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TREASURE-CHEST

Abstract. The purpose and relevance of the article is the discovery of the meaningful essence of the Kazakh chest of the 19th-20th centuries. as a material and spiritual treasury in comparison with the world traditions. The decision of the goal will introduce new data into the problem of interaction, rapprochement and dialogue of cultures, which seems to be vital in the tense international relations.

Method. Systemic, including historical-comparative, complex analysis of Kazakh chestnuts of the XIX-XX centuries. is applied using data from interdisciplinary sciences (archeology, ethnology, art criticism, culturology, semiotics, folklore).

Results. The results of the semantic analysis of the kazakh chests established the depth of the semantic content of this category of the subject, which gave grounds for interpreting this object as a material and spiritual treasury. The comparative studies of the Kazakh chests revealed the generality of the architectonics of the subject, its practical purpose and some symbolism in the majority of the world's peoples, which is based more on the collective unconscious thinking of people. As a result of observing the shells, the person conceived the idea of creating hollow objects, including vessels, for drinking, eating. With the appearance of property inequality in the late Bronze Age, people apparently had an instinct to hide and store material surpluses, which gradually led to the construction of a closing container - a wooden box. The very design of the chest was archetypically interpreted as an expression of semantic stability, symbolizing the four directions of the world, four seasons, four elements, etc. Along with this, a hollow chest, connected in the collective unconscious thinking of people with a feminine principle, the mother's womb, caused an archetypal aspiration to fill its void. Hence, the appearance of such a category of furniture as a chest was based, first of all, by the archetypal impulse of a person - to surround himself with objects-symbols that satisfied the desire for welfare growth, which corresponded to the sense of human security. All this explains the constructive-functional and semantic similarity of these objects among different peoples in such a wide spatial range. We mean this image in the world religion: the "casket with the world of Mary Magdalene", "The Ark with the Tablets" from the Jews. All the above emphasizes the sacramental nature of the chest. However, such an expression as the "Pandora's box" from Greek mythology, as if warns about the destructive consequences of opening a chest by a stranger, as well as responsibility for its contents.

Application area: The results of the article can be applied as a new cultural knowledge in the humanities, the educational sphere and in general, the culture and politics of Kazakhstan. The positions of the work demonstrate the role of the cultural heritage of the past - an inexhaustible source for the further development of culture and the birth of innovative ideas.

Conclusions. In the semantic essence of the considered category of furniture are contained both the properties of phenomenal individuality (as a storehouse of sacred things, material values), as well as the internal mechanisms of the multivariate nature of its artistic incarnations in different ethnoses. The desire to protect and accumulate wealth is a universal constant, which led to the creation of chests, which became the prototype of modern metal safes, first appeared in England in the nineteenth century.

Key words: symbols, treasure chest, comparative studies, archetypes, cultural heritage.

The relevance and novelty of the work lies in the discovery of the essence of the Kazakh chest as a material and spiritual treasury in comparison with the world traditions. For the first time the subject of traditional Kazakh applied art will be understood with the use of archetypal matrices. The solution of the

goal can make additions to the problem of interaction, rapprochement and dialogue of cultures, which seems to be vital in tense international relations.

The special value of the article is seen in the disclosure of the sign side of the articles, drawn from the information collected among the outgoing generation - older persons.

Tasks:

1- the research of the origins of the appearance of chest products; 2-a brief complex characterization of chests from the artistic-technological, functional, and semantic point of view, which is necessary for a holistic view of the object under consideration and the identification of customs and traditions of Kazakhs is associated with chests, much of which is based on the author's first field materials brought to the scientific circulation, collected among the outgoing generation - older persons; 3- comparativistics of Kazakh chests and chests with such subjects of the peoples of Central Asia, East and Europe, which is important for revealing the scale of existence of this category of subject in foreign cultures;

The methodology of the research is based on a systemic complex analysis of chest products using data from interdisciplinary sciences (archeology, ethnology, art criticism, culturology, semiotics, folklore studies). The works on structural anthropology of K. Levi-Strauss [1], the symbolism of the culture of Yu. M. Lotman [2], the system approach in the study of folk chests, drawn from the works of N.N. Goncharova [3] were also used.

