

THE ANALYSIS OF THE BRONZE AGE PETROGLYPHS OF THE TAMGALY SANCTUARY WITHIN THE CONTEXT OF THE RIGVEDA HYMNS

Said Edilevich Galimzhanov^{*}, Zinidin Isniyazov^{**}, Moldir Yerbolatkyzy Nurpeiis^{**} and Assiya Saidovna Galimzhanova^{***}

Abstract: This article analyzes the petroglyphs of the monument of the Andronovo cultural community of Tamgaly, situated in a picturesque landscape of the Tamgaly mountain area, in the southeastern part of the Chu-Ili mountains, 182 kilometers from Almaty (Kazakhstan). The Tamgaly sanctuary-ensemble consists of archaeological monuments of different kinds-settlements, burial grounds, petroglyphs of the period from the Bronze Age (Andronovo cultural community) until the 20th century. In Tamgaly there were preserved petroglyphs of several historical epochs in the chronological interval from the second half of the second millennium BC to the mid-20th century. In this timeline, we are interested in the Middle Bronze Age petroglyphs, that are of the most cultural and aesthetic value.

Keywords: Petroglyphs, art, Bronze Age, Tamgaly sanctuary, mythology, Rigveda.

The analysis of the petroglyphs was conducted within the context of the Rigveda hymns, on the assumption that the mythology of the Andronovo cultural community is closely adjacent to the mythological picture of the world depicted in the Rigveda, Indo-Aryan collection of hymns of the second-first millennia BC. Upon studying the Rigveda texts, we came to the assumption that the Rigveda stories and characters of are matched with the images and scenes of the Tamgaly sanctuary petroglyphs of the same time. Study of petroglyphs was carried out in a multidisciplinary research field at the junction of natural sciences and humanities such as philosophy, art studies, archaeology, linguistics, semiotics, etc., which creates a fertile basis for more quality studying of the culture, its culture-forming roots stretching far back into antiquity of the human civilization. The methodological basis for this kind of research strategy was structural phenomenology (Ferdinand de Saussure, Jacques Derrida, Roland Barthes, and Julia Kristeva) and a theory perspective of the Vienna art history school (Alois Rigle, Hans Sedlmayr, A. Schmarsow, W. Köhler, et. al.).

Hypothesis: As the Tamgaly sanctuary is a monument of the Andronovo culture cultural community, the contextual basis for the analysis of the bronze age petroglyphs was the Indo-Aryan collection of hymns, the Rigveda, because, most likely, the Andronovo cultural community was an offshoot of the Indo-Aryan tribes.

* Corresponding author: Almaty University. *Email: said.galimzhanov@gmail.com*

** T.K. Zhurgenov Kazakh National Academy of Arts

*** Kazakh Leading Academy of Architecture and Civil Engineering

INTRODUCTORY PART

Today, when the globalization world is developing in the common area of the dialogue of cultures, for us, the challenge on the aesthetic description and conceptual interpretation of the cultural heritage of Kazakh people becomes apparent, whose distant ancestors is the Andronovo cultural community, having inhabited of the territory of modern Kazakhstan in the Bronze Age.

The globalist model of our modern era is inconceivable without the interaction and dialogue between cultures, based on respect for the cultural identity and heritage of a people.

Each era generates its own sense of the world, and today we try to understand the living allegoric universe of aesthetic images, the Andronovo man's world was filled with (who is ranked into the Indo-Aryan race) (Kuzmina, 1994). With a view to enriching our culture with legacies of previous historical stages of development of the Kazakh people, in the last two decades, researchers have been taking the most active and fruitful efforts in the direction of exploring different cultural layers that lie at the heart of our cultural identity.

Now, when with each new day the interest among domestic and overseas scholars to the ancient history of our country, to the ancient artifacts, in the territory of Kazakhstan is increasing, increasing is the relevance of our research topics related to the study of spiritual and material culture of the Andronovo cultural community through the lens of interdisciplinary scientific methods, where the methods elaborated by modern art studies will, of course, perform a special motivational role. First of all, the art studies takes on the obligation to consider works of art, including the most ancient ones in their imaginative integrity.

In our study, we assumed that the mythology of the Andronovo cultural community is closely adjacent to the mythological picture of the world depicted in Rigveda. We believe that the Andronovo cultural community is an offshoot of the Indo-Aryan tribes, therefore attracting the Rigveda-a monument of literature of the Indo-Aryan tribes (2nd-1st millennium BC), was, we think, warranted when analyzing the Tamgaly Bronze Age petroglyphs – monument of the Andronovo cultural community of the same time. By studying the texts of the Rigveda, we came to believe that almost every character of the Rigveda has a match with images of petroglyphs of the Tamgaly sanctuary. In addition, in Tamgaly petroglyph compositions there is also a playback of the scenes described in Rigveda.

As is known, the study of the structures and processes of development of various ancient cultures is conducted today at the intersection of natural science and humanities such as philosophy, art studies, archaeology, linguistics, semiotics, etc. The interdisciplinary field of research creates a fertile ground for better study of the foundations of our modern culture, its culture-making roots stretching to the antiquity of the human civilization. The basis for such type of research strategy

was found in structural phenomenology (de Saussure, 1995; Barthes, 1980) with its appeal to artifacts in accordance with their meaning and value, which creates the highest form of mental activity built over the layer of sensual perception given abilities. Understanding poetic, “the imaginary world of the Andronovo human”, i.e. his artistic activity should open the way to understand the world as a whole. Considering the Tamgaly petroglyphs we also approached the methodology developed by the Vienna School, represented by Alois Rigle (1923; 1966), Hans Sedlmayr (1960), A. Schmarsow (1905), W. Köhler (1980) et. al. The representatives of formal art studies school were treated to a “theory of vision” of works of fine art, applied by us in when analyzing the Tamgaly petroglyphs.

