

*Materials of Conferences***HISTORICAL – ETHNOGRAPHICAL ANALYSIS OF NATIONAL CULTURE**

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This article is devoted to historical ethnographical analysis of applied art, the most important field of national culture, existing from time immemorial and shows its world view roots. The thoughts and ideas, nature and truth have their solutions in concept of colors. National applied art of the Kazakh nation dates back to the centuries.

The objective of research: determine the ideological fundamentals of the Kazakh applied art. Folk art is a reflection of knowledge of the universe, which forms many centuries, understanding the complexity and ambiguity of life, their desire to establish symbols of this knowledge. Symbols, in turn, used in the ornament, decoration, household items were designed to resemble the important spiritual truths in everyday life, by creating a line of continuity from ancient ancestral knowledge to succeeding generations.

Goals and tasks of training on the basis of the Kazakh applied art are directly connected with the concepts of the role and content of folk art in life, the direction and the process of transfer to the younger generation of spiritual and artistic heritage in art. Thus, the complex study of these problems defines the scientific and pedagogical relevance of the training of the future specialists on the basis of the folk applied art.

Introduction. Historical ethnographical analysis of applied arts as the most important and ancient field of national culture can show its deep rooted world outlook: spiritual aesthetic cognitive bases of artistic nature are calendar, Orhon and other monuments and symbols; Images of three-structured world, four corners of the universe, the sky, the soil, under the ground or images of eagle, wolf, poplar, trivet, snake and ears can be pictured on the ornaments; images of soil, water, mountain, stone can be manifested on substantivized talismans and jewelleryes.

Spiritual aesthetic cognitive bases of artistic nature are pictured on calendar, Orhon and other monuments and substantivized symbols. People depicted natural phenomenon on symbols figuratively. They drew symbols on the stones in order to show beliefs, on ears of sheep to show property, on carpets and furniture of *yurts* to show their dreams and imaginations.

As an example, we can take the calendar of our ancestors, which could join natural phenomenon and the group of symbols such as day, week, month, year, century etc. According to this calendar, the time was defined by sky surrounding and the volume of space was defined by soil surrounding. Moon, Sun and Star of sky world as cosmogonical time is considered beginning of the life. For example, there are twelve months in a year and thirty

days in a month. According to this structure, our ancestors used methods of dividing sky circle into twelve parts on the Sun way, grouping and naming the stars in each part. That is why a year is divided into twelve months and a month into twenty-eight or thirty or thirty-one days and time is measured by this structure. The name of the year is associated with names of animals living on the ground and they mean a space and life on the earth.

Animals (horse, dog, tiger etc.) have own cognitive meaning. For example, a horse had an important role in nomadic people's life. Man could master world space with the help of animals, the source of life. The paw and skull of animals are considered a holy thing. For example, one of ancient tribes *Scythian* tied the paw of horse on man's belt to bring good luck on the way and kept from death and Kazakhs worshiped the images of horse depicted on the stones. Such stones with the images of horse are kept in *Mangystau, Karatau, and Central Kazakhstan*. The development of symbols can be origin of Turkic runic writings. Pictured writings and traditions are closely related to each other. They are classified as ornament ideographic writings and *ru* symbol signs like moon and sun. Eventually symbolic images became Kazakhs' *ru* symbols and had a property meaning. Writing alphabets and ornaments appeared with the help of symbols. There are classified such ornaments associated with animals, cosmogony and zoomorphism used by Kazakh people nowadays. The calendar is cognitive basis of symbolic artistic nature, beginning of people's spiritual life, the substantivized view of space and time of Kazakh applied art.

Images of three-structured world, four corners of the universe, the sky, the soil, under the ground or images of eagle, wolf, poplar, trivet, snake and ears can be pictured on the ornaments. The meaning of space and time of Kazakh applied art divides the world into three (sky, soil, underground) and a slope into four. It is a way, defining the space of nature. It means far, near, up and down. For example, you can see three structures on *Scythian* prince's cloth and dagger. The image of eagle on the dagger means the world of sky, animals the world of soil and snake, the world of underground. According to ancient Turkic opinion, a bird was symbol of sky, fish was symbol of water and tree was symbol of soil. In addition, gold mountain-son headdress consist of three heights: high, middle and small. Such treasures of people's art have been developing for centuries and has come to our generation. The scientist O. Zhanibekov asserted that Kazakh people have rich ornaments and patterns with peculiar cognitive meaning. Three-cornered structure, spoken above corresponds to all substantivized monuments of nomadic culture. It consists of infinity and boundless. Three, four and other numbers became holy. Three *zhus*, three powers, three eyes and other common words connecting with the relations between human and nature and have philosophical meaning.