Statistics. As the studied object, collections of chests from the collections of Kazakhstan museums (30 pieces) were used. In addition, photographs were taken (10 units) produced in 1897 by K.N. de Lazari and in 1907 by S.M. Dudin [4, p. 50, 59, 142, 145, 154], as well as the materials of the author's field expeditions [5], during which the chests were photographed (20 units), direct observation, surveys, and interviews with information about customs and rituals, connected with chests.

Historiography

In Kazakhstan literature, only brief reviews of chests are found, while L.E. Tulbasieva in 1984 considered the category of the chest, along with other Kazakh furniture, as a space-organizing element of a nomadic interior in the candidate's thesis (art criticism), and also article [6 ; 7]. Technical and decorative features of traditional chests in the context of the rest of the furniture were also noted in the monograph of the author of the article [8, p. 89, 90].

From European scientists NN Goncharova examined the artistic features of Russian chests of the XVII - XVIII centuries. in the thesis [3], V.A. Garin et al. illuminated the history of furniture, including the chests of the ancient world and western Europe [9]. A.A. Bartashevich and others investigated the history, styles of furniture from the 5th century. BC. until the XVIII century. [10]. In the far abroad, Ralph Edwards analyzed English chests of the 18th century. [11], Richard Atterbury and others gave a description of European furniture, including chests, chests, dating back to the VIII-VI centuries. BC. and ending with the XVIII centuries. [12].

1. The earliest examples of chests were recorded in Egypt, in the beginning. III millennium. They kept documents on papyrus, expensive fabrics, jewelry [13, p. 9]. At the exhibition in the National Museum of the Republic of Kazakhstan, Astana, in 2017, a copy of the Tutankhamun's chest, intended for storing the personal writing materials of the pharaoh, was presented. Chest of square shape, made of wood, ivory, bronze, was decorated with images of hieroglyphs, scepters and symbols of power.

The chest received a certain functional and semantic content in the ancient world culture. For example, in the II-I millennium BC. in the Greek myths and legends, the destructive function of the contents of the Pandora's box is traced [14, p. 84, 85], which seems to warn of the negative consequences of the discovery of a trunk by a stranger, as well as responsibility for its contents. In the English language, the chest's lexeme contains such semantic variants as chest and treasury. In Turkish, the chest is denoted by the "aby" lexeme, whose etymology contains the concept of hiding. In the Jewish religion, the image of the ark is actual with the tables of the Covenant. All this points to an important semantic content of the chest in the world view of different peoples. In Europe, the surviving chests date back to the 8th-6th centuries. BC, they kept money, dishes, clothes, so this subject was the most important category of furniture for a long time [15, p. 20, 26].

The earliest wooden products on the territory of Kazakhstan are recorded by the era of the Eneolithic IV-III millennium BC, which is confirmed by the wooden remains of the domed dwellings of the Botay anionic settlement in the North Kazakhstan region [16

2. In Kazakhs, woodworking (the male type of craft) developed up to the second half of the twentieth century, which was defined as the availability of wood, the familiarity of the traditional situation, and the acute shortage of factory furniture. In the nineteenth century wooden products were sold in the environment of residence, as well as in the domestic market. Mastery and tools (sawing, chopping, cutting, drilling, grinding tools) were inherited. Labor was rewarded usually with livestock, textiles, and silver.

Furniture used in nomadic life in the minimum quantity was sometimes made folding (tables, beds, cupboards) for easy transportation. In every house there was at least one chest "*sandyk*", which introduced the intonation of emotional warmth, prosperity and well-being.

The chests of Kazakhs, mostly, were without legs, since in the yurts the earth floor was covered with a reed mat, and from above was warmed with felt cloths. In this case, the number of chests correlated with the material level of the owner: it used to happen that these objects were placed side by side on each other. However, the contents of the chests differed, because all things were systematized so that there was no chaos. As a result of the classification of things in the interior of the yurt, one could create coziness and order.

In a large chest – "*abdare*" they kept winter clothing, fur coats, and on top were placed the wool-textiles for guests (felt tent, then mosaic felt carpet, then woven carpet, decorative mattress "*tor korpe*", featherbed "*kus tosek*", new blankets, carpets, carpets. In another, similarly sized chest, the "*jasau sandyk*" accumulated a dowry for the daughters, literally from their birth, which was necessary to carry out because of a shortage of goods. These chests were periodically opened for demonstration to the daughters to stimulate, according to the principle of magic (dowry-wedding), their timely marriage. In the rural areas of Western and Southern Kazakhstan, so far the dowry of the bride is taken away in several chests.

