



SYMBOL OF THE WORLD IN THE TRADITIONAL ART OF KAZAKHS

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Abstract

The article is devoted to the analysis and characterization of contemplation as a way of expressing attitudes towards the world, attitudes of man and the world as the initial organically interconnected integrity. It is important that consideration of universal representations gives the opportunity to see the system that underlies traditional world outlook. The article notes that all the vital health of the nomads is imbued with the awareness of the deep and harmonious relationship of man and the world.

Key words: nomad, worldview, perception, traditional, picture of the world.

Introduction

The involvement of the earthly being with the heavenly, cosmic spheres, perceived as a communication-interconnection is the universal foundation of the Kazakh traditional culture of world relations.

At the heart of this concept lies contemplation as a way of relating to the world, existence. S. L. Rubinstein noted: "The greatness of a man, his activity is manifested not only in deed, but also in contemplation, in the ability to comprehend and properly treat the

Universe, to the world, to being." [1, pp. 255-385] Contemplation as a way of world relations expressed the relationship of man and the world as a whole.

The deep and heartfelt characteristic of contemplation as a way of expressing attitudes towards the world lies in the fact that it expresses the relationship of man and the world as the original organically interconnected integrity. Kazakhs say: bul dunie – birtutas - man and the world are completely interconnected. In this regard, understanding the basic, fundamental principles of the beliefs of traditional

culture seems to us the most fruitful if we reveal the patterns underlying in base of the traditional attitude to the world.

Methods

The holistic approach to the subject of the research makes it possible to identify the relations and connections between the cultural phenomena that are separated at first glance. As a result of this approach, it is possible to attempt to “reconstruct the spiritual universe of people of other eras and cultures”, to reveal the contours of the world view system that dominated traditional Kazakh society. Examination of universal ideas gives the opportunity to see the system that underlies traditional worldview. Ideas about space and time give, for example, the possibility of understanding which features determine the model of the world captured in traditional Kazakh culture.

Studies in recent decades show that the archaic consciousness of a special strategy for mastering the world, which is realized in artistic and aesthetic images, is becoming increasingly widespread. It should be noted here that the complex of global ideas lies at the heart of the world relation, which was embodied in diverse, but essentially unified, representations and behavioral cultures. The same idea was produced at different levels and expressed by different codes (only this way of streamlining reality gave the worldview its universality and obligation). Every society is served by the amount of symbols it needs. The deep wealth in its infinite discovery is also hidden in the fact that in traditional world relations rational and irrational moments are not opposed.

Perhaps the vitality of the traditional worldview is largely due to the interweaving of the “real” and the “possible.” In some phenomena, previously unconditionally

regarded as religious remnants, ethnographers now see manifestations of the ecological culture of an ethnos. Therefore, when analyzing traditional culture, one should proceed not from the opposition of its individual components, for example, the religious - non-religious, the real - the ideal, etc., but proceed as far as possible from an adequate understanding and comprehension of it.

Contemplation as a way of shaping attitudes towards the world and with the world lies at the heart of the Kazakh traditional ideological culture. It is important to note the peculiarity that contemplation, being a way of comprehension - the attraction of the Universe as a whole, lies in the broad sense and the basis of the philosophical attitude to life, existence.

Contemplation as a traditional culture of forming attitudes towards the world and with the world has multi-level content. First of all, it should be said about contemplation as a world relation, a way of mastering nature, the Universe, which were expressed as relations of communication. Here, of course, it means contemplation of the Universe as infinity (Bukhar-Zhyrau), perception of its beauty, not overwhelming by its grandeur, but sublimely inspiring (Kaztugan), listening-hearing the music of the spheres of the Universe in its endless movement (al-Farabi). [2] Another important thing, respectively, is the importance of a real-practical way of building one’s relations with the world of the Universe as intercommunication.

Results

Contemplation as a rich world culture was taking place due to mainly developed imagination. The value of productive imagination is difficult to overestimate, because it is the basis of the relationship

to nature, to the Universe as a whole, as eternity and beauty.

Here it is essentially important to point out that due to a developed imagination, an intuition arises, which only allows one to “see” the uncovered worlds of the Universe, its visible and invisible spheres, its grandeur and infinity.

On the whole, contemplation as a special historically developing ability to perceive the fullness and infinity of the world at the level of philosophical and aesthetic intuition made it possible for the artistic and figurative embodiment of the integrity of the “man and the world” relations in the traditional culture.

