, meaning of which must be uncovered. “researched” by subjects were those, which life and existence of human being and their gene was dependent from. These were nature, animals, system of nutrition, space of existence, and forms of communication.

Magic and religious function of art is showed, when a human being, wishing live in harmony with forces of nature, tries to hold them under control. Religious presentations and linked with them magical actions, were accompanied by images on different materials: stone, ceramics in type of signs or images, as well as rituals, in which different attributes were used, domestic scenes and scenes from hunt were replayed, etc.

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ПРЕДПОСЫЛКИ РАЗВИТИЯ КУЛЬТУРЫ И ИСКУССТВА АБХАЗИИ В ПЕРИОД ГРЕЧЕСКОЙ КОЛОНИЗАЦИИ ВОСТОЧНЫХ РАЙОНОВ ЧЁРНОГО МОРЯ

Рассматриваются предпосылки развития культуры и искусства Абхазии в период греческой колонизации восточных районов побережья Чёрного моря. На основе исторических источников исследуются взаимосвязи различных культур эпохи ранней Античности, условия взаимопроникновения социокультурных сред колонистов и местного населения.

Ключевые слова: культура, искусство, нумизматический материал, социокультурное развитие.

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PREREQUISITES OF DEVELOPMENT OF CULTURE AND ARTS OF ABKHAZIA IN THE PERIOD OF GREEK COLONIZATION OF EASTERN REGIONS OF THE BLACK SEA