The “Eyeglass” Petroglyph in the Context of the Mythologema-Creation of the Dual World. Methods of Representations of Chariots

The natural-cultural monument of Tamgaly – this is an ensemble situated in a picturesque landscape of the Tamgaly mountain area, in the southeastern part of the Chu-Ili mountains, 182 kilometers from Almaty – the major city in Kazakhstan. The Tamgaly ensemble-sanctuary consists of archaeological monuments of various kinds – settlements, burial grounds, petroglyphs, and others beginning from the Bronze Age to the 20th century. In the Tamgaly there preserved the petroglyphs of several historical epochs in the chronological interval from the second half of the 2nd millennium BC till the mid-20th century. In this time segment we are interested in the petroglyphs of the Middle Bronze Age, which have the most cultural and aesthetic value (Rogozhinskiy, 2011: 181-182).

The dating of the Tamgaly petroglyphs of the Middle Bronze Age (14th-13th centuries BC) was made on the basis of stratigraphy of engraved designs, as well as on the basis of the conducted comparative analysis of the finds from the Tamgaly II, IV and Karakuduk II (Rogozhinskiy, 1999: 21).

Stone engravings discovered in other regions of Kazakhstan and having similar to the Tamgaly petroglyphs, stylistic traits in archaeology are called petroglyphs of the Tamgaly type or Tamgaly tradition (Maksimova et. al., 1985).

A special place in the fine series of the Tamgaly petroglyphs is occupied by the images of Sun-headed gods on the main vertical rocky picture, but an analysis of these works require separate study. In this paper we shall consider other groups of petroglyphs of the sanctuary (further on we shall follow the numbering of groups and rocky massifs, comprising these groups proposed by A.E. Rogozhinskiy). Researchers have noted the visual openness of petroglyphs and the possibility of observing of the images of groups I-V from afar, from the distance of 20-50 m from the cliffs. The petroglyphs of these groups constitute a syntagma of the cliff carvings joined together by a holistic dynamic narrative and a single story line, passed through the sustained iconographic images. Rogozhinskiy, 2011:187).

The Tamgaly sanctuary is unique for its petroglyphs, the fantastic images of which lead researchers to find philosophical-mythological explanation of rock art. Reconstructed in Tamgaly, the petroglyphs pictorial series allows you to move from the individual interpretation of the sustained images and motifs-mythologems (Sher, 1980: 256-261; 1993: 17-21; Maryashev, 1991: 38-48; Samashev, 1992: 190-203; Novozhenov, 1994: 218-223] to the analysis of the homogeneous series of petroglyphs that form a structurally more complex, detailed text. At that a circle of comparison is shrinking, the likelihood of adequate understanding and reconstruction of semantics of petroglyphs on the basis of identification and correlation of fine art text and narrative structures is increasing (Maryashev, 1973: 5-10).

It is known that specialists refer the creation time of the Rigveda hymns to the 2nd-1st millennia BC, i.e. the period of the Bronze Age. Therefore when analyzing the petroglyphs there was proposed the experience of addressing to the Indo-Arian monument of literature, which gave the possibility to feel the deep cultural and historical context in the backdrop of which there were created such works of art as petroglyphs. Thus the study of Group II Tamgaly pictorial series of petroglyphs will employ the texts of Rigveda hymns, as well as the work of Franciscus Bernardus Kuiper (Kuiper, 1986), in which he reconstructs the basic cosmogonist myths of the Indo-Iranian mythology by the Rigveda hymns.

We will select the most attractive, in our view, relationship of petroglyphs, conventionally named by the researchers “the club-bearer-disguised and the eyeglass-sign. To clarify the nature of the “the club-bearer-disguised” we will look at the texts of the Rigveda where Indra when creating the dual world helps either Vishnu, or Varuna, or Agni and Soma. We will note that changing the cycle of day and night, the seasons, the transformation of the Rigveda heroes’ actions, the nature of the gods in the text are not in an antagonistic but a harmonious form. For example, Varuna is either a terrible God, or a God, helping people who diligently pray and ask to protect from all troubles. Now let us turn to the image of petroglyph in the form of the eyeglass-sign character, formed by two circles of irregular shape, united by the line. In our view, the petroglyph in the form of “the eyeglass-sign” is a symbol of the dual world. Rogozhinskiy notes that this sign in Group II is twice depicted vertically, and in the episode with the club-bearer it is depicted horizontally and is placed over the figure of the club-bearer, at that in the middle part of the eyeglass-sign the “odd” trapeze-figure with two side lines with spirally curved ends is depicted, resembling of the disguised (Rogozhinskiy, 1999: 34). We doubt the thesis by Rogozhinskiy on this episode (in which there are three petroglyphs – the eyeglass-sign and “the odd figure”), when he interprets these three figures as some “pageant”. In our opinion, in this episode with the club-bearer, the disguised and the eye-glass sign depicted is not a procession of the zooantropomorphic characters, but is represented in the symbols the beginning of the dual world. Duality is the demiurge, the eyeglass-sign in the image of Indra-

the club-bearer, Varuna (or Vishnu)-“the odd figure”, which resembles the figure of the disguised. Let’s take into consideration the remark by Rogozhinskiy on the fact that the eyeglass-sign arises in a narration when there is any metamorphosis in the acting characters (appearance of the archer in a mask) or the structure of the picture space changes. These examples by Rogozhinskiy do not contradict our interpretation of a sign as a symbol of duality of the world, thereby at a separate existence of the top and bottom world with all that it implies.