The grandiose picture of the Universe that stands before the visible and spiritual gaze of man, in all its infinity, did not suppress the person, thanks to the experience of spiritual and practical communication with him, which includes communication as a mutual mutual necessity, man in nature, in her and with her, and not in front of her and that track, not above her. The uniqueness of the experience of contemplation lies in the fact that it includes communication with nature, the Universe as a whole as a necessary life force, necessary content.

In the life of a nomadic society, a person spent a long time alone with himself and with nature, taking care of herds of horses, flocks of sheep, however difficult it was, was so secluded. Feeling of life and well-being nomads are deeply connected with awareness of the harmonious interrelation of the world of man and nature, this feeling of complete interrelation covered the whole life of a man, starting from the moment of his birth, permeated all levels of everyday life, including spheres of emotional and intellectual and practical life.

The interconnectedness of the philosophical-speculative and life -practical

levels, here it should be said about the unity of culture from the immediate human life.

In this case, the feeling and awareness of the relationship with the Universe is given to a person from childhood, by this level of world-view culture does not remain at the level of abstract significance, but goes, translates into a spiritual sense of balance with the world, related with it, and this spiritual and spiritual feeling is deep peace of mind. This relationship with the world is deeply calm and unshakable, and therefore the meaningful content of the life of each person is not exhausted, just as the very value of life itself is infinite. This world of relationships, permeating the life of a person, imposing unique shades on all life's behavior in all its diversity, at the same time brings us closer to understanding the rich inner spiritual life of each person. Especially reveals the existence of the phenomenon of the sage in Kazakh society in connection with these relations of communication.

All the life existence of the nomads is imbued with the awareness of the deep and harmonious relationship between man and the world. The Kazakh ritual culture from infancy forms the context of world relations and the corresponding lifestyle and life behavior. All of it is full of beauty from the initial involvement of human communication and nature.

A newborn child who has not yet put into the cradle (besik), the mother strokes, cares, nurturs, sings and says, “Not my hands -! Mother Umai’s hands”, Umai-Ana waited and welcomes and accepts you in this world. The infant is immediately transmitted at the level of touch-sensation in the forms of tactile communication and singing and verbally that the Goddess of Life and the world were waiting for him, joyfully accept him. (He “knew” about the

atom even before it was born, since for him and his mother, as he developed, about seven rituals were performed)

For an infant, it is one of the main sources for obtaining information and at the same time shaping attitudes towards the world. In Kazakh traditional pedagogy, a lot of attention is paid to the first days and the first months of a baby's life; this is connected with the statement that it is in the first moments of life that the child should be created as much as possible in the comfort of his spiritual and spiritual plan in new conditions. It is known that the first days and months are very difficult for the child. To make it easier and better for him to cope with this most important initial period, they constantly carry out ceremony of "sylap sipau-aldileu" - "smearing-stroking-humming-saying". Seniors do not get tired of repeating the young mother so that she would pay the most attention to it, namely, "stroking-repeating sayings": then the child grows better. This ritual is tirelessly repeated so that the baby "learns" this joyful perception of it by the world with the mother's colostrum (not with the mother's milk, but with the colostrum - "worn out the heat"). It emphasizes the trepidation and significance of the "encounter" of the infant with the world and the importance of sincere and joyful "entry" into life and the world. Such, for example, is the ritual dedicated to an important moment in a child's life - the "transition" to the cradle (besikkke salu). This rite is especially revered: a festival is held, which is attended mainly by women and children. It should be noted that putting the child in the cradle is entrusted to a particularly respected woman with a noble character. The process itself begins with hymns: the cradle of the child is the door of the Universe (balanyn besigi - ken dunienin esigi, Tole-bi). This motif is

repeated many times, it is emphasized that it grows well, it is already moving into the cradle, in which it will also grow rapidly, because its cradle at the same time is the door to the Universe, which he already "knows". Each ceremony reveals a new facet of communication, with the world.

The next meaningful period in the life of a child is the period of his first steps. He is given a lot of attention, since it is important how the child grows, it means not only the walk itself - walking as such, but also how the child's life will be formed, with what fullness and meaningfulness. This celebration is called "Tusau Kesu" - "cutting the chains", is especially elevated and poetic. The child's legs are tied up with a black and white, tightly twisted rope, and they were tied up with a free "eight", the knot of which fell on the outside of the child's legs. A person who was previously invited, attractive by some qualities of his nature, is solemnly cut by the shackles. This ritual is deeply meaningful both in spiritual and peace-making and in practical terms ... The meaning of the cutting itself is that the child learn to walk quickly and easily, be light on his leg, easy to lift. The deeper meaning of the wish that the child develop all that is inherent in it from nature, overcoming those "fetters" that will meet along the way. Here the ideological sense of understanding man as a creature becoming, developing, and endlessly improving is obvious. The richly reverent attitude is expressed by the black and white colors of the rope. They symbolize bright, changing states of space, light and shadow, day and night. The infinity of the universe is expressed through the image of the ever-flowing "eight", within which and with which a person's life flows. The ceremony expresses the wish for a long life, in the blessed light of the changing states of the cosmos. Here one should