Chest of a smaller size "*mata sandik*" always tried to fill with cuts of fabrics intended for gift exchanges in future festive situations. There was also a grandmother's chest "*azhe sandyk*", in which special things were stored (old man-made headdresses, belts, robes, whips, sabers, as well as women's camisoles, embroidered hats) that belonged to a happily lived or famous ancestors. These things-sacral relics, according to the descendants, were to be inherited not only in the name of genealogical memory, but also because of their protective-protective and stimulating benefits of "magical" strength.

To the left of the place of honor, a chest of sand for the elderly was separately installed, where white cloth for the shroud, soap and other necessary accessories for the funeral were placed, as well as fabric cuts and men's shirts for distribution to mention. It was believed that if all this is prepared in advance, the life of the grandmother and grandfather will be prolonged. In modern ethnography the chest of "*akret sandyk*" for the elderly is in their own room; it is unnecessarily not opened at all, in order to avoid (according to the principle of a magic bundle) the death of a grandmother or grandfather. In connection with this idea, the grandmother always carried the keys from this chest, hanging them to the braids, which can still be seen in the countryside [5]. Along with this, there are situations when a grandmother or grandfather, long suffering from a serious illness, wants to soon move to another world. In such situations, the young mistress, with a weeping, opened the trunk, took out the cloth for the shroud, made "mourning" poses and actions [17, p. 434], thereby urging the end of the sufferings of patients.

At the front door, opposite the entrance to the yurt, was placed the "main" large (45x93x50) chest, usually made of solid wood (oak, pine, more often with iron forging) with a flat opening lid that was closed for reliability from the beginning. XX century. to the castle. On the sides the chest was supplied with iron loop-like handles for carrying. This item was placed by other chests of medium and smaller size. Due to the substantial vertical load, the lower "main" chest from the 19th century. began to be lined with a metal net, since a broken chest foreshadowed ruin.

In this lower trunk, was kept the family treasury: silver bars, expensive jewelry, money, dresses, important papers, and also recorded poems and poems, as well as various amulets for reinsurance from loss of those when wearing individually. In conclusion, the landlady, pouring silver coins into the trunk, pronounced the incantatory phrases "Let the trunk be filled with silver" ("*sandy kumiske tolacersin*"). These words reflect the desire to give the chest a high sacramental status on the principle of contact with silver, endowed in the minds of Kazakhs with the positive magic of a complex spectrum: curative, cathartic, guard. Kazakh phraseology: "We have ideas, beautiful figurative expressions full chest" indicates the role of the chest as a treasure trove of not only material, but also spiritual wealth, i.e. in this example, the object is associated as a source of creative abundance.

It was forbidden to hide "doubtful" things in this chest, in order to avoid desecration. In extreme cases, they could be placed in another chest. At the first spring thunder, the Kazakhs could make a wish, saying: "Let our chest be filled with good", as well as the Avars, believing in the miraculous power of the first thunder said: "Let my chest be filled" [18, p. 159].

On top of all this, neatly laid for the guests beautiful textile things. At the very top was put inlaid with a bone and silver box of the chest of "sandyksha", to the name of which was added a lexeme, meaning the contents: ornaments, tea tea, fried cottage cheese "irimshik". All this gave the honorary sacramental place the solemn grandeur.

As a result, such a design decision on the one hand strengthened the decorative and symbolic significance of the place of honor, and on the other - made it difficult to access the "main" chest, a sort of safe depository of the "family" treasury. The Kazakh "main" chest (with the exception of the conquerors) was opened only by the masters on holidays, when it was necessary to get out dresses for dressing the family members there, which was to magically stimulate health and life success to the family.

Thus, the "main" chest, was understood in the minds of the Kazakhs, as a symbol of material prosperity, life stability, which is reflected in the Kazakh epic [19, p. 219, 228]. Chests were not opened on a bad day (on Tuesday) to avoid ruin and failure. The symbolic significance of the "main" chest is reflected in the fact that in order to avoid the departure of material prosperity, they never left him when moving, both in the past and in recent times [5]. After leaving the parents' life, the "main" chest traditionally passes to the older or younger member of the family, which determined the existence of these items so far in the countryside, along with the furniture.