The names of birds like swan, crane, owl, and eagle have cognitive meaning and manifested symbols of the sky in Kazakh people's lifestyle. That is why they made musical instrument *kobuz* similar to a swan. According to the concept of ancient *Huns*, they considered the swan a protector of the happiness of home and having kept this custom Kazakhs warned their generation «Not to shoot a swan». They believed that a swan educates up men to be respectful, conscientious, and beautiful and keeps calmness and happiness of the family. In addition, they used to hang a paw of the eagle on the wall and tied a leg of the owl on the cradle of child to take after their special features to keep from danger. Traditions and customs of Turk people had been kept with definite meaning to guess some concepts in Kazakh daily life.

One group of applied art products consists of furniture of the house; second group consists of equipment for movement, hike and weapons. In spite of crocheting carpet, felt carpet, *syрма* and sewing clothes, people were engaged in engraving woods, bones, horns and making ornaments and patterns. It required a master to be talented in designing ornaments and have high aesthetic understanding, great taste and ability.

Results of research and their discussion. S.V. Dudin and E. Sheider wrote historical works about ornaments of Kazakh people. T.K. Basenov wrote about architectural monuments of East Kazakhstan and M.M. Mendikulov wrote about Mangyshlak and East Plateau, I.V. Zakharov, V.V. Vostov and R.D. Khodjyev wrote books about culture and lifestyle of Kazakh people.

There are many types and names of Kazakh ornaments. Nowadays researchers gave scientific definition to more than two hundred of Kazakh ornaments [1; 23]. The world outlook of nomads, their aesthetic understanding and secrets of natural colors are pictured on the ornaments. Unity of space and time is depicted in plant and geometrical ornaments.

Space – zoomorphic ornaments where images of animals, depicting the life on the earth can be pictured abstractly. Such ornaments have special names like *tulparbas*, *taituyak*, *koshkarmuyiz* etc. People imaged their understanding about domestic animals connecting with their daily life, through ornaments. *Tulparbas* – an ornament pictured on the leather thing. Ancient nomads worshiped the paw of horse, pictured on the stones. These pictures are in *Central Kazakhstan*, *Karatau*, *Mangystau* etc. People named them «*Tulpartas*». The ornament *taituyak* similar to *tulpartas* has appeared because people treated with respect a horse very much. In addition, you can meet ancient ornaments in *Kelin Tam* mausoleum, built in XVIII century, which situated along the river *Kengir*.

Sun, lights of the Sun, Moon, and Stars etc. associating with the world of sky are connected with beliefs. For example, the door of the *yurt* is sewed to the direction of sunset. «According to ancient tradition the host of the house went out in the early morning, prayed at sunrise and wished all the best». People believed that if there are many stars at night, there will be clear sky and predicted weather

forecast, ecological space and time with the help of Moon and Stars and this method is still used. We know that blue sky is moving forever. The image of the Sun is the everlasting way of life for generation. It rotates for many times and turns to weeks, months, years and centuries. The life continues its way, gathering all generations. Nowadays we can see on the cover of invitation card of new married couples crossing two wedding rings, joint together to live with happiness and in spite of life difficulties. However, the life of a man is limited.

The happiest time of a man is period of life from his birthday until his death. Measure is time. Time is forever everlasting the way of life. According to scientists image of the Sun has been changed with the organs of animals. For example, «sheep and goat in solar – cosmic mythology are closely connected with the Sun and essentially identified» [2; 152] or in the works of academician A. Margulan V.I. Petri wrote the following: «The horn of sheep is depicted in spite of lights of the Sun image. Obviously, it is cosmic symbol, an image of the Sun and universe». The image of sheep, horse, camel, wolf, eagle are grouped in ornaments associating with head, horn, ear, paw and leg of animals. The name of ornaments such as *at bas*, *koshkarmuyiz*, *tort kulak*, *kazmoyin* and *tuyetaban* are considered the main ornaments.

The ornament *koshkarmuyiz* is often used in applied art products. For example, people depict this ornament in the middle of the carpet, wishing about flock of sheep in their motherland. One of the types of this ornament is *koltuk* showing hospitality means you are welcome and make yourself at home and have a rest. The ornament *omyrta* associates with the organs of animals too. It is given to young fellow as horse harness and a defender of a horse and himself. Other ornaments' groups, symbolizing the world of animals, like *tuyetaban*, *omyrta*, *it kuyryk*, *kuskanat*, *karga* and *tuyak* were often used. These ornaments have special meaning. For example, ornament *koshkarmuyiz* made on the *kiyiz* (felt carpet) associated with wealth and ornament *kyrykmuyiz* means the growth of cattle.