emphasize one more, no less significant feature of the performed ceremony. The fact is that everyone knew (everyone) how a ceremony proceeds procedurally, what it means, but they did not always know exactly how the person who performs the ceremony understands and finishes it, what wishes it accompanies, what artistic images it enriches action, how deep it unfolds in the present and in the future, in addition to the well-known meaning. This expectation is akin to anticipation in anticipation of poetic competition, i.e., the richness of the spiritual world of the person performing the rite and its spiritual and creative development matter here.

Just as the “Tokym Qagar” ritual is important - the first large departure beyond the village. It means the child’s growing up, its proximity to independent living. The ceremony is performed in an atmosphere of cordiality and goodwill. Especially uplifting and benevolence, the elation of all those present during the performance of the rite are associated with the ideas of the Kazakhs that, the more cordial and sincere wishes, the greater the likelihood of the hopes pinned. Here we are talking about a teenager, beginning his first steps in a great life, because the atmosphere of festive elation reigns. It is important to note here that the wishes must come from a person who has internally cleansed, lit up, who knew that he was going on the holiday of the first exit - “Tokym Qagar”. Therefore, the high, elated mood of adults illuminated this rite with the light of moral purity. In the light of this general attitude, the ceremony of sprinkling milk (“ak - white) grass, earth, and the space around, was performed reverently before the start of the journey. This rite clearly demonstrates that people were deeply aware that beyond the limits of their direct individual experience there are such worlds and cosmic events with

which they are associated. The sense of sprinkling lies in the grateful feeling for this secretly obvious interrelation and in the expression of a deeply reverent attitude to the earthly and celestial worlds, and in the desire of a successful life path for a teenager. And it should not be overlooked that the basis of the spiritualization of all living and inanimate, universally existing poetic and exalted worship of the world (visible and invisible) lies in the culture of Tengrism.

Rituals accompanying all significant periods of life show constant communication with the terrestrial and celestial spheres, and peace, and the “purest spirituality of feeling” confers a joyful awareness of the depth and inalienability of this relationship.

A wedding ceremony dedicated to the creation of a new hearth (the entire rich complex of ks values of this rite, reveals only a certain aspect of peace-relationship) includes, first of all, the search for the blessing of the moon and stars: ayn tusyn - onynan, zhuldyzyn tusyn - solyan - the moon may bless its path from the right, and the stars may bless on the left. The ritual of addressing the heavenly bodies reveals a person’s ideas about the middle world, where the heavenly and underground worlds are balanced in the overall picture of the world. It is interesting that the blessing of the heavenly bodies, the heavenly spheres to the young hearth, created by the young family, is sought. Then, when a baby is expected to be born, they ask for the blessings of the earth, and the older mothers force the young mother to touch the earth with her bare feet.

Discussion

ICommunion-participation with the Universe affects the inner spiritual and physical ways, the existence of a person

in various age periods. For example, at the age of twenty-five (qualitative age-related changes at both the spiritual and physical levels are conducted by the Kazakhs on a twelve-year cycle) the physical and spiritual states are so vital that the infinity of the Universe itself inspires man, the young man feels himself capable of rushing through the racehorse, to the edge," and "see" all the wealth of countless worlds, to become greater than oneself when the impossible is possible. The inspirational, joyful feeling of life is so bright that life and peace in harmony of all its colors and tones seem radiant white, bathed in continuous radiance - "hot day" (radiant world). This is not the red-green world of a 40-year-old man. Kazakhs, speaking of this age, note: laulap turgan oopen ten - the age of "flaming fire". This period of life finds expression in comparison - "kynabynan algan kylyshytay" - a glittering sword "taken out of the sheath". The age of the highest prosperity and fullness is compared with another 40 days of shilde (shilde is the name of the summer month of July). Schilde is a summer period that lasts 40 days, during which everything in nature reaches its climax, its peak in its heyday, that's why they say "kyryktyyn kyzyl - zhasyly" - a red-green world of forty years - (a word-for-word translation). This is an artistic and poetic expression of the meaningful life content of a very significant stage, designated as "flaming fire". Consciousness and soul are not so absorbed in the "trifles" of life, when understanding and generalization as a result of productive imagination and intellectual and emotional contemplation embrace life and natural phenomena in the broad context of the whole, which also makes it possible to see the "elevated points" of life in their true content fullness, and not only its manifestations

in a fragmentary, random, "incomplete" meaning. A person grasps in general the prospect of real and sought-after development opportunities - deployment, when he, with menacing, like mountains, impending circumstances, advances towards an argument - a counterweight, similar to a grain of millet, and thus resolves the situation.

