

Ornament as a Universal Language of Peace (Based on Comparative Analysis of Cultures of proto-Turkic Peoples and Indian Tribes of North America)

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Abstract—In this article, the authors reviewed and analyzed the survey materials similarities ornament proto-Turkic and northern Indians. The study examined the materials scientists - geneticists, archaeologists, anthropologists. Numerous studies of scientists from different directions once again prove the relevance of the topic. The authors approached the subject from an artistic side. The study authors have made the appropriate conclusions. This publication is based on the proceedings of the investigation.

Keywords—*Ethnicity* a group of people with common characteristics: objective or subjective. Various trends in ethnology include these symptoms origin, language, culture and territory of residence, identity, etc.

Indians the common name of the indigenous population of America. According to genetic studies, University of Michigan, the ancestors of modern American Indians and Eskimos moved to America from northeast Asia via the so-called "Bering Bridge" - an ancient wide isthmus between America and Asia, where now the Bering Strait, disappeared more than 12 thousand years ago. Migration lasted between 70 thousand years BC. e. and 12 thousand years BC. e. and had several independent waves.

Ornament a pattern that is based on repeat and sequencing of its constituent elements, intended to decorate various items (utensils, tools and weapons, textiles, furniture, books, etc.), architecture (both externally and in the interior), works of plastic arts (mainly applied), the primitive peoples of the human body as well (colors, tattoos). Bound to the surface, which he decorates and visually organize, ornament, usually reveals or emphasizes the architecture of the object to which it is applied. Ornament or operates abstract forms or stylized real motives.

Proto-Turks Ancient ethnic and linguistic community, which arose in the opinion of most researchers in the area between the Urals and the Altai.

I. INTRODUCTION

ANY culture is subject to the effects of time - many have disappeared without any trace. Today we have a hard time understanding the once perfect system of traditional Turkic culture, which brought together the Great Steppe and many other peoples, separated from each other not only by land, but in some cases by the oceans. So, what is the "protective layer" preserving the spiritual core of any culture? We assert that it is the ornament, which accumulates the energy and aesthetic perfection sanctified by traditions thousands of years old.

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We admire "marvelous examples of applied art", and the ornament, which forms its essence, we perceive as "no more than an intricate pattern brought to life by the imagination of folk artists, forgetting, but more likely simply not knowing, that we are dealing with a special kind of symbolic texts with their ligature telling us the story of the emergence and heyday of the world" [1].

Traditional ornament is not simply a pattern of exclusively artistic value. Ornament synthesizes aesthetic uniqueness and specific "view of the world." At times, the ornament is possibly the only surviving witness that has carried through the ages the depth of symbolic unity of the myth and the man.

One can argue that nearly all of the traditional ornaments in the world have experienced the heyday of their culture, and preserved its thoughts and voice.

If we were to analyze various ornamental systems, we would find that the ornament forms the *universal Model of the World*. At the same time, its elements, which absorbed common to all mankind formulae, allow the ornament to be a universal sacred language.

On the one hand, the ornament serves as a cultural identifier as something autochthonous and original. On the other, the ornament is the result of potent migration processes. From this angle, of great interest is the amazing cultural commonality of seemingly quite different peoples - Turkic people of central Eurasia and North American Indians of the Great Plains.

II. HISTORIC AND CULTURAL FOUNDATIONS OF COMMONALITY IN ART OF TURKIC PEOPLE AND THAT OF NORTH AMERICA

The parallel "proto-Turkic people vs. Indians of North America" has occupied the minds of scientists from different disciplines from geneticists to art critics for more than a century. One of the earliest and staunchest supporters of this theory was an anthropologist, linguist and cultural scientist Frederick Otto Roerig (1819-1908).

Roerig, then already a well-known orientalist, had encountered and became interested in strange coincidences of Sioux language with the Turkic language family. He saw unquestionable cultural affinity.

A careful comparison of vocabulary led to the conclusion: "the dialect of Sioux or Dakota may be attributed to the Ural-Altai family of languages, which covers a very wide area with its carriers dispersed over a vast territory and represented by numerous branches of the peoples of Eastern Europe, Siberia and Central Asia" [2]. Roerig thought that the resemblance was "just amazing".

Back in eighteenth century, Western science had pondered over the issue of ancient ethnogenesis of some tribes from the north of Eurasia to America through the now defunct isthmus in place of today's Bering Strait.

With the advent of radiocarbon dating in the twentieth century the theory has been confirmed on the basis of scientific archeology. "Most likely, there were two main groups of immigrants: the first came from Siberia, having already formed the language, and the second - a few centuries later. The first settlements or sites date back to circa 10,000 BC, though they may have appeared in 50,000-40,000 BC," - writes J. White [3].

The same opinion is shared by the Russian scientist I.A. Zakharov, based on the data of genetic studies of mitochondrial DNA (mtDNA) of Amerindians and some Siberian and Central Asian peoples who he believes to be proto-Turkic people. He collected and studied data describing the gene pool of the Turkic-speaking peoples of Siberia such as Altai, Khakas, Shors and Soyots." Our results show that of all previously studied Asian peoples it is the peoples living between Altai and Lake Baikal along the Sayan mountains that are genetically closest to Amerindians," - says I.A. Zakharov [4]. This view is shared by other researchers who argue that "the ancestors of the American Indians were the first to separate from the great Asian population in the Middle Paleolithic" [5] [6].

