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New Look at Common Analogies in Language and Culture

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Abstract

To describe gemstones, jewelry components, and scientific properties, jewelry has its own vocabulary. The object of the current study is samples of folk jewellery in the spatio-temporal scale. The subject of the research is artistic-figurative-semantic ideas embodied in jewellery. The problem of the study is establishing the similarities of the main categories and types of jewellery in macro-time and macro-space on the basis of comparative research. The purpose of the work is to reveal the etiology of the revealed community of global jewellery. The results of the study showed that the revealed similarities of the indicated jewellery are determined by the identity of figurative and symbolic ideas that arose from ancient times, as a result of the collective unconscious. The similarities of the studied objects are also determined by the commonality of associations, the lepton basis of human thinking.

Keywords: Jewellery; Comparative Studies; Spatio-Temporal Context; Ethnography; Patterns of The Collective Unconscious.

1. Introduction

Semiotics and Anthropology have been trying to decipher the world of things since the 1960s by imagining that it is structured with its own grammar, syntax, and vocabulary as a language. More recently, with all the complexities associated with the interpretation of symbolic meanings, the emphasis in archaeological theory has shifted from language, understood as a signal system, to symbolic systems. Archaeology and ethnographies of material culture function from the premise that by creating and using objects, constructing buildings and living in them, humans construct their social environment (Gantley, Whitehouse, & Bogaard, 2018; Robb, 2017; Rojas, 2019). Stuff, artifacts and objects, and spaces reciprocally construct human topics, our personality, our identity. We're making things, and things are making us. One of the most important research areas of ethnographic science was the revelation of analogies in the studied objects of the traditional material culture of different peoples in the new and modern times (Buchli, 2020; Guerreiro, 2019; Kuleshin et al., 2020; ManiBabu, 2020; Maxim et al., 2020). In this case, mainly artifacts of peoples geographically closely located or indirectly interconnected through trade relations, migration, and common historical and political fate were compared, which proved the reason for the similarity of cultural objects. Nevertheless, there are articles in which the authors state the facts of commonality of compared artifacts among peoples living spatially far from each other, which would exclude even trade contacts. For example, M. N. Pogrebova, having detected interrelations of Transcaucasian bronze pectorals of VII – VIII centuries BC in the form of a crescent (with the decorative image of solar signs, spirals and two snakes) with artifacts from the Near East of Scythian-Saka period, she notes that this kind of “... pectorals are universal in nature and



are associated not only with an ethnic group but with a certain level of culture and corresponding symbolic representations". She writes further: "In the course of analysis, we have repeatedly made sure that the external similarity of objects is not an indispensable result of the unity of their cultural identity and, accordingly, their presence in different regions does not necessarily indicate cultural interference. A highly differentiated approach is required for cultural and historical interpretation of artifacts" (Pogrebova, 1984). Another work is also noteworthy, in which the authors, raising the genesis of crescent earrings to the Sumerian culture of II millennium BC, note that this form of decoration is present in almost all nations of the globe and all peoples of the Old World, starting from Scythian-Saks, Huns, Persians, Jews, Celts, Lombards, Anglo-Saxons, ethnic groups of Byzantium and ending with the countries of the New World.

We can see, the cited researchers, as well as other scientists, fixing the similarity of artifacts from peoples spatially distant from each other, did not address the problem of etiology of this phenomenon. This was due to a gap in methodology, which lacked such a significant factor as the role of ancient archetypal prototypes, differing in the generality of constructive-figurative-symbolic characteristics. In this regard, the purpose of this article is to prove the role of ancient archetypes in the etiology of similarity of earrings and breast ornaments in macro-time and macro-space.

The "archetype" definition has acquired an interdisciplinary character due to its extraordinary significance. In this work, this concept is a basic tool for interpreting cultural relationships (Khedri & Kritsis, 2018; Pishghadam, Ebrahimi, Naji Meidani, & Derakhshan, 2020). In addition, other justifications are put forward regarding the closeness of the cultural phenomena under consideration. This is, first of all, the similarity of associations among people on a global scale, justified by living on a single planet with common natural and climatic resources, and unified space and time dimensions. We consider as important the idea put forward by Mukhina (2010) that creative parallels are explained by the presence of a single "Great video field of public consciousness", accumulated over a long time by the efforts of creative individuals. Jeffrey Chu, Nobel Laureate in Physics (1997), explains creative analogies by the lepton basis of human thinking that fosters cultural interchange.