At forty years old, the "middle world" is irresistibly attractive, in a special way; it does not really reveal his beauty of a person in a state of "burning fire" at all as before. The initial experience of communication - the relationship with the natural world, the universal world is spiritualized, painted in wisely respectful tones of tenderness and secret tenderness. Brilliant age, which allows a person to understand the sweetness of life in bitter ways. "Communion" with the heavenly, earthly spheres is expressed in a calmly-wise, organic understanding of the infinity of life and peace.

But here are blessed 90. A man sits near a yurt on a small lamb's skin, does not fly up on a horse, does not fly by, tilts the wind and steppe, physically the world is so close, "shrunk", almost as far as an abandoned stick. But now it is deeply perceived and covered with the spiritual gaze the infinity of the worlds of the Universe, where worlds revolve around the worlds, hears the music of the "rotation" of the celestial spheres (the rotation of the celestial spheres is accompanied by music - al-Farabi). [3] He sees the meaning of harmony of the unhurried life of a nomad with unhurried rhythms of the Universe, leisurely alternating days and states. He is now constantly surrounded by young, young faces. He himself became a "universal" value, a wise man, now already lit by the light of his eyes fixed on him, "unfolds" towards them, telling that "the

victim — the land and the people — the land and man, the people and the people”. They are born “together”, live differently, but forever with the awareness-sensation of this initial internal interrelation. The uniqueness of the culture of world relations in the interpenetration of the philosophical-speculative and life-practical levels of experience, there is no unification of life and culture (M. Bakhtin characterized separation of culture and life as “bad non-detachment”). [4, p. 21]

The sage in his living being embodies the experience of harmonious philosophical-speculative and sensual-figurative comprehension of the world. With his experience, he personifies the emotional and intellectual “increment” in his continuous successive transmission from generation to generation.

The idea of communication is a comprehensive national idea, the light of this great idea is inspired and colored by the life of each person. The entire ideological space is permeated with this universal idea, it permeates the consciousness of all members of society, it inspires, defines the entire inner tone of life of each person.

Communication as a creative richness lies at the heart of the traditional gerontological and ecological concepts. In traditional Kazakh culture, a lot of attention is paid to the problem of the brevity of a person’s life, its extension, “overcoming” by a person of his “guest situation” on earth. And the solution of this problem is based on the foundations of traditional culture in constant multi-level communication in all its diverse forms, the essence of which is expressed by philosophical utterance:

Imperfection “of the world is seen in the fragility of human life”: Duniye-sholak eken, adam degen bir birine - qonaq eken

(the world is imperfect, people are a guest to each other), and the ability to overcome it is in communication, hospitality, in the expression of a man in all possible forms of friendliness, disposition, benevolence, benevolence. Comfortable mental state prolongs the life of a person, gerontologists say. Each person should create such an attitude of kindness and sincere joy, only the light of this relationship prolongs life. Kazakhs say: “bir korgen adamga - kyryk kun salem” - “Greetings for forty days with the man you see once”. The “practical” philosophy of attitudes toward man was developed at the level of true beauty.

The high light of social relations permeates the traditional ecological culture. All human life at all levels is imbued with the idea of an initial relationship with the universal world, sensation, awareness of this organic non-separation. The huge factual material of culture indicates a careful attitude to nature, its spiritualization, its worship outside utility, pragmatism, and narrowly rational interest. In traditional ecological culture, there is a statement that everything that exists on earth, in nature, is its light, and should be treated as light as light (for example, Shortanbay says: tort ayakty zhanuar –bul dunienin zharygy - “everything alive in nature is its light” (linear translation).

It should be noted here that the main ideas of the traditional worldview are experiencing the eras in which they originated. Traditional ecological culture is permeated by the idea of the original interconnection between the natural world and the human world, the whole human life in the light of these views on the world and nature, there is a cardinal lack of modern ecological concepts. The main starting point in them is the need to preserve nature, the planet Earth,

otherwise humanity will perish.