There is another reading of the eye-glass sign by the archeologist A.N. Maryashev, who considers that this sign designates a chariot (Maryashev, 1973: 139). This interpretation by A.N. Maryashev also causes objection in us. To reason the position, we will address to the two images of the Tamgaly chariots: the first one – with “the bulls”, the second one - with “the horses”. The chariot with the “bulls” or “buffalos” (Kadyrbayev, 1977) shows us the different scales image of the elements. For example, the wheels in the proportions much more the figures of the oxen buffalos testify to the chariot of a huge size. As safety of the driver’s image leaves much to be desired, we will dare to assume, judging by drawing of position of his one hand that both the driver’s hands, most likely, were recorded at the time of a swing implementation. The large scale of the driver’s dimension is commensurate with the scale of the oxen-buffalos, which are given as if in a mirror (or the so-called heraldic symmetry with mutually balanced parts) and are displayed on either side of the central axis of the carts. In the second chariot with the “horses” the image size exceeds the driver’s horses and is much more than the wheel carts. In this connection, it should be noted that Maryashev interpreted the driver’s image as of the sun-headed deity. The second image of the chariot is preserved much better, especially in such items as the driver’s hair as the beams, the horse manes, the girth, etc.

We were interested extremely by a way of the image of the second chariot in which three points of view combined in one plan image merged as though: (1) the clear image of the driver; (2) the planned image of the wheels (as though their top view); (3) the profile image of the horses given as though with a spatial shift. The way of the image of this chariot can be compared to the receptions of the image of the Egyptian married couples concerning which B. Raushenbakh writes: “... the artist entered evident convention – he shifted the wife’s figure of concerning the husband’s figure. The ancient Egyptian, knowing customs of the country, perfectly I understood that spouses sit next [...]. Conditional shifts [...] allow to show that the usual ways of the image would be hidden from the viewer” (Raushenbakh, 2001: 195, Figure 70). In our case the ancient artist in the image of a chariot applied the same composite principles; it “drew” horses nearby, unlike the mirror image of buffalo- bulls in the first chariot. In the same work B. Raushenbakh analyzes an illustration from the Book of the Dead – Osiris’s image at a pond in which Osiris is represented in a profile, and the pond is shown frontally, the surrounding trees are

shown at a side view, that is in a conditional turn towards the pond (Raushenbakh, 2001: 191, Figure 66). As a matter of fact, almost the same is made by the Bronze Age artist in the chariot image with the horses. Thus, in the way of the image of the second chariot we observe probably one of the first attempts of displaying the three-dimensional space on the plan. Having again addressed to the Rigveda, we make sure that horses and buffalos were held in high esteem with Arians, which is traced in the anthems, devoted to Ashvinami which were closely connected with the solar deities (Ushas was their sister or mother):

Petroglyph Iconography under the Name of “The Club-Bearer”

Let's turn again to the image of the club-bearer being the main figure of the narration of Group II. The club-bearer is represented as the heroic character and his powerful torso testifies to it, with big shoulders and an almost round head. In the anthropomorphous figure the narrow waist and a club with a round top, withheld on shoulders with the both hands are emphasized. Following our hypothesis, having addressed to Rigveda, we read:

A.N. Maryashev convincingly shows, attracting the text of the Bible Encyclopedia and the materials of finds at the Kutuluk barrow of the pit culture that the clubs and staffs are the attributes of the power. “These cult subjects specify that the outlook of the steppe tribes was formed on the extensive territory of the extreme antiquity” (Maryashev, 1991: 55).

The iconography of the club-bearer can be compared to the Egyptian canon of the image in which the shoulders of the human figures were outlined in the full face, the lower part of a body was reproduced at an easy turn – in three quarters thanks to which it forms a harmonious transition to the profile image of the feet. Pomerantseva in her work writes, “Egyptians found such a solution, having reduced in one image on the plan the separate elements of a figure, a real-life one, in a three-dimensional space, and having united in frontal position all the characteristics and a plastically expressive aspect of lateral vision. At the heart of the composition creation with the image of a human figure on the plan the fine knowledge of a structure of a human body and a desire to transfer him such as if he really exists, instead of that deceptive, visual impression which is made as if considered from this or that point of space [...] was put. ... the Egyptian artist's thinking was sent towards collecting the focus of the most important and expressive points of view at a figure, and their generalizations in one image within the established types. The frontal point of the view was accepted as the main one ...” (Pomerantseva, 1973: 217).