The dominant role of archetypal patterns of the collective unconscious was successfully used by one of the authors of the article in previous publications related to the definition of the global community in such categories of things like the chest (Tokhtabayeva, 2018), the crest (Tokhtabayeva, 2019).

1.1. Research Objective

The goal of the work is to reveal the etiology of the revealed global jewellery population.

2. Material and Methods

Due to the limited volume, the article assumes the implementation of comparative studies of such categories as earrings and breast ornaments of the ancient, medieval periods, as well as new and modern times for different peoples using data from interdisciplinary sciences (archaeology, ethnography, art history, semiotics, folklore), as well as theoretical developments in the field of structural anthropology (Levi-Strauss, 1983), the symbolism of culture (Lotman, 2002), a systematic approach to the study of the semiotics of the material world, primitive magic (Frazer, 2017), archetypal images and effects of the collective unconscious (Yung, 2008).

The dominant role of archetypal patterns of the collective unconscious was successfully used by one of the authors in previous articles related to the definition of the global community in certain categories of things (Tokhtabayeva, 2019).

2.1. The origin of jewellery

Since ancient times, a man was eager to understand the universe, which was initially transmitted through geometric images. Everything known, characterized by a bright emotion, was imprinted both in the minds of people and in their collective subconscious. These geometric motifs originated at the dawn of humanity, were formed into visual archetypes that were present in humans at the subconscious level, based on the biological and physiological characteristics of a person (Yung, 2008). These patterns, born from the image and emotion of living people, were particles of life itself, possessing impressive energy of influence on a person (Yung, 2006), which explains the preservation of these visual and semantic ideas for thousands of years.



People, worshipping the forces of nature, experienced the fear of its cataclysms at the same time. Because of the idea that evil forces can enter through the ears, strangle a person's neck, sit on their chest, people began to wear bone earrings and necklaces made of shells as protection. Wearing jewellery was imprinted in the collective thought of a man at the level of instincts (Yung, 2006). In Kazakhstan the first jewellery such as a necklace made of teeth of predatory animals and large beads made of shells was found in Neolithic burial of V–III Millennium BC near Zhelezinka village (Bekmakhanov & Bekmakhanova, 1979). Almost all jewellery had since ancient times been spiritualized with semantic fillings that expressed cathartic, protective and stimulating ideas that were imprinted in the subconscious of a man. Bone ornaments were enriched with carvings. An impulse to give the image a special meaning was a natural course of human thinking in general, starting from the late Palaeolithic, Neolithic and ending with recent times, up to the middle of XX century. All this, adding intonations of security, gave confidence in the future and strength to build the life and feel the joy of being. Although jewellery began to play a more decorative role, the symbolic aspect was still relevant.

- *2.1.1. Earrings*

Since ancient times, correlated with the upper zone according to the spatial-horizontal division of the suit, most often displayed images of celestial objects: The Sun, the Crescent, the stars, the sky. These objects, sometimes combined with each other, as well as supplemented with a variety of plant and zoomorphic motifs, were the main ideas for artistic implementation. The cult of the sun – the oldest archetype of the collective unconscious has been endowed with positive magic for almost all peoples of the world from of old. This image, comprehended by the consciousness of peoples as a life-giving object, spreading around the cleansing, protective, producing and stimulating force of good, was reproduced in the form of a ring, disk, spiral, including one and a half turns, as well as in the form of a rosette, enriched by the image with various elements in the name of visual effect.