But traditional culture contains such a high meaning, that the actions of a person in all manifestations must not only solve his problems satisfactorily, but must simultaneously elevate, inspire, “create” it. In this sense, modern environmental concepts about the need to save nature and the Earth as a planet should be substantiated by the idea that if the planet dies, the Harmony of the Universe will break, the picture of the World Order will change. Such an idea, of course, exalts a person, making his entire activity fruitful.

The traditional picture of the world in its fullness finds expression in the symbolism of traditional art.

Images of griffins curled into a ring of panthers, leopards and deer frozen in a throw, in flight, the scene battles of wild animals and birds, imprinted on rocks and walls, on gold plates and vessels, on the tops and hilt of daggers and swords - all this art, powerful with numerous branches, known as the art of “animal style” of nomads undoubtedly reflects not only the social order, but also the attitude of the nomadic societies.

In a static material “deer stones” depicts wild animals in a state of rapid motion - throwing, jumping, and flying. Both components of this unity - movement and statics - are so strong and contrasting that only the artist’s imagination could merge and unite them in an organic and holistic unity, just as contrasting and contradictory principles sometimes organize the integrity of life in life itself.

“Animal” nomadic style characterized by the fact that its artistic space conveys a sense of spaciousness and liberty. The openness, the unbroken full-blooded relationship with the outside world have affected the understanding of the artistic space. The dynamic state of images in a

static material speaks about one of the basic artistic principles of the nomads - deep life truth, so wisely seized in the ornament.

Speaking about some features of traditional Kazakh art, we will dwell on the ornament as the most ancient form of artistic knowledge of the world and *aytis* - the art of poetic word found in steppes are as natural as springs, wells, and Luna.

The Kazakh ornament, depicting a peculiar chronicle of the people, expresses an attitude to the world. The role and significance of the pattern in the life of a Kazakh can be compared, - the thread is only with a song and a word. Both the song and the folk pattern were a constant accompaniment of the whole life of the Kazakhs. The snow-white *yurta*’s nightcoat is decorated with a pattern, the *baou* and *baskur*’s tents are patterned, the patterned carpets and bags on the walls are finally decorated with a pattern of a wedding woman’s headdress, and the silver of the pattern of the saddle steppe horses shimmers.

The world that surrounds the nomad is poeticized in a pattern. The ornament silently testifies to the perfect aesthetic feeling that has developed over the centuries. In the ornament, the people solved one of the most complicated tasks of art: the problem of a peculiar artistic synthesis, expressing an attitude to the universal world, being at the same time artistic-aesthetic means of design of their living environment. The content of the ornament makes it possible to learn a wise attitude towards life and the world as a whole.

Felkerzam noted that nomads are distinguished by passionate affection and love for the rounded line. Works of applied art of the Kazakhs, their ornamental motifs confirm this idea. The soft ovality

of the gentle lines tells us about the inner emotional and intellectual life, about the long journey of the nomads, thanks to which they are so commensurate with the cosmos. The circular lines of the ornament conceal the symbolic meaning of knowing the world in its temporal and spatial orientations.

Circular lines singing about leisurely, round the current time, sequentially and freely alternating, transmit the breadth and freedom of space. Here we perceive the same intellectually double emotional load, when, in general, a static cool ornament conveys the movement of time, life and the world itself, unchanging and eternal according to nomadic ideas. It is known that the ornament is not limited to the decorative function, it is intended not only for the eyes, but also for the mind and feelings.

The depth and unique relationship to the world around are especially vividly manifested in the awareness of such universal categories as time and space, in their refraction in art in artistic time and artistic space. Ideas about time and space are an integral component of a person's view of the world; this is one of the most important moments characterizing the world perception of a certain culture.

Specific temporal concepts are inherent to nomadic peoples, their public consciousness. Time for a nomad is not vector time flowing from the past into the future, but cyclic rotating in a circle. In human consciousness, linear time is subject to cyclical perception of life phenomena. Circular time underlies the world notion of the nomad's physical ideas.

Time was perceived as rotation in a circle of annual seasons and repetition of human individuals in a succession of generations, going." The fact that during the centuries of development of nomadic

societies did not arise the need for constant and accurate measurement of time, in dividing it into exact segments, is not due to the lack of sufficiently precise adaptations. If there is a public need, there are also means to satisfy it. In the life of a nomadic society, the inaccuracy of determining the time was due to the specificity of the rhythm of social and labor practice. The indivisibility of time into exact segments was reflected in the verbal designation of temporary states. These words are voluminous, without indicating the clarity of dividing the unit of time (uakyt, zaman - time, epoch).