The Bronze Age artist also surprises us with his ability to collect and generalize in one picture plan the important and expressive points of view at a figure. The club-bearer's image, as well as “the Egyptian canon”, distinguishes the singularity of the image: the feet – in a profile, and the head and shoulders are developed at a

full face, i.e. they are the frontal ones. Let's note that unlike the direct feet of "the Egyptian canon", the image of the club-bearer's feet and hands are different, they are bent in joints. Possibly, firstly, the artist in such a way sought to report the tension before fighting, secondly, characteristic lever (articulate) extremities of mammals (including a human being) is a result of a lengthy evolutionary development and the best adaptation to the terrestrial conditions. Therefore the artist in a generalizing manner displayed the characteristic structure of extremities. The club-bearer's image was obviously canonized by the artist, thus we will note that a distinctive sign of this character is the tail with a triangular brush on the end. The tail image, as well as in the image of a stallion, are nearby. But with a brush we see a tail as well as in the Sun-headed deity of Group V of the Tamgaly petroglyphs. A.E. Rogozhinskiy notes that, "As the invariable club-bearer is the satellite the one-image acts, and is more often – couples of the "horses" (Rogozhinskiy, 1999: 28). In this regard we will notice that the Aryans in general had a special love for horses which was distinguished and in Rigveda hymns as we repeatedly meet a mention and praise of the dun horses in connection with Indra, Ashvinami and other gods:

This text fully complies with the iconography of the club-bearer, which is distinguished for its peculiar artistic expressiveness and fine graphic manner of execution. The image is supplemented by these characteristic attributes: (1) club cudgel; (2) a tail with a brush in the form of a symbolical lightning. In our opinion, it is a characteristic attribute of a bull to which in the Rigveda they compared Indra. We agree with A.G. Medoyev on that that this the club-bearer's image designates – the Thunderer (Medoyev, 1979: Table 40). We read in the Rigveda:

Thus, on eccentricity of the image, distinguishing this character from others in a narrative number II of the rocky group of Tamgaly, we identify the club-bearer's figure with the God Thunderer Indra. We find the confirmation of it, reading in the Rigveda:

Iconography of the Petroglyphs under the Naming of the "Disguised"

The second character which is not less interesting in the artistic plan is the figure of the disguised. Rogozhinskiy considers that the disguised are the antipode of the club-bearer (Rogozhinskiy, 1999: 28). Let's specify that the disguised is a group of characters who possess both typical signs, and individual ones. In this group "a certain hierarchy of characters" (Rogozhinskiy, 1999 is observed: 29, 31; Figure 6: 1, 5, 7; 7: 1-3; 10). The general signs of the disguised are as follows: wool, a covering body in the form of ledges, possibly fur clothes, the wolf tail, spirally bent terminations of hands (sometimes lifted). In the Tamgaly petroglyphs there exist two receptions of the image of the disguised: (1) the profile - with the hands thrust to one part, a trunk of an oval form and the head with the long nose bent up (sometimes on the top "comb" is represented or "it is mown"); (2) the combined - with the frontal case (hands are thrust to the parts) and the roundish head (flat or

extended up). Feet of the disguised are always developed to the left and slightly bent in joints.

We express the disagreement with Rogozhinskiy's opinion on the fact that the figure of the disguised is oppositional to the club-bearer's figure. More we are solidary with A.N. Maryashev who considers that opposition of the disguised and the club-bearer is poorly expressed, it "is darkened" by other plots (Maryashev and Rogozhinskiy, 1991: 48). Despite the distinctions in the graphic solution of the images of the club-bearer and of the disguised (the club-bearer is represented in heroic "openness" as a metaphor of god demiurge, and the disguised "are as though hidden"), their figures don't express opposition.

To understand semantics of this zooantropomorphic character it is necessary to address again to our hypothesis, to texts of the Rigveda hymns and to the work by Kuiper (Kuiper, 1986: 49-51). He says that Indra's feat includes a victory over a dragon Vritra, fight against death and darkness, establishment of space dualism (the law comes to change to chaos – *ṛta*) therefore there is a separation of the top world from the bottom world, etc. Further Kuiper writes that Indra's mythical feat consists also in a sun gain. This fact of getting the sun cyclically repeated in day of a winter solstice when there were festivals like *potlatch*. We, unlike Kuiper, believe that this holiday occurred on the day of a spring equinox – on March 21, first of all in a type of climatic conditions of the region. Judging by the Rigveda texts this holiday could be noted by poetic competitions (verbal competitions, horse competitions (races of chariots), duels of fighters, etc.

Tamgaly ensemble sanctuary, in our opinion, was the forerunner of the Bronze Age theatre. The dramatized representations were carried out in the sanctuary, probably, with sacrifices, "goats killing" ritual, dancing, ceremonial rituals passing in a certain marked route in the sacral space. We also believe what exactly here in the steppe, before the entrance to the sanctuary, horse races, poets and fighters' competitions were held, "people by means of the rituals sought to help Indra against death and darkness" (Kuiper, 1986: 50). As Kuiper writes, "Such ritual acts are known from the Mahabharata ceremony during which the ritual duel of the *aria* (*vayshiyi*) and *shudrah* are arranged; they fight on the white piece of a skin representing the sun. With that it is possible to correlate the ritual purchase of *Som* (*Somakrayana*-) preceding the sacrifice of *Som*. In similar situations of force of the underground world were embodied by a certain social group – *shudrah* while *arias* acted as Indra's representatives and heavenly gods." (Kuiper, 1986: 50). Kuiper also notes that singers-poets played an important role in New Year's representations when scenes of revival of the nature and Indra's feat were played.