Cogency of archaeological, anthropological and biological data of the kinship of pro-Turkic people and Indians is also confirmed by common artistic consciousness of their descendants, including contemporary indigenous population of the American Plains and many peoples of Siberia and Central Asia. Analyzing their mythology and religious practices we consistently find spiritual closeness materializing in the applied arts. F. Boas wrote that "not only the emotions, the mind and the will are consistently similar, but there is a more significant similarity in the details of thinking and actions between such different peoples" [7]. Perhaps the most striking example of genetic and spiritual commonality of Turkic people and Indians is the ornament, which is perceived as a unique protolanguage - versatile imaging system.

III. ARTISTIC FEATURES OF ORNAMENTATION OF THE TWO ETHNIC GROUPS

If Ornamentation samples of Native American Indians and those of traditionally Turkic peoples - despite the differences in language and ethnogenesis - indicate the presence of similar ornamental complexes in form and semantics. Significant geographic distance between the peoples eliminates the possibility of convergent development of art. Rather, "in this case, we certainly are dealing with common to all these peoples artistic heritage of the ancient times and with a steady tradition", claimed S.V. Ivanov [8].

In one article it is impossible to discuss all areas of the applied arts, so we will focus on the ornament of such traditional crafts as braiding and weaving. Weaving is considered here to have evolved from braiding and of itself a religious rite.

Hopi myths belonging to the group of the Pueblo tribes tell of the Spider Woman, whose cry has led to the creation of this world; her cry will also cause its disappearance. She weaves the web, bringing together all creatures and giving them a common destiny.

Thread is the umbilical cord that connects the creator and its creation, as the spider gives off the thread and only then creates living beings. It is the fancy of the Weaver that forms the basis of fate, weaving it into the general outline of a pattern. Therefore, woven or braided ornaments carry far more sacred meaning than other craft.

Comparing the patterns in different regions of North America, while one can see similar semantic interpretation of symbols there is no certain unity in the iconography [9]. At the same time, when compared with Turkic ornamental systems interesting parallels emerge. For example, the Indians of Alaska exhibit a heterogeneity ranging from sharp geometrism and laconism to the richness of zoomorphic and anthropomorphic images embodied in rounded shapes. Vegetable and flower ornaments are also frequently found. This resonates with many of the favorite subjects of traditional Nanai embroidery similarly dominated by the vortex and spiral shapes [10].

The Indians of the Great Lakes have modest clear geometric ornaments adjacent to the ornate floral arrangements reminiscent of the famous Tatar ornaments [11]. Images of rosettes with inscribed stylized crosses and swastikas, identical to Andronovo plaques found on the territory of Kazakhstan, are also common.

A clear relationship is evident in ornaments of Indians of the Great Plains and Rocky Mountains. It should be noted that this area was inhabited by a large number of tribes dissimilar to each other in artistic language.

Hence, we will try to differentiate them. For example, the Indians of the Great Plains and Rocky Mountains preferred geometric patterns. At the same time, the iconography of the Pueblo Indians is quite different - next to geometric ornaments one can find prevalence of zoomorphic motifs. Even geometry of Pueblo ornaments is striking in its plot and artistic exuberance. Zoomorphic symbols together with the geometrical ones form compositions unique to the Pueblo people.

In the context of this article the most relevant ornaments are those of the Indians of the Great Plains - Sioux, Dakota, Lakota, Omaha, Apache, Cheyenne, etc. These ornamental systems form simple and clear diagonal geometric compositions. Their laconic expression provides an insight into the essence of the form, its symbolism and information potential. Crosses, swastikas, circles, diamonds, and triangles not only alternate whimsically, but also form stable structures, a text of sorts. If we were to draw an analogy with the Turkic culture, the results would be clear: it is not simply a similarity, but a genetic kinship.

Indian designs in ceramics, basketry, fabrics and mats are incredibly similar to the images of the Kazakhs, Komi, Turkmen, North Iranian peoples, Tuvinians, Khakassians, Buryats, and Altai peoples.

For example, the dominant type of Indian textile ornamentation is almost identical to the diagonal geometric system of the Komi people. In the late nineteenth and early twentieth century this ornamentation was widely common in Eastern Europe, Western Siberia and Central Asia, and to a lesser extent in the Caucasus, Asia Minor, and among some peoples of South-Eastern Europe [12]. The ornaments of Hungarians and Bulgarians are interesting in this regard [13].

Particularly noteworthy are the rich ornamental traditions of the Kazakhs. It is remarkable that the ornaments most similar to those of Indians are mainly found in napless and mixed pile carpet weaving, concentrated in southern and western Kazakhstan. The most significant are the ornaments of baskur (woven ribbons that adorn the Kazakh yurt) and Alasha (napless stitched carpet) [14].

Ornamental similarity of Indian basketry and traditional Kazakh shi (woven mats) should also be mentioned. Wicker products (utensils, dishes and mats) are the pride of the Indians; they are known for their heterogeneity and special sacred value. Weaving is not simply a folk craft, but a kind of rite [15].

IV. CONCLUSION

While ornaments, which embody philosophical constants of ethnicities distant from each other, are alive, the spirit of these peoples will live, despite all the historical conflict. Ornament, as it were the most stable gene, is able to preserve, transmit and develop the precious heritage of the past.

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