The image of the sun has received its earliest visual representation in Egyptian earrings of IV millennium BC in the form of two rings embedded in one another, and discovered in the necropolis of Bibla. Ring earrings, supplemented with pendants made of braided chain, turquoise, almandine, and a disk figure, were extracted from Kazakh mounds of IV–I centuries BC (K. A. Akishev & Belyayeva, 1983). Greek ring earrings of V century BC are modelled at the ends in the form of a lion's head, while Byzantine ring earrings of VI–VII centuries are complicated by four spherical pendants on chains. The ring shape, sometimes complicated by rhomboid-shaped motifs, was presented in temporal ornaments of XI century among the Krivichi, and Ilmen Slavs (Vasilenko, 1977). Due to the simplicity of the art design this type of earrings turned out to be very stable and continued to be produced in medieval Kazakhstan (Kemal' Akishevich Akishev & Ba\ui, 1987), as well as in new and modern times, almost by all peoples of the world. Meanwhile, ring earrings were also worn by men in some nations, such as the Navajo American Indians (Branson, 1977). Ring earrings with various pendants and colts of XIX–XX centuries, the inner space of which was filled with openwork fabric, were popular in modern times among the Kazakhs, the nations of North and Central Asia and Dagestan (Tokhtabayeva 2005). Basically, the form of a closed circle, since ancient times interpreted as a symbol of perfection, a powerful fence from evil spirits, was reproduced by different peoples as a talisman, which can be traced in traditions and folklore of the Karelians, Ukrainians, Celts, Finns and many peoples of the world (Lavonen, 1977).

Earrings in one and a half turn of XIV– XII centuries BC has existed from of old both on the territory of Kazakhstan and in Northern and Central Asia of XVIII–VIII centuries BC. Such earrings, which apparently reflected the idea of an infinite cycle of solar motion in an abstract form, were designated by scientists as the archaeological symbol of the Andronov culture (Akishev 1983). The same earrings with decorative texture treatment were reproduced in southern Europe. In Cyprus, similar earrings of V century BC are decorated with a lion's head at the ends. In Greece, the ends of such earrings of VII–VI centuries BC have the shape of a peak, the head of the mouflon. It is noteworthy to mention the silver temporal ring of XI century, passing in the lower part into a spectacular repeatedly coiled spiral. The decoration was found in Severyansk mound of Eastern Europe (Vasilenko 1977).

The image of the sun was also displayed in the form of an ornamental disk, a rosette, which is present in the culture of almost all nations of the world, which can be illustrated by ancient examples of Southern European products. Golden stud earrings of VI century BC in the form of solar rosettes were made in Greece; also, therein IV century BC the similar earrings with pendants in the form of vegetable seed were made. Roman golden earrings of II century BC are made up of two movably connected parts: the upper discoid shape with a pattern in the form of a flower rosette and the lower one in the form of Eros. In Russian earrings of XII–XII, I centuries the image of the sun with diverging "rays" is

reproduced (Vasilenko, 1977). In new and modern times, such a kind of earrings was made by the Kazakhs, and the peoples of North and Central Asia (Tokhtabayeva, 2005).

Earrings in the form of Crescent is an archetypal form recorded from II millennium BC, and it is present in almost all nations of the globe, as it was said at the beginning of the article. The image of the moon correlated with the soft glow of silver can be traced in many myths and legends of the world (Moran, 1982). The earliest examples of such earrings are recorded in the Sumerians 2600-2500 BC. Over time, earrings with the same motif are significantly enriched along the contour of the lower part with spherical shapes, clusters of granulation that can be seen in gold earrings of III–V centuries from Kazakh burial mound "Kok Mardan" in Shymkent region (Akishev, 1983), as well as in gold colts in the form of Crescent with inserts of garnets and almandine with spiky edges of granulation of III –V centuries from Kazakh burial ground "Aktasty" in East Jetysu (Akishev, 1983).

The same techniques for enriching the Crescent with spherical figures can be traced in Roman earrings of I century AD, as well as in Persian earrings of VII-VI centuries BC. Crescent is a common form of earrings and colts in new and modern times both among Russians (Vasilenko, 1977), and among the Kazakhs, the nations of Northern and Central Asia (Tokhtabayeva, 2005).