Reading the Rigveda, we understand what status role of the eloquent singers – steppe gamers executed. As they were storytellers of a feat of Indra and eulogists of other gods, we believe that group of the disguised are the singers eulogizing a feat of Indra who had to dress up in skins for the period of representation:

In favor of our version of that the group of the disguised is identified with group of singers storytellers of the Rigveda hymns, tell also figures of the disguised which are represented in the so-called prayful pose of “adorants”. These plots are urged to reproduce, in our opinion, the scenes connected with dialogue of characters with each other. In one case is “prayer”, “praise”, in other probably – “dispute”, “a verbal duel”. We are inclined to doubt correctness of opinion of A.M. Maryashev who considers that figures of the disguised are priests, claiming that “the represented staffs both in Tamgaly, and in Arpa-Uzen emphasize the status and point to certain functions of these characters, in particular, the staff in hands of the disguised of Tamgala can be considered as a distinction, as the index on its priestly functions” (Maryashev, 1991: 52). Undoubtedly, the staff are the attributes of difference, but a figure of the singer - the storyteller is the special figure honored since the ancient times at the people, connected with shepherd activities. Therefore the staff in his hands is quite explainable. At last, correctness of our position is confirmed by works on T.Ya. Elizarenkova and V.N. Toporov’s Indo-European poetics which testify to existence of deep tradition according to which “poets” were allocated with space functions. “It appears that “poetic” arises and functions in the certain space determined by such extreme conditions (operations), as creation and destruction. Only in this space substantsionalny elements in full degree gain ability to represent something excellent about themselves and to do something obvious” (Yelizarenkova and Toporov, 1979: 55). Creativity of the poet and any other traditional handicraftsman not only assimilates to functions of the priest in fight against chaos and in fight and consolidation of a space order, but there are bases “to assume that originally the poet was only special form of the demiurge or his transformation ...” (Yelizarenkova and Toporov, 1979: 56).

From considered figures of the disguised, the two figures are distinguished with the special individual signs. On a body of the first large profile figure of the disguised seven horizontal light strips are accurately looked through. In the Rigveda the number of seven – sacral number. It is often mentioned in the texts of the hymns. For example, in the hymn, the singer, addressing to Varuna, speaks:

The second unusual figure accepted by archeologists for the character of the disguised, has a strong inclination to the right. This is an especially expressive figure which is represented near a bull (identified by us as Indra). “Peculiarity” of the character it is expressed in loop-like “not structured” hands with four fingers, in a trunk without wool, in a strange shape of the head presented by the wrong circle with a direct ledge beam. Most likely, judging by the image of his head, it not the disguise one, but the solar character. Probably, it is Varuna’s god as Varuna comes up in different appearances in the Rigveda texts. Across the Rigveda Varuna sits among observers- stars, he is the master of the night sky, the generous tsar of a universe to whom people pray, and at the same time Varuna can send on them dropsy and even death:

Motifs, Constituting the Major Petroglyph Formations

The subject space of Group II is also represented by other motives comprising the large structural formations of the narration, for example, the so-called “mixed herd”, “running horses”, etc. As Rogozhinskiy fairly notices, not all the motives are equivalent in value. He writes, “The groups of characters forming a paradigm of the main motive (“sword-bearer-disguised”, “anthropomorphic wolf”, “archer deer”) or new ones, are also developing a narration (“the mixed herd”, “running horses”, etc.) and they are functionally allocated. Other group motives clichés, invariable in respect of expression and the contents, but in a syntactic design they form additions playing a certain role (“adorants”, “the eyeglass sign”, “fight of a bull and an ox”, “erotic couples”)” (Rogozhinskiy, 1999: 30).

To be convinced of correctness of this thesis we will consider a large composition in Group II, the so-called “mixed herd”. This composition is located in the basis of the first rocky block of a pyramidal form. The second block lies through a crevice near the first one. Possibly, once both blocks were the uniform rocky massif because plots of the second block are the continuation of the plots represented in the first block. In this case we are imposed by the interpretation given by A. E. Rogozhinskiy (1999: 32) concerning composition of “the mixed herd” which he perceives as the chaos phenomenon, though he does not give arguments in favor of this point of view. In “the mixed herd” horses, horses with foals, a pendent, bulls, a spotty cow, a boar with horns of a bull, goats and dogs are represented alternately. The center of the composition is occupied by the figure of the bull with lines on the body. Again we will pay attention to the Rigveda texts. In it there is a curious hymn about the fight between maidens and assurahs (Yelizarenkova, 1998: VIII, 97: To Indra) which is renewed at the end of each annual cycle when space broke up and it came to the condition of the initial chaos. It was called as fight for a sky gain. Victory of the devas in fight in which they were also assisted by their mortal admirers, the sacrifices and the competitions were dated by this period, it led to the restoration of the ordered space and law -*rta* action in the Universe. The ancient artist probably imprinted chaos as “the mixed herd”, then, most likely, the order (-*rta*) was understood as a uniform herd of wild animals. In the second block of this rocky massif the figures of the horses running to the right side are represented. They surround with a dense ring the image of the oval figure divided by lines, and ahead – a deer with similar “lattice” on a back. Lower is the chain of the bulls headed by the animal with strips on the trunk is represented. Here animals of only a certain look, pursued by wolves are represented. We consider that the unclear oval figure divided by lines is a shelter which is repeatedly mentioned in the Rigveda hymns addressed to Indra and other gods:

In the following block of Group II we see a scene conditionally called “the fight of a bull and an ox”, the erotic couple and the eyeglass sign. These characters

forming the opposite poles of the composition, expand the narrative field of this scene and serve as a lyric-epic outcome of this episode. “The fight of a bull and ox” (Rogozhinskiy, 1999: 37, Figure 11:4, 6) is the art and poetic formula displayed in the texts of the Rigveda, in particular, in the anthem, addressed to Indra, where Indra – a bull, and Vritra – an ox. We find a confirmation in the Rigveda:

A.N. Maryashev, relying upon A.A. Formozov, noted that the plots connected with the image of people with staffs on steles can be connected with a cult of fertility and for this purpose are the “trace” images (Maryashev, 1991 form the basis: 53), but further A.N. Maryashev interrupts the reflections concerning interpretation of the image of “the trace”.