Since the furniture of the XIX century. (a chest, a bed, a chest for storing meat, a cupboard for dishes) was installed by the Kazakhs along the perimeter of the yurt, usually only its foreseeable front was exposed to artistic design. In the decoration of chests, painting, carving (flat-relief, three-dimensional), and also iron, tin canvas were used. Usually the master combined several techniques, which intensified the decorative effect. Omitting the scientific descriptions of all subjects (about 30 units), we give a generalized inductive analysis of the most typical methods of decorating chests.

It should be noted that the Kazakh chests XIX-I-th floor. XX centuries. do not differ in sophisticated decorative, which was impossible in the then socio-economic conditions. More often decorative compositions of the chests executed by a carving and a list, are constructed with allocation of the central part and borders. Or the visual plane is divided into two, three equivalent parts with rows of fringes. Usually, compositional integrity was created due to the consistency of the ornamental planes and color harmony.

In the decor of chests there are patterns of geometric, cosmogonic, vegetative, animal character, symbolizing protective and protective and benevolent ideas in the outlook of the Kazakhs. Since the end of XIX century. The chests, mainly for strength, began to be lined with a metal mesh. Quite often, chests were cut into felt, fabric covers, decorated with appliqué, mosaic, embroidered pattern (4, pp. 34, 50, 59, 142, 145, 154). In the west of the republic, the decoration of the chests was dominated by painting, but more often these objects were faded into white sandals sunda-cap, which were decorated, mainly, with a geometric pattern, an application of cloth, embroidery, but mostly quilting.

Chests of the southern regions of the republic were decorated with paintings and three-dimensional carvings (pic. 1), it happened that these objects were slipped into the leather cases of jewelry decorated with a large embossed pattern in combination with silver ornamental plates. As for the sandy sheds, it can be said that the artistic apogee in the woodworking art of Kazakhs is manifested in the design of these objects (pic. 2), characterized by a rich decor (facing, inlaying bone and silver), so they belonged mainly to the rich Kazakhs.

3. Similar categories of furniture (trunks, chests-boxes, miniature boxes) were common among many peoples of South Siberia, Central Asia, the Middle East, and Europe. For example, the use of a trunk as a designation of an honorable place in the design of a dwelling took place in many Turkic-speaking peoples: Kyrgyz, Kazan Tatars, Uzbeks, Uighurs, Tuvinians, who had a similar method of folding textiles covered with a decorative cover on a chest [20, p. 135, pic. 4, 2; 21, p.200; 22, p. 191; 23, p. 97, 98; 24, p. 112]. The Mongols in a chest, installed in a place of honor (at the altar) also kept festive clothes [25, p. 57].

Russians decorated their chests ,where they kept festival clothes and trousseau, with a spellbound geometric, cosmogonic pattern [26, p. 503].

The peoples of the East, Europe [26, p. 172; 27, p. 101], like the Kazakhs, there was a custom to open chests, boxes during difficult births in order to cause, according to the principle of "magic of similarity", a quick resolution of the burden.

In the worldview of Europeans of the XIV century. The chest, representing the growing prosperity, was interpreted as a jewel [28, p. 21]. Gradually the design of the chests, dating back to the fifteenth century, during the Italian Renaissance, was transformed into a cassone-style decorative furniture type on legs with convex sides covered with rich decor [9; 11, p. 60, pic 38.1]. In Spain, the sixteenth century. The trunk was still considered one of the main items of the interior [12, p. 207]. To the beginning. XVII century. The chest on the stand was transformed into a chest-on-chest, i.e. chest of drawers [11, p. 212; 28, p. 41, pic. 21], which echoes the constructive idea of the Kazakhs in decorating the honorary place of "Tor" of Kazakhs (trunks-on the trunk). In the tradition of the XVII century. European settlers of Pennsylvania (USA) also, like the Kazakhs, there was a rule of bringing dowry (homespun linen, blankets, draperies and towels) in chests [15, p. 134]. This custom, we may suppose, was connected, on the one hand, with practical convenience, and with another sign of the trunk, as a repository of material values.