Conclusion

Nomad is interested in the linear flow of time, and what happens in it. Time is not an empty duration, but an interval filled with an intense life from one designated state to another. For example: "Tal tus - tus qaita." The gap between these two temporary states, filled with the boiling energy of herbs already saturated with the sun and gradually preparing for the moment of heat return of the evening cool, when their elastic brush becomes more pliable and softer; the sun is no longer so hot, the earth is not fired up from the end of the scorching ray, but, as it were, gliding, dissipating; comes alive, sensing such a change, and cattle. These time periods, which designate not hours and minutes, but only more or less significant durations associated with the rhythm of the life of a nomad cattleman, are filled with a special fullness of being. Therefore, time for him is not a moment, but a broader and more capacious concept, not cut off from the previous temporary state, as well as from the upcoming, due temporary state. Here there is a peculiar understanding of time, in a certain sense, a spatial understanding of it.

The length of the path is measured by time - how many days from one nomad to another. Here time is experienced physically. This feature of determining the path once again confirms that time among the nomads was felt, experienced by the stretch associated with the road, with the movement. Confirm our thoughts and materials of the language itself: Zaman - the era; zaman - the age of man; Zaman - the life of one generation.

Similarly, in unison with the living sense of time, the volume-sensual concept of space coincides: Blow - Universe, world; a danie is the world of human things. Another concept is connected with the concept of cyclic time: all modes of time — past, present, and future — are arranged, as it were, in a single plane. Piously observed traditions and customs are the materialized past living in the present.

The concept of generation conveyed a feeling of living continuity in which man was the real subject of connections connecting the present with the past and with the future. This living connection of generations was especially important for nomads: it was necessary to know it, this was required by the customary law of the Kazakhs. It was supposed to know at least seven tribes of a kind; it was determined by the man event that happened during the stay of one or another link, a member of a clan, a family, etc. The basis of this custom is tough to pedantry about caring for the genetic foundation.

The cult of ancestors is associated with a specific awareness of time - a living poetic chronicle of the people. They have named babies with the names of their ancestors, as if realizing a living connection with the people departed from life. Such an understanding of time played a large role in nomadic society, defining many norms of behavior in everyday life and on bright

holidays.

But future time also plays a part in the present: you can look into it, with a developed imagination, embrace the future. Kazakhs have a belief about dreams. It tells that a person who is dreaming is in a relaxed, softened state. The world of possible events is in the same “melted” (“balkygan”) state. And at the moment of awakening a person should immediately get together, quickly and in a benevolent way to interpret a dream (“tus zhoru”). If he hesitated and perceived what he saw in a dream as a misfortune then it will certainly come. It attaches great importance to the active, creative will of man. The notation of time intervals existing among the nomads includes the states of many objects and phenomena of the surrounding world, they express the general state of the perceiving person and the terrestrial and celestial spheres.

Kun naiza boiy koterildi - The sun rose to the height of a spear means it is the late morning;

Kas karaiu – shadows in steppe became so dense that the face of a person can not be seen, only the eyebrows are darken – it is late evening.

Tal tus is the culmination of the earth, grass, sun, which at the same time contains the possibility of moving to afternoon.

Nomads did not have concept of unqualified time, neutral with respect to its content and without connection to experiencing subjects. For example, there were time notions – satti kun, satsiz kun - an auspicious day, an unfavorable day.

Emotional-value awareness of time is reflected in the fact that conscious time is also connected with the phenomena that occur in it. Kun naiza boiy koterildi - late morning - the culmination period to a change of state. In the summer, this is the

moment when the grasses, the earth itself, enjoyed plenty of a short but much-needed coolness and moisture of the night and are ready for a joyful and active meeting with the sun's rays.

The nomads have also quality certainty of definition of the time.

The world, its development and change is perceived and experienced not in a unit of time, but in the transition from one state to another, by changing states of the cosmos. This feature of the perception of time is due to its proximity to nature, an organic connection with it.

Representations about time are an inherent component of a person's understanding of the integrity of the world in all its richness and shine of its colors. Temporal images as certain states, marked by the highest fullness of being (tal tus), were also reflected in artistic time.

The deeply life-affirming principle lies in the combinations of matte-shining white, deeply saturated red, thick, like the evening steppe blue colours. Until now in all the studies devoted to the study of Kazakh applied art, one thing is given that has become almost classical, and therefore difficult to deny, an explanation of the circle of ornamental motifs with patterned roundness as the stylized image of the object of nomad's relentless work efforts: sheep (motive – ram's horn), camel (motive- camel trail), and so on.