In Tamgaly the image of a trace which we identify with traces of god Vishnu is encountered twice. Depth of cosmological and world outlook representations of the Aryans in the context of the mythological system, in our opinion, is concluded in the image of Vishnu who widely walking filled with three steps the earth and the Universe. Many researchers agree (Kuiper, 1986: 102) that Vishnu’s three steps belong to the sun’s way. We believe that the intoxicating delight of the poet storyteller is transferred in the Rigveda text before the divine act of Vishnu which three steps mastered the Earth and the Universe spaces with all the beings living here.

We consider that it is almost impossible to transfer figuratively in graphic execution “broad pacing” to Vishnu, due to that the great feeling of integrity and unity of the universal space wasn’t lost. The ancient artist executed it in a symbolically familiar trace, having presented only two steps of a trace of god, the third step is the highest, which except for the two bottom steps, the mortal people are not capable to see (Yelizarenkova, 1998: I, 55; VII, 99). This highest step which sometimes is connected with Agni’s third highest place (Yelizarenkova, 1998: V, 3; X, I), assimilates to the eye in the sky, which is sung by the singers (Yelizarenkova, 1998: I, 22). It exhales down the light’s power (Yelizarenkova, 1998: I, 154).

Phenomenology of Petroglyphs in the Context of the Vienna Art School

Examination of the Tamgaly petroglyphs was not the sole purpose of our research of what was represented on the rocky plates of the sanctuary, but also why it was represented. We recognized that petroglyphs in primitive art are that source on which it is possible to make idea of outlook of people, among whom and for whom they were executed. We found the close structural connection of the plots, symbols and cultural signs of the Tamgaly images with the texts of main units of the Rigveda hymns (gods - Indra, Varuna, Vishnu, Agni, Som, etc.; cosmogonic aspects – the chaos phenomenon, Vritra and Indra’s fight, creation of the dual world, Vishnu’s three steps; competitions and verbal duels of poets; celebration of New Year, etc.). We correlated the typological similarity of the episodes of the hymn narration of

the Rigveda to a graphic row which is presented by the petroglyphs of the ancient sanctuary. Poets of the Rigveda hymns and the Bronze Age artists designed a certain dual world where the opposite and contradictory space principles - light and darkness connect, the good and the evil which respectively occupy world space of the top and of the bottom. In our opinion, the main idea of the graphic complex of Tamgaly is a creative reproduction of the cosmogonic act of Creation of the World. The principles focused on this idea are both narrative ones, and the graphic structure gives the chance to sense the deep feeling of synchronism which is peculiar to the great events occurring in the cultural and historical time.

Images of the Tamgaly sanctuary can be grouped by three looks: (1) realistic (images of wild animals); (2) symbolical (sun-headed deities, the club-bearer, the disguised, chariots, animal in masks – a wolf archer); (3) sign (the eyeglass sign, trace sign, shelter sign).

To more deeply understand the phenomenological nature of these three types of petroglyphs it is necessary to address, in our opinion, to the general theoretical provisions of representatives of the Vienna school of Art Studies in the personalities of A. Rigle (1923, 1966), Hans Sedlmayr (1960), A. Schmarsow (1905), and also W. Köhler (1980) – one of the founders of gestalt psychology. The participants of the Vienna circle apprehended ideas of Ludwig Wittgenstein, namely, the concept of the logical analysis of knowledge and the theory “of visions” (Wittgenstein, 1994: 297-300). For Wittgenstein, vision isn’t interpretation, it shares two concepts: the image seen and the seen. These concepts are internally connected with each other, but are not similar (Wittgenstein, 1994: 281). Without intellectual procedure of “vision” it is impossible to fully form an image. Philosophical consideration of “vision” in Wittgenstein’s perception is aimed at detection of similarity between language (or the text) and the image (Wittgenstein, 1994).

Following Wittgenstein’s logic, we come to a conclusion that vision is intellectual operation as a result of which the viewer receives information on a thing shipped in the certain spatial environment. In our case it is the Tamgaly petroglyphs. Here, as it seems to us, it is necessary to address to esthetic experience of Hans Sedlmayr, to his way of “visions” who showed his interpreting, in particular, of *The Allegory of Painting* by Jan Vermeer van Delft. In relation to a way of vision of works of art he takes out the following judgment, “the opinion was a big delusion of the 19th century in that the art contents of any image always lean on a formal or sensual and visible semantic layer, and all others in passing “the emerging” meanings therefore aren’t important. But after all, they can be “gestalted” (Sedlmayer, 1960). Sedlmayr in this work enters another new unit of a discourse which is significant only in a mode of a complete view of a continuation of space of a complete thing.