Despite the appearance of chests of drawers, richly decorated chests still existed in England in the second floor. XVIII century. [12, p. 207]. In the period of the developed Baroque style of the nineteenth century. the chests were almost out of use, they were replaced by a variety of cabinet furniture, although the cassone-type furniture, to a certain extent, still existed [9, p. 74; 10, p. 102].

Undoubtedly, the artistic design of the surviving European chests, made by professional artisans, is distinguished by a high level of execution. The character of their decor corresponds to the style styles existing in the past: Romanesque, Late Gothic, Renaissance etc. [28, p. 34, pic. 2, p. 35, pic. 4, p. 36, pic. 5, p. 38, pic. 14, p. 40, Fig. 18]. Russian medieval chests of the XVII-XVIII centuries, both from the outside and from the inside of the cover, were painted with plot images [3, p. 8, 13].

Results.

The cultural-genetic analysis of trunks on a global scale made it possible to fix the most ancient samples of the third millennium, relating to the culture of Egypt. Whereas in Kazakhstan from the surviving chests, the earliest variants refer to the nineteenth century. The "main" strong chest, which played the role of treasury, was mandatory in every Kazakh house. The object, understood as a repository of material and spiritual values, was marked by rich symbols associated with the traditions, customs and rituals of the Kazakhs, which determined its significant place in the traditional culture of the Kazakhs, which is also the case in modern ethnography.

Some parameters of the Kazakh chests and chests echo the cultural traditions of certain peoples of Central Asia, the East and Europe. Commonness is established in the existence of chest products, their practical purpose, finding a chest in an honorable place in the interior of houses, understanding them as "storages" of valuable things, using them to collect and deliver the dowry to the groom's house. In addition, the constructive plans of the Kazakhs (the trunk on the trunk) and the Europeans who developed and embodied such an idea in a new kind of furniture-the chest of drawers-resonate. In general, the marked similarity reflects, it is possible to believe, the community of associative thinking on a global scale.

However, there are also opposites associated with the chest. If the peoples of Europe on the chest could sit, eat and sleep [3; 15, p. 26], then the Kazakhs and peoples of Central Asia, such actions were not permissible. It was strictly forbidden to even go to the folded chest of textiles to avoid the disappearance of prosperity in the house [5], which was determined by the interpretation of the "main" chest as a sacralized object.

It is important to emphasize that with the similarity of the constructively functional and iconic features of the chests and chests of the Kazakhs and peoples of the East, Asia and Europe, differences in their artistic design are established, which is associated with different levels of socio-economic formations.

Interpretation of results.

As a result of observing the shells, the person conceived the idea of creating hollow objects, including vessels, for drinking, eating. With the appearance of property inequality in the late Bronze Age, people apparently had an instinct to hide and store material surpluses, which gradually led to the construction of a closing container - a wooden box. The very design of the trunk was archetypically interpreted as an

expression of semantic stability, symbolizing the four directions of the world, four seasons, four elements, etc. Along with this, a hollow chest, connected in the collective unconscious thinking of people with a feminine principle, the mother's womb, caused an archetypal aspiration to fill its void. In principle, the rectangular box turned out to be a universal form for different objects, beginning from the children's cradle and ending with a coffin for burial.

In the meaningful essence of the examined objects of traditional applied art are contained both the properties of phenomenal singularity (as a treasure trove of treasures, material values) and internal mechanisms of the multivariate nature of its artistic incarnations in different ethnic groups. The desire to protect and accumulate wealth is a common human constant. This, to a certain extent, was facilitated by a trunk that introduced (on a psychological level) intonation of stability, confidence in the future and the desire to move forward. In fact, this object became the prototype of modern metal safes, first appeared in England in the nineteenth century.

On the example of the categories of furniture considered, the role of universal archetypes - primitive images in the formation of elements of culture and their commonality among a vast circle of peoples - has become apparent. The establishment of the cause of the functional-symbolic community of chests on a global scale made it possible to supplement the etiology of the proximity of cultures on the basis of the object under consideration.