There also appeared the earrings of syncretic nature, combining the motifs of the Sun and the Crescent. For example, in Greek earrings of III century BC, the images of the Crescent and the Sun in the form of a lush plant rosette are combined into a single image, enriched with filigree spiral, floral motifs and pendants in the form of plant seeds. Popular were "star" earrings in XI-XII centuries among Russians (Vasilenko, 1977), while in Kazakh jewellery of XIX-XX centuries a star figure was usually inserted into the inner space of the earrings in the form of a Crescent, displaying the symbol of Islam. The star motif in the form of a large grain with twisted filigree around it is a characteristic element of decor in many categories of Kazakh jewellery (Tokhtabayeva, 2005).

Almost all peoples of the world produced monolithic or openwork earrings in the form of a dome, bell, cone, transmitting the idea of the firmament, as well as the feminine. Kazakh's bronze temporal pendants in the form of an openwork dome of XVIII–VIII centuries BC are noteworthy (Itina & Tagiskena, 2001), as well as the openwork domed gold earring (without an ear) from the Issyk burial ground of IV-III centuries BC (Akishev, 1983). Similar earrings in the form of a dome of VI-VII century AD were made in Byzantium. In Greece, the main central part of three-part earrings of II-I century BC is also modelled as an openwork dome. This kind of earrings in one-part or two-part form with mandatory, sometimes multi-tiered pendants in the form of wire fringe, rods, intertwined with wire and studded with coral beads were developed in modern times among the Arabs of southern Tajikistan, the Kazakhs, and the peoples of Northern and Central Asia (Tokhtabayeva, 2005), as well as the American Navajo Indians (Branson, 1977). In India, where there is a noticeable commonality in the decorations of the second half of I-st Millennium BC and modern products, there are also domed earrings, enriched with multi-tiered pendants.

Many peoples of Europe, North and Central Asia, the North Caucasus, and the Kazakhs included recognizable stylized images of the Goddess of fertility differing in constructive and artistic interpretation in the composition of earrings or temporal pendants of the bride of XIX-XX centuries. For example, the image of the Goddess of fertility is present in earrings or temporal pendants in following nations: the Caucasus Nogai – *Iynlik*, Uzbeks of Khorezm – *Gosmunzhik*, Turkmen – *Adamlyk*, Kazakhs – *Umai*, as well as the Turkic-speaking peoples of southern Siberia, which was relevant because of the importance of their symbolic role – to encourage childbearing.

The presented comparative analysis of the main ancient types of earrings of the peoples of Europe, Asia, the Near and Middle East, and American Indians allows us to determine the expressive structural and decorative similarity. In fact, this similarity is based on the display of common artistic and figurative ideas: The Sun, the Crescent, the stars, and the sky. Established figurative and symbolic concepts, in fact, mega-codes in pictorial expression, endowed by the national consciousness with protective, cleansing, and stimulating fertility and family prosperity ideas, occupy an important place in traditional folklore and etiquette of the Kazakhs (Tokhtabayeva, 2003). All these celestial objects revealed to be a determining factor in the stability and transmission of these types of earrings for thousands of years, up to modern times, including modern professional jewellery. Over time, these forms of earrings began to be enriched with various kinds of pendants, decorative processing of the texture of the products, including inlays with semi-precious and precious stones.

- 2.1.2. *Hryvniyas*

Hryvniyas of rod, tubular, flat, twisted form, made of bronze, gold, and silver were worn around the neck since ancient times. This ancient custom was associated with the idea that the human soul is at the throat, so representatives of the stronger sex wore them for defensive and combat purpose. However, such jewellery was also worn by men with high social status. According to the research results of A.D. Gladkiy, among the Medes and Persians the hryvnia was worn by nobles, both men and women, while among the Gauls, the hryvnia was worn only by women and later only by male leaders as a sign of dignity. According to the same author, the hryvnia was used as a reward for Roman legionaries, among whom the most distinguished soldiers were awarded several hryvniyas. Such jewellery was also worn by noblemen and women among the Scythians-Saks, Sarmatians, peoples of Northern and Central Asia, Western and Eastern Europe. In the XXI centuries, Russian vigilantes were also awarded hryvniyas (Gladkiy, 1996).