According to Sh. Shukurov [16, 1983: 30] who in his researches relied upon Kurt Koffka’s [12, 1922] works, in the works of art a peculiar process - “anchoring”

of figures of force revealed in the course of their interaction, in a certain spatial environment is observed. As soon as the continuity of the spatial environment changes, respectively changes the existing Gestalt (because level of interaction of figures of force changed), it is impossible to exclude thus appearance of the person involved in the new force influencing integrity and completeness of the existing Gestalt. The various horizons of Gestalt depend on a character and the extent of this or that spatial environment.

For the Tamgaly sanctuary the continuity of the spatial environment – architecture of rocks on which plan the petroglyphs are cut is indicative. Petroglyphs – the club-bearer, the disguised, the sun-headed deities, bulls, spotty cows, episodes, for example, fight of a bull and an ox, the eyeglass sign, the trace signs, etc. - are “the force figures” or peculiar anchors, as a matter of fact, these figures create the horizon of a Gestalt of a sanctuary.

“Force figures” - a sheaf “the club-bearer-disguised” - are reproduced in Group II twice, input of the main characters in a narration thereby is carried out. Further the Gestalt of a sanctuary is filled with others “force figures”, representing larger structural educations, for example, “the mixed herd” and “running horses”. Not all the figures are equivalent in value. Groups of characters or the “figures forces” forming a paradigm of the main motive (“the club-bearer-disguised”, “anthropomorphic wolf”, “archer deer”) are functionally allocated. “Force figures” are entered into steady space of an anchoring are also new. The figure located on the periphery of the composition of the visual system of the fine arts and architecture, suddenly, from the insight, is fixed to a new comprehensive space. Respectively the internal structure of an image without essential transformations of its external lines and outlines changes also. For example, such figure of force as the eyeglass sign, then it is repeated in other places together with a figure of the disguised and of the club-bearer which are entered at first on the periphery of Group II. Thus there is clear different sense of this sign based on the new gestalt structure. Images of these three figures are identified by us from the beginning of the main cosmological action described in the Rigveda – creations of the dual world. It will be coordinated with the thesis by Sh. Shukurov who writes that “steady nature of mental formation of vision finds the isomorphic image in a uniform spatial continuity of monuments not only in architecture and the fine arts, but also in poetry, and philosophy” (Shukurov, 1983: 31).

W. Köhler, developing the figure and field theory, showed that the visual field exists regardless of cogitative activity of the person, trying to enter additional rules (Köhler, 1980) to a visual reality. Differently, it is necessary to carefully approach the interpretation and understanding of the active and inactive figures of the structural blocks in the space organization. Dynamic attitudes in the visual field are capable to show which of figures is active in comparison with others, making up a background.

So it matters in our cases. The same happens to figures of the disguised, being the force figures, other figures of this visual field recede for a while (the horses, the erotic couple, etc.) making up an background. To the contrary, when the eyeglass sign being on the periphery of composition appears another time in respect to Group II together with the disguised and with the figure of the club-bearer, the eyeglass sign from an inactive figure is transformed to an active figure of force. It is also possible to give examples when figures of “adorants” and “erotic couples” from the periphery of the organized space and components of the peculiar background become the articulated and active figures of the visual field.

Thus, two-three (or more) figures of force form the uniform diaphonical field of which a major factor is the articulated completeness. Speaking in Gestalt language, there is a final joining, or coupling of figures of force that allows to judge stability of internal and external relations of the same image. Let us give examples: (1) – a very familiar motive of the club-bearer, the disguised and the eyeglass sign, above we already noted that this moment marks itself the beginning of creation of the dual world; (2) – motive fight of a bull and an ox (Indra and Vritra’s fight), with a row of the standing figures of the sun-headed deity which we identified with Varuna (Rogozhinskiy, 1999: 37, Figure 11; 4); (3) – motive of the archer-disguised shooting at a deer (Sher, 1980: 33, Figure 8: 4). The archer is allocated with the attribute of the main character of the narration – the club suspended in the hand. The shape of the head reminds outlines of the head of a wolf therefore we believe it designated the archer-disguised (Rogozhinskiy, 1999: 33, Figure 8: 1-3). Probably, the image of the archer is the image of the disguised main hero of the narration – the club-bearer. Besides, nearby on the rocky plan there is a petroglyph in the form of a sign which we identify with Vishnu trace (we already know from the Rigveda texts that Vishnu – one of Indra’s chief assistants); (4) – the motive “the club-bearer - disguised”, and the disguised is represented in an adorant pose, and the club-bearer – with a wolf tail. In this episode there is a dialogue of the singer-disguised and the club-bearer – Indra.

It is necessary to repeat once again: mental and figurative integrity are isomorphic not only figuratively, but according to the order of their organization. Undoubtedly, it is exactly a dominating factor in the organization of works of poetry (the Rigveda hymns), and of the fine arts (Tamgaly petroglyphs).

Completeness of *figures of force* in the joining with each other, it is more definitely expressed in an ornament. And yet A. Rigle (1923: 2, 20) wrote about “an ornamental Gestalt”, and also Hans Sedlmayr at the end of a Chapter 3 of the book “Middle Loss” (Sedlmayer, 1960). According to Rigle, the riddle of artistry is that art at the same time is natural, and above the natural, ideally and really, it is reflection of a subject form and, at the same time, it is not reduced to its literal reproduction. For Rigle, communication of a natural form and objective (geometrical) regularities of

the nature with a special way of their transformation in art of ornamental activity is undoubted, but it is not explained to them. Meanwhile, Rigle's supervision allowed us to make the following important, in our opinion, conclusion: in an ornament there is a revival, development by the person of regularities of the nature independent of it which are the rhythm, the symmetry, the proportion.