Conclusions. So nomadic people understood the importance of nature and environment owing to animals and discovered the secret of space and time. National heritage like wood fashioning, knitting business, twisting a rope, wrapping a cord, rolling cloth, weaving a carpet with and without pile made of wool, making ornaments have fabulous big experience of life. Consequently, Kazakh applied art is materialized outlook that appreciate beauty of nature, conceive nature and environment.

The naturalness and saturation of the colors appear in people's mind with cognitive and educative meaning and define the truth and nature of space and time. For example, the sign of the sky and creator is associated with blue color; welfare, truth, honesty with white color; fire and happy life with red color; sun with yellow color. From the colors of space and time one can understand natural dialect, system of national thoughts, ethno cultural development, beliefs and dreams of people, the image of the world.

References

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**SOME ETHNOGRAPHICAL FEATURES
OF THE FAMILY LIFE OF GANJABASAR
REGION (XIX-BEGINNING
OF XX CENTURY)**

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Ganja is one of the oldest cities and has the rich historical past. This consideration is proved on the basis of indisputable scientific arguments and facts. Among the problems to be solved in the ethnography of economic life, material and spiritual culture and that of the family and family life is one of the leading places, remains a hot topic of study for all historical periods. Because of the complicated social event in the family history category, the core of society, he was an integral part, is constantly evolving, and reflects the level of cultural development of society. Each socio-economic structure is seen more clearly in the life of the family and family values. And civil society in its primitive form of higher progresses, the family is also the primary forms of unethical (based on group family, polygamy family, etc.) based on equality of the sexes full of monogamy improved up to the family. Social justice, democracy, human rights victory for equality in the family, he played the modern era, including the ethnography of the swelling appears in all of the family, their social nature, functions, family and life in customs, beliefs and rituals, moral-ethical, cultural and educational conformed to the requirements of shades. Ganja in Azerbaijan's historical-ethnographic regions, or in the suburb area of abundance of material and spiritual culture, business and family life in local-local specificity, the century-old empirical knowledge, practical skills and practices based on culture, heritage craft the perfect constant selected and are currently preferred. Travel in the ethnographic region of Ganjabasar results consistently show that, from time to time to the various social, political, geographical, cultural, technical and economic factors as a result of the active effect, suburb of creativity, imagination and intelligence capabilities, aesthetic and artistic taste, thinking, sound – shot mode, the national moral and material values reflecting not only the region, the whole of the national – spiritual and material resources, nationwide, ultimately enriching the culture of the Turkic world and has been a valuable ethnographic resources.

So, today the independent Republic of Azerbaijan, national and moral and financial criteria drawn

more attention to the center of the national and state level appreciation for spiritual values, national and moral consciousness and realized as a confirmation of existence of the modern return of the Azerbaijani national ideology in the history of the formation process period of time in its history against each ethnographer, scientist, more carefully and honestly approach the material and spiritual values, special skills they bring to the task to future generations. National Leader Heydar Aliyev's national ideology is a key ingredient in our national and moral values. We should be proud of our national values. Our national and moral values in our nation for centuries formed the lives of our people formed activity. Moral values of a people who are not real people, a nation cannot be true [1, p. 244].

We Ganjabasar this article one of the region's population, which is an integral part of life and culture, family life and the light to illuminate various aspects of the national Azerbaijani ideology, the analogy to other ethnographic regions, ethnogenetic have to try to keep their relationship. Each household in the area of culture and the formation of many socio-economic, geographical, ethno-cultural, and historical and political factors have an important influence, and we would say, perhaps directing the political orientation of its formation. Therefore, the geographical location of the region while working on the article, the natural and cultural riches, historically formed the material and cultural values of national, ethnic and cultural history of the region, as well as the historically formed knowledge and experience of the people, customs and traditions have a major focus. Wild – collected ethnographic materials, Ganja and surrounding regions (Samukh, Dashkasan the regions of collecting) funds of museum exhibits and specimens preserved in the material and spiritual culture, art exhibits that reflect the heritage, as well as various professional owners say məlumatçıların Ganjabasar in the ethnography of the population, especially in the life of the family and family – specific local features are selected, the spiritual world, the richness of the material demonstrates the creative possibilities. Date of settlement of lands in the center, located at the intersection of East – West trade routes caravan and a favorable geo-political and geo-strategic position, the share of the surplus population (for the record I would like to learn academic Z.M. Bunyadov, his «state of the Atabeys» monograph Atabeys-Eldanizids state period of up to half a million people were living in Ganja wrote [2, p. 188], the formation of the spiritual world of Ganja, the city's art and urban position as a trading center, as well as in the field of family and family life, which is important to preserve the traditions and the creation of ever-conditioned. For many centuries, the population of the various peoples and countries of the region Ganjabasar relations in ancient times carried out through the caravan trade routes, the roads are the most prevalent forms of economic relations between the two nations through the exchange of goods carried from