On Kazakhstan territory bronze hryvnia of XVIII–VIII century BC was found in the burial ground Zhilandy (Bekmakhanov & Bekmakhanova, 1979), and in the Issyk burial mound of V – IV centuries BC were discovered golden tubular hryvnia in four turns with the ends in the form of a tiger head, as well as silver flat hryvnia with the end in the form of a dragon head (Akishev, 1983). Gold spiral hryvniyas of the Scythian-Saka period of IV-III centuries BC are stored in the Siberian collection of Peter I. The goldenrod hryvnia called "tork" was worn by soldiers as a sign of military merit in Western Europe. In Ireland, there are Celtic hryvniyas "tork" of IV-VIII centuries. Hryvniyas were also worn in Indonesia. Such pieces of jewellery, i.e. hryvniyas, are also depicted on stone sculptures of the Turkic period of VI-XII centuries, spread from the southern Urals to Mongolia.

Hryvniyas, due to their important symbolic content, had received a wide spatial and temporal distribution. These decorations are recorded in Eastern Slavic burial mounds of X-XIII centuries, in Yakut burial sites of XVIII century. In old times a Tatar woman wore a twisted hryvnia with pendants, and later its transformed vestigial form called *yakalyk*, *yaka chilbury*, which is also in the tradition of Yakut women who wore flat plated neck decoration *kyldzhi* with front and rear pendants. Kazakh women in XIX - 1st quarter of XX century also wore neck metal ornaments named *Tamaksha* in the form of the hinged clasp, tied behind with straps and complicated with silver pendants (Tokhtabayeva, 2005). Rod hryvniyas of different thickness are still worn by women from the traditional environment of life in India. In China, among the Mao ethnic group, many women and girls still wear silver tubular and twisted hryvniyas on ethnic holidays (Thomson, 2010).

- 2.1.3. *Necklaces*

Unlike hryvniyas are still popular. The oldest examples worn by both men and women are recorded in the culture of ancient Egypt. These decorations were composite and monolithic (pectorals). The second type, i.e. pectoral, was a part of protective ammunition that covered the warrior's chest. Zoomorphic motifs dominated in the image of ancient pectorals. For example, the pectoral from the tomb of Tutankhamun of 1327 BC reproduces a cobra with powerful wings, thereby demonstrating the syncretic image of reptile and a feathered one, which was done, obviously, with the purpose of magically stimulating the unification of Upper and Lower Egypt and strengthening the magic of authority and protective power. Many other pectorals and necklaces depict a falcon with outstretched wings that represented Upper Egypt and a cobra that symbolized Lower Egypt.

The chest decoration of XX-XVIII centuries BC of Senusert II (Lacunus, XII dynasty) is decorated with the image of the sun disk, the sacred scarab beetle and falcons standing on both sides (Moran 1982, p. 169). The Golden pectoral of IV century BC was discovered in the "Tolstaya Grave" burial site in Ukraine.

M.N. Pogrebova has found interrelations of Transcaucasian bronze pectorals of VII-VIII centuries BC in the form of the crescent (with the decorative image of solar signs, spirals and two snakes) with artifacts from the Near East of Scythian-Saka period (Pogrebova, 1984). Egyptian necklaces often had solar signs with grains around them, as well as grainy triangles. A kind of revival of the relic form of ancient jewellery can be considered the existence of a metal-gilded *aichyk* pectoral among Siberian Tatar women, which goes back in form and decor to the Tatar khanates of XV-XVI centuries: Kazan, Siberian, and Astrakhan.

Of particular interest is the Egyptian necklace of XIX century BC, made up of rhombic figures and gilded cowry shells, which in the ancient period, like in many other nations, symbolized protective and at the same time multiplying

ideas. Cowry shells, which were endowed with protective and producing function, were sewn on women's bibs, braid ribbons, as well as children's clothing in the I-st half of XX century among the Kazakhs, and peoples of Central and Northern Asia (Tokhtabayeva, 2005). In Rome, women wore a multi-row necklace with plant seed pendants (Il'ina, 2000). On the territory of Kazakhstan in Neolithic period of V – III millennium BC the necklaces were made of mixed naturals: shells, teeth of predatory animals; in XVIII-VIII centuries BC, such jewellery began to be produced of bronze beads, and in Saka period - of semi-precious, paste and stone beads (Bekmakhanov & Bekmakhanova, 1979). Necklaces made of beads with inserts of semi-precious stones were still popular in the era of the Suns, as well as the Turks (Bekmakhanov & Bekmakhanova, 1979).