To understand the valid role of the subject in creation of a work of art, as A. Schmarsow (the follower of A. Rigle) believes, it is necessary to refuse first of all the wrong situation, as if art is a function of exclusively human sight. Being guided by V.G. Arslanov's book (Arslanov, 2005: 210-212) which sorts out A. Schmarsow's position on this issue, we find out one of its basic provisions about an anthropomorphic art. Schmarsow says that Rigle loses sight on that the person is not only an eye (sight) and not a hand (touch), but a real complete three-dimensional body which receives sensual idea of reality from the interaction with it (Schmarsow, 1905). Three axes of orthogonal system of coordinates are indexes of the main directions of movements of the person, the main types of movements of the person form the natural precondition of three main laws of graphic creativity: symmetry, proportionality and rhythm. From all the completeness of the human movement, including movement in depth, there is a rhythm. Thus, proves Schmarsow, sensual representations, including human sight, - are a product of all the set of real, corporal movements, practical interactions with the outside world. Art by the nature is anthropomorphic – here is the main thought which Schmarsow opposes to A. Rigle's formalism. The art's purpose, according to Schmarsow, is to find the accord between "correctness" and "regularity" which represents a harmony of the subject and object in the artistic creativity of which example is in its most ancient look - an ornament. The essence of the latter is in humanization of abstract regularity in order that the person would be capable to express the inner world in all its completeness. Thus, unlike Rigle, Schmarsow puts forward the anthropological option of formal art studies. In our opinion, Schmarsow's anthropomorphous point of view clears up a lot of things in the early forms of art when the person was a measure of harmony of the Universe. For example, a Bronze Age potter (i.e. by a tactile sense) put with fingers an ornament, his biorhythms (the rhythm of heart, breath) influenced a rhythm of ornamental motives of ceramic vessels; or the artist who created the petroglyphs in the special spatial environment of rocks of the Tamgaly sanctuary, interacted with the natural world (by means of corporal movements: walking, a rhythm of blows at knockout of figures, etc.) also he was in harmony with it.

CONCLUSION

Everything above the given circumstances forces many culture researchers to address to the problem of the collective elements by appealing to the archaic vision of the world, to the so-called "neoarchaics". As its signs it is necessary to call aspiration

to return to the sources, demanding revival and reanimation of the ancient magic cults, the increase of the importance of those forms of perception of reality which root in the earliest layers of culture.

On the basis of the analysis of the Tamgaly petroglyphs carried out by us as defined meaningful images, or Bronze Age symbols, we came to the conclusion according to which the listed above meaning-containing signs of culture are caused not by objective logic of history, and subjective logic of the “life”, the situation of a celebration of synchronism over linear diachronic understanding of development of art and culture when the person starts testing to it - the individual chaotic condition abolishing everything private, immersing the person in the mythological sphere, in bio-cosmic unity through merge of a sort and giving to it the chance of revival. Such visual forms there are the ancient Bronze Age petroglyph, the lives of the person directly connected with a problem in the world.

As the historical experience shows, maintenance of the space mythological world order relying on communications between time of creation and time of life, between space sacral and profane was the main function of the archaic ritual. In the same measure it was directed on harmonization of the person and his public environment, on removal of intra breeding aggression and definition a community place in the intertribal structure. Here everyone was included into the community. Everyone carried out the functions assigned to him by the community, and worked as the personality equal to all other members of a tribe, i.e. as the cumulative, collective personality. Therefore the ritual didn't know a detached perception, the archaic Bronze Age person, possessing characteristics of the collective personality, couldn't but be included into the collective action as he was a creator himself, and created through the works of art.

It is also necessary to consider that important circumstance that petroglyphics in itself is on this or that historical piece of life a peculiar communication medium: communications between the person and the sphere divine, the person and society, the person and the person. As petroglyphs create a certain type of communication, it is possible to speak about a certain functioning of art when there formed the new style of thinking, the new picture of the world and other principles of the organization of society. On the basis of the analysis undertaken by us we sought to show that meaningful images, appearing in the Tamgaly petroglyphs, say to us about resistance to laws of ordinary public and personal consciousness, that the image of the victim connects the world live and the world of ancestors, submitting and sending itself to the power of the one who represents it. Our guess about synchronism of events in their phenomenological measurement can be proved by that fact, as modern rituals and sign symbolism which accompanies them reproduce universal semantic models of the myth, and their elementary units, in fact, are reduced to the same structural constants which the myth possesses also. The event breaking harmony of

the world and plunging it into chaos acts as those. Harmony finding, in our point of view, is only possible thanks to the actions imitating divine, and those means which the artist and his creation in which he puts substantial existential sense for all subsequent times possesses. As a matter of fact, exists only at one time – time of infinite creation of the world when the event of global balance comes back.

Thus, the Indo-Aryan culture as a whole and the Andronovo community in particular differed aspiration to orderliness of all its elements, canonization of cultural samples. It is read in the Rigveda hymns texts, same ancient masters also cultivated putting signs of the presence at the world in a petroglyphic look to attach to the art the enduring significance.

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