On the whole, the results obtained showed that the proximity of cultures is justified not only by interactions, mutual influences, it is determined by the original community of collective unconscious thinking of man. The universal human constructive and functional idea was subjected, in different ethno-territorial terms, to the process of divergence and filling with additional ideological and artistic nuances. The results of the work, revealing the essential basis for the similarity of some ethnic constructive and semantic ideas, contribute to the concept of dialogue and the commonality of cultures, thereby contributing to the strengthening of international understanding and harmony.

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Publications on the topic:

1. Tokhtabaeva Sh. Zh. Golden Whorl // Masterpieces of the Great Steppe. Almaty, 2008. P. 83–95
Signatures under drawings:



Pic.1 - Chest of Sandy. Beginning XX century. Wood, volume thread, painting. Zhambyl region



Pic. 2 - Chest "Sandyk". XIX century. Wood, carved bone application South Kazakhstan

Ш. Тохтабаева

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ҚАЗЫНА-САНДЫҚ

Аннотация: Мақаланың мақсаты мен өзектілігі – XIX-XX ғғ. жалпыәлемдік дәстүрлермен салыстырыла отырып, материалдық-рухани асыл қазынасы ретіндегі қазақ сандығының мағына құрушы маңызын анықтау. Мақсатты шешуде шиеленіскен халықаралық қатынастарда елеулі әрекеттестік, мәдениеттердің жақындасуы мен олардың диалогы проблемасына жаңа деректер енгізеді.

Әдісі. Пәнаралық ғылымдардың (археология, этнология, өнертану, мәдениеттану, семиотика, фольклористика) мәліметтерін қолдана отырып, XIX-XX ғғ. қазақтың сандық бұйымдарына жүйелі, оның ішінде, тарихи-салыстырмалы, кешенді талдау жасау қолданылды.

Нәтижелері. Қазақ сандықтарына семантикалық талдаудың нәтижелері осы объектіні материалдық-рухани асыл қазына деп ұғындыруға негіз болған бұйымның осы санатын мағыналық жағынан толтырылуының тереңдігін белгіледі. Қазақ сандықтарының компаративистикасы басым шамада адамдардың ұжымдық санасыз ойлауына негізделген, әлем халықтарының басымшылығына ортақ болатын бұйымның архитектуроникасын, оның тәжіриберік мақсаты мен белгілі бір символикасын аңғарды. Адамның бақалшықтарды бақылау нәтижесінде қуыс бұйым, оның ішінде, ішіп-жеуге арналған ыдыс жасау ойы туындаған. Кейінгі қола дәуірінде мүлтік теңсіздіктің пайда болуымен қатар артылған материалдық бұйымдарды тығып, сақтау инстинкті пайда болған, ал, ол, бірте-бірте жабылатын ағаш жәшікті құрастыруға алып келді. Сандықтың құрылымы архетиптік тұрғыдан әлемнің төрт жағы, жылдың төрт мезгілі, төрт стихия және т.б. білдіретін мағыналық тұрақтылықты көрсету ретінде ұғындырылған. Сонымен қатар, адамдардың ұжымдық санасыз ойлауы аналық негізі және ана құрсағымен байланысты, бос сандықтың ішін толтырудың архетиптік талпынысын тудырған. Осылайша, сандық тәрізді жиһаз санатының пайда болуы, ең алдымен, адамның қорғалу сезіміне жауап беретін, дәулеттілігінің өсіміне талпынысын қанағаттандыратын символдық бұйымдармен қоршауы – адамның архетиптік түрткісіне негізделген. Осының барлығы да кең кеңістіктік ауқымдағы әртүрлі халықтардағы осындай бұйымдардың конструктивті-функционалдық және семантикалық ұқсастығын түсіндіреді. Дүниежүзілік діндегі «Мария Магдаленаның мирра (шайыр) салынған қобдиы», яһудилердің «Скрижалдары бар кеме» тәрізді бейнелерінің маңызы бар. Осы айтылғандардың барлығы да сандықтың киелі сипатына ерекше көңіл аударады. Сонымен бірге, грек мифологиясындағы «Пандораның жәшігі» бөтен адамның сандықты ашқандағы бүлдіргіш зардаптары, сондай-ақ, оның ішіндегісі үшін артылатын жауапкершілік туралы алдын-ала ескерткендей.