The necklace, woven from gold threads with pendants in the form of plant seeds, was made in Greece in the IV century BC. Four gold necklaces of I century BC – I century AD, extracted from the settlement of Tillya-Tepe ("Golden Hill") near the city of Shibirgan in Northern Afghanistan, are noteworthy. The first one is gold (from burial # 5) four-row necklace, made up of beads with turquoise, garnet inserts, and is enriched with petal and disk pendants. The other two gold necklaces (from burials # 2, 6) are made up of polyhedral globular beads, while the fourth necklace (Fig. 37 from burial # 3) is made up of gold spherical beads decorated with dot ornaments.

Lombard necklace of VII-VIII centuries (Northern region of Italy) is made up of oval and biconic beads with disc-shaped pendants. Interesting is the Russian necklaces of X-XIII centuries, made up of stone, glass beads, and silver disks with solar signs, as well as coins (monisto). The Russian necklaces often included a lunnitsa, which is related to the cult of Selena, the moon goddess, the protector of girls. Since the neck was open, they tried to protect it with a lot of pendants with protective properties (Rybakov, 1971).

In modern times, necklaces made up of beads, the stuff of which is correlated with the material situation or significance of their magical and symbolic role, are worn by many women. For example, in modern times, the Arab women of southern Tajikistan, as well as women of Egypt, sometimes wear black glass beads with white spots - amulets from the evil eye. By the way, Kazakhs make bracelets for children of such beads (from the evil eye). Elderly Arab women sometimes supplement necklaces of triangular and other shapes with figures made of the mulberry tree, which is endowed with beneficial properties. In India the necklaces were made up of metal beads, often interspersed with pendant plates depicting mother goddesses. In the new and modern times, the most popular among Kazakh women were necklaces made of spherical metal elements, as well as pearl, mother-of-pearl, coral, carnelian, turquoise, and glass beads (Tokhtabayeva, 2005), as well as among Navajo Indians (Branson, 1977). Original is the Navajo necklaces in the form of the two-row chain (of spherical figures), entirely decorated with multi-coloured figures that reproduce different colours of small birds. Many nations, including the Kazakhs, the peoples of Central Asia and Arab women of southern Tajikistan believed that the absence of a necklace, regardless of age, indicates mourning (Tokhtabayeva, 2005).

In general, necklaces can be divided into the composite, including multi-row and whole pectorals. If we start from the forms of ancient Egyptian pectorals and multi-row necklaces, we can assume that initially, these ornaments expressed the desire to convey the image of an eagle bird with unfolded wings – a symbol of power and protection, which is considered to be a mega-code. Meanwhile, ordinary birds of a different breed are associated by almost all world nations with the sky, the sun, and the upper world (Sternberg, 1936), which determined the quantitative sign of their presence in the Navajo necklace. Noteworthy in European necklaces are the pendants in the form of plant seed - symbols of fertility, also typical in pendants jewellery of the Kazakhs, and peoples of Central Asia (Tokhtabayeva, 2005).

3. Results and Discussion

Comparative analysis of jewellery from the ancient and medieval periods has revealed a series of mega-codes that combine ancient and medieval jewellery from different non-contiguous regions. Celestial objects have had an inspiring effect on emerging of a number of artistic images embodied in earrings. The most common and stable mega-codes embodied in earrings of different nations are artistic and figurative-symbolic ideas that reproduce the image of the Sun, Crescent, stars, celestial dome, as well as the Goddess of fertility.

The earth's flora was stylized in the motifs of plant seeds, multi-petal flowers - symbols of fertility. From the objects of the animal world – birds of the eagle breed with outstretched wings were considered by almost all the peoples of the world as the birds of the universe. Therefore, they were used as an emblem of power, while the depicted parts of

them: their head, wings, beak and claws were endowed with protective ideas. Other bird breeds were associated with the sky, the sun, and the upper world (Sternberg, 1936).