Despite apparent self-evidence, the argument seems to us not quite correct. The deep inner meaning of these ornamental motifs is that they reflect the artistic knowledge of the world in its temporal and spatial dimensions. This is an image of artistic time and artistic space, the categories so fully represented in the nomad's art. In the ornament, artistic time appears, firstly, as cyclical, secondly, as qualitatively defined and, thirdly, as

“materially” burdened, meaning also a measure of movement. Ornamental motifs symbolically reflect the movement of time and the cosmos, convey a feeling of the great path of the Universe and man.

It happens that a geometrical ornament (circle), having lost its previous meaning, may turn out to be meaningful anew. Then individual motifs, in some way resembling specific objects, animals, parts of their bodies, receive corresponding names. Sometimes they are stable, and sometimes not. In this case, it seems to us, we are dealing precisely with such a secondary understanding of external similarity. Such similarities with zoomorphic or other forms, the confidence that these patterns really depict a particular animal, this or that object, lead to the fact that they are complemented by new details that enhance the external similarity. [5, p. 31]

The process of rethinking ancient patterns (vivification) has place among many nations. The existence of such moments in the development of ornament is evidenced by both archaeological and ethnographic material. Exactly this reconsideration of the circular ornament, we have, as it seems to us, in this case.

But even at this stage the process of development does not always end. Moreover, a new understanding of the image enhances its ornamental value and gives it a new life as an independent decorative motive. From here, development proceeds along the line of enrichment of the “new” ornamental motif, the appearance of its various variants, each of which can, in turn, give rise to some other forms, but these processes are extremely slow, spanning hundreds of years. Artistic space in works of applied art conveys a sense of spaciousness and confidence in it, and alternating motifs convey a feeling of free movement and dynamic mood.

Kazakh ornament has one truly amazing property - balance. Being the highest form of generalization, typification of phenomena, this principle, reflecting the features of the spatial orientation of the nomad-herdsman, testifies to the organic interconnection of the world of man and the world of the Universe.

On Kazakh carpets, the principle of balance of the background and ornament is always preserved. With a stingy use of tones and a relatively small number of ornamental motifs, carpets give the impression of a rich variety, while at the same time the topic is not read easily and quickly. Thanks to the principle of balance, a calmer impression is achieved. Without hitting the eye with a lush and rich play of tones and colors, the Kazakh ornament draws as if by the mysteriousness of the picture. Mysterious is the use of the background on which the ornament is superimposed, as such, as the organic being of man as a "small" cosmos in inseparability from the Universe. Balance - as a feature of the Kazakh ornament, is a profound generalization that incorporates the "man and the world" relationship.

Deeply semantic is the principle of the sequential arrangement of patterns, according to which there is no overlapping of one pattern on another or interweaving of one pattern into another. There is no chaos, no complex congestion, the necessary combination of patterns is carried out by color unification and a linear rhythm.

The integrity of perception of the world, inherent in the nomad's world outlook, is especially noticeable in aitys song-competition of akyns. Aitys usually takes place in an atmosphere of high mental and spiritual enthusiasm. The whole process of aitys is based on the artistic and aesthetic process of empathy for akyn and listeners.

The internal thin and close contact between akyn and listeners creates the integrity of perception, organizes an atmosphere of inspired co-creation, in conditions of which poetic existence of reality grows, like doubling reality itself, in which organic connection of the nomad's world, spread out around, taken from the perspective of his usual existence, and the world of poetic being, created by imagination of akyn and listeners.

It is not by chance that we focus on the meaning of creative imagination. It seems to us that the aesthetic ability of empathy in aitys should be considered in connection with the atmosphere of poetic improvisation, in close connection with the culture of poetic words that existed in the steppe. In connection with the tradition of the oral literary language, the functions of the phenomena of spiritual culture, including aitys, became more complex. Its social functions are also connected with this.

Aitys as a phenomenon of spiritual culture reveals the deep organic nature of creativity as a process, and not only as a result.

Permanent artistic and aesthetic practice has attached such aesthetic functions to aitys that make it possible to feel the integrity of the picture of the world and the world of man. Spiritual installation of aitys is a manifestation of the essential forces of man, his creative "I." The very nature of aitys reveals the inner infinity of a person's creative abilities through such a specific phenomenon as empathy-co-creation.

Imagination, fantasy create such a poetic being of reality, when the inner freedom of a person in inseparable connection with the freedom of the aitys create a holistic picture of the world with a kind of excursion into the past,

connections of the past and future through the moment of the present. In the context of oral culture, the artistic and poetic gift was one of the possibilities of the essential formation of man. And where he manifested himself in this capacity, in this case in aitys, we observe the spiritual riches of a personality.