Қолданылу салалары: Мақаланың нәтижелерін гуманитарлық ғылымда, білім саласында соны мәдениеттанушылық білім ретінде және тұтас алғанда, Қазақстанның мәдениеті мен саясатында қолданылуы мүмкін. Осы жұмыстың қағидалары мәдениеттің әрі қарай дамуы мен инновациялық идеялардың туындауына арналған сарқылмас көзі – өткеннің мәдени мұрасының рөлін көрсетеді.

Қорытындылар. Қарастырылған жиһаз санатының мағына құрушы өзегінде оның таңғаларлық даралық (киелі заттарды, материалдық құндылықтарды сақтау орны ретіндегі) қасиеті де, әртүрлі этностардағы оның көркемдік іске асырылуының көп нұсқалылығындағы ішкі механизмдері де бар. Англияда XIX ғ. алғаш пайда болған заманауи металл сейфтердің түп бейнесі болған сандықтарды жасауға жалпыадамзаттық константа – байлықты ұқыпты ұстау мен оны жинауға талпыну алып келді.

Түйін сөздер: символика, сандық, асыл қазына, компаративистика, архетиптер, мәдени мұра.

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СУНДУК – СОКРОВИЩНИЦА

Аннотация: Цель и актуальность статьи – обнаружение смыслообразующей сути казахского сундука XIX–XX вв. как материально-духовной сокровищницы в сопоставлении с общемировыми традициями. Решение цели внесет новые данные в проблему взаимодействия, сближения и диалога культур, что представляется насущным при напряженных международных отношениях.

Метод. Применен системный, в том числе историко-сравнительный, комплексный анализ казахских сундучных изделий XIX–XX вв. с использованием данных междисциплинарных наук (археологии, этнологии, искусствоведения, культурологии, семиотики, фольклористики).

Результаты. Итоги семантического анализа казахских сундуков установили глубину смыслового наполнения данной категории предмета, что дало основание интерпретировать этот объект как материально-духовную сокровищницу. Компаративистика казахских сундуков обнаружила общность архитектуры предмета, его практического назначения и некоторой символики у большинства народов мира, что обосновано в большей мере коллективным бессознательным мышлением людей. В результате наблюдения за ракушками, у человека зародилась идея создавать полые изделия, в том числе сосуды, для питья, еды. С появлением имущественного неравенства в эпоху поздней бронзы у людей, видимо, появился инстинкт прятать и хранить материальные излишки, что постепенно привело к конструированию закрывающегося вместилища – деревянного ящика. Сама конструкция сундука архетипически осмысливалась как выражение смысловой стабильности, символизирующей четыре стороны света, четыре времени года, четыре стихии и т.д. Вместе с этим полый сундук, связываемый в коллективном бессознательном мышлении людей с женским началом, материнским лоном, вызывал архетипическое стремление заполнить его пустоту. Стало быть, появление такой категории мебели как сундук было основано, прежде всего, архетипическим импульсом человека – окружать себя предметами-символами, удовлетворявших стремление к росту благосостояния, что отвечало чувству защищенности человека. Все это и объясняет конструктивно-функциональное и семантическое сходство этих предметов у разных народов в таком широком пространственном диапазоне. Значим этот образ в мировой религии: «ларец с мирром Марии Магдалины», «Ковчег со скрижалями» у иудеев. Все высказанное подчеркивает сакраментальный характер сундука. Вместе с тем такое выражение как «Ящик Пандоры» из греческой мифологии, словно предостерегает о деструктивных последствиях открытия сундука чужим человеком, а также об ответственности за его содержимое.

Область применения: Итоги статьи могут быть применены в качестве нового культурологического знания в гуманитарной науке, образовательной сфере и в целом, культуре и политике Казахстана. Положения работы демонстрируют роль культурного наследия прошлого – неисчерпаемого источника для дальнейшего развития культуры и рождения инновационных идей.

Выводы. В смыслообразующей сути рассмотренной категории мебели содержатся как свойства феноменальной единичности (как хранилище сакральных вещей, материальных ценностей), так и внутренние механизмы многовариантности её художественных воплощений в разных этносах. Стремление беречь и накапливать богатство – общечеловеческая константа, что привело к созданию сундуков, ставших прообразом современных металлических сейфов, впервые появившихся в Англии в XIX в.

Ключевые слова: символика, сундук, сокровищница, компаративистика, архетипы, культурное наследие.

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