The perception of the image of a venomous reptile is curious. People deliberately introduced it into jewellery by the principle: what is dangerous we bring closer, which traces the principle of binary, the unity of complementary opposites: consciousness and subconsciousness (Yung, 2006). In this way, people subjected the snake to recoding, forcing it to serve as a talisman. At the same time, the stylized reproduction of only the snake's head among the Kazakhs, the peoples of North, Central Asia, and Afghanistan is interpreted as a stimulant of female fertility; cowry shells, common in almost all peoples of the world, were given a similar meaning.

It is noteworthy that the constructive-figurative-symbolic ideas, a sort of mega-codes embodied in the compared decorations were spreading for thousands of years up to the XXI century. Earrings and necklaces are interpreted as invariably necessary even for the present time. Meanwhile, the wearing (in the interpretative form) of hryvnias and pectorals is sporadic, and therefore they are interpreted as an ancient relic. However, small images of an eagle with open wings and a snake's head in the Kazakh earrings of the XX century are still endowed with both protective and welfare-producing function. Among the decorative elements of supplementary character, which were included in the images of the main categories of jewellery of XVIII-XX centuries, were motifs of plant seed - symbols of fertility.

We can assume that vitality of ancient forms of jewellery is justified by the impressive energy of the impact of archetypal images of the collective unconscious on the psyche of both ancient and modern man (Yung, 2006). It turned out that these established archetypal images are at the core of the cultural and historical process of mankind, associated with the mechanisms of continuity, cyclicity and diffusion of culture.

4. Conclusions

Thus, we believe that the established similarity of the artistic-figurative-semantic features of the considered ornaments in the space-time scale can be partly explained by the cultural relationships that were carried out by direct contacts with territorial proximity, the creative influence of non-ethnic artisans, the united historical destiny, and trade, including through the Great Silk Road. However, it seems that the most important role in the constructive-artistic-semantic proximity of the revealed mega-codes was played by the effects of archetypes that originated from ancient times as prototypes of the collective unconscious. Psycho-physiological impulses were transformed into abstract receptions and introduced into the experience through cultural instinct (Yung, 2008). In fact, these ideas – archetypal patterns are imprinted in the psychophysiological basis of human thinking, preserved at the level of the subconscious. In addition to the similarity of archetypal proto-images, the nearness of ornaments was also influenced by the common associative thinking of people, determined by their life on the same planet with similar natural and climatic conditions and a common denominator of the space-time dimension.

In this context, it is interesting to cite the research results of Aniela Jaffe. She noted that in the history of science, there are cases of simultaneous discoveries that arose as a result of intuitive flashes in some individuals. These facts, in her opinion, are explained by the effect of archetypes-conductors of "acts of creation in time". She also sets out the assumption of the American psychologist William James about the comparability of the idea of "field" in physics with the concept of the subconscious (Yaffe, 2006). It is important to note that psychology and quantum physics have now become the object of interest of a number of scientists. In this area, the results of the American scientist, Nobel Prize winner in physics (1997) Geoffrey Chu, whose discovery is connected with the concept of the lepton basis of human thinking, are impressive. Based on his "bootstrap" approach for creating a unified theory of subatomic particles, he introduced the concept that the material universe is a dynamic network of interrelated events (Chew, 1968). Also noteworthy are V. S. Mukhina's conclusions that creative parallels are explained by the presence of a single "Great ideofield of public consciousness", accumulated over the centuries by human capital, in which the discoveries of ancient Greece particularly stand out. This "Field", in her opinion, serves as a kind of information "Bank" for individuals who are immersed in creating new positive creations (Mukhina, 2010).

4.1. Contribution

The results of the work, which allow us to reveal some universal mega-codes on a global scale - phenomena of a heuristic nature, can lead to a new view of the essence of the identity of the cultural objects under consideration, which



is significant not only for cultural studies but also for political knowledge, which is in turn important in the current international exacerbations.

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