A distinctive feature of aitys is that creative inspiration is experienced by improvisers and by all who tensely follow their fight. Creative empathy gives you the opportunity to experience involvement, a single connection with a large community of people. A person experiences a special state when a world of images and artistic representations is born, whose beauty, underlined by the rapid dynamism of aitys, is especially perfect.

In these competitions, the world around us, the person himself, human relations acquire artistic and poetic being. Everything covered by poetic imagination undergoes a certain rethinking and deepening. Spirit of inspiration and empathy-co-creation leads beyond the limits of ordinary life, introduces into the world of festive elevation and true beauty of human relationships. Autonomous holistic worlds of people here find not only self-expression, but also the necessary completeness.

In the process of aitys the organic unity of intellectual and emotional beginnings finds its highest expression, which was the key to a holistic artistic perception and re-creation of the world.

For aitys, "open" artistic time is characteristic, several time series can be combined in it. And time is limited to certain bounds: it covers in a brief moment the events that have gone into deep antiquity, and not so old, and, finally, simultaneously flowing. The oral form of existence made time in Aitys changeable,

turning it into a living category. The aitys force field absorbs all times, as the akyn freely moves from one event to another and to the future, holding them together with creative imagination.

The directionality of time and tempo is determined by the unfolding of the figurative thought of the akyn, not constrained by any chronological framework. Therefore, in aitys unlimited event time and plot time (the period of aitys in certain circumstances) is transformed into a living, compacted time. A broad understanding of space and time reveals a kind of world perception and world view of the people, a complex set of its ideas and ideals. The imaginative model of the world that emerged in the process of aitys in its artistic space-time structure also has a rational and emotional meaning.

Artistic space in aitys conveying a feeling of unity with the cosmos serves, at the same time, to reveal the essence of artistic information as a condition necessary for the existence of this art.

In art, spatial latitude often compensates for brevity, shortness of time, or, on the contrary, spatial limitations are compensated for by temporal expansion. In aityses art space, enclosing grandiose images of mountains, steppes and sky, correlates with a qualitatively saturated lasting time, conveying the nomads' cosmos in the unity of its objective space-time coordinates.

This is one of the examples of convergence of definition and image when conceptual ideas about time and space and perceptual-emotional sense of time and space make up a full-blooded holistic unity.

Artistic knowledge of reality in the traditional artistic and aesthetic heritage of reveals the initially deep levels of interconnection - the interrelationship between the man and the world.

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ҚАЗАҚ ДӘСТҮРЛІ МӘДЕНИЕТІНДЕГІ ӘЛЕМ РӘМІЗДЕРІ

Аңдатпа

Мақалада әлемдік кино тарихындағы зерделі интроверт-қаһармандар М. Антониони, Ф. Феллини және И. Бергман фильмдері мысалында өнер психологиясы тұрғысынан қарастырылады. Интроверт қаһармандардың күйі шынайылық және сыртқы әлем туралы өзіндік түсініктері М.Антонионидің «сезімдерді нейтрализациялау» театрологиясы, Ф.Феллинидің шығармашылығындағы «өзбетіндік реализм» поэтикасы, И.Бергманның «экзистенициалистік мотивтері» және қақтығыстар негізінде талданады. Сонымен қатар, өнердің емес, коммерциялаудың принциптерінен тұратын төрт ұлттық киномотография туралы сөз қозғалады. экранда көрініс табатын интроверт-қаһармандар романдық және поэтикалық формадағы шығармалар зерделі киномотографқа тән сипаттағы авторлық кино мәселесі ретінде автормен өзектендіріледі.

Трек сөздер: әлем киносы, М.Антониони, Ф.Феллини, И.Бергман, өнер психологиясы, интеллектуал кейіпкерлер, интроверт, ұлттық киномотография.

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СИМВОЛИКА МИРА В ТРАДИЦИОННОМ ИСКУССТВЕ КАЗАХОВ

Аннотация

Статья посвящена анализу и характеристике созерцания как способа выражения отношения к миру, отношения человека и мира как изначальной органически взаимосвязанной целостности. Важно, что рассмотрение универсальных представлений дает возможность увидеть систему, которая лежит в основе традиционного миропонимания. В статье отмечается, что все жизненное самочувствие кочевников проникнуто осознанием глубокой и гармоничной взаимосвязи человека и мира.

Ключевые слова: кочевник, миропонимание, восприятие, традиционное, картина мира.

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