

The Principle of the Golden Ration in Kazakh Culture

Kumysbala Moltobarova

Academy of Frontier Service of the Republic of Kazakhstan, Dostyk Ave. 103, 050020, Almaty city,
Republic of Kazakhstan
post559473@mail.ru

Abstract: Analysis of the dynamics of artistic consciousness of famous Kazakh director - "Hero of People" (People's Hero) of Azerbaijan Mambetov in paradigm of cultural philosophy is significant in a cultural context, which made possible to show not only its sporadic, processual character, but also its singularity. Author, carrying out comparative analysis through the prism of Kazakh culture, for argumentation of his scientific thesis, recognizes that contrapuntal cognition of director Mambetov in its basis is associated with classical aesthetics, where he relies on such conceptions as harmony, beauty, sublime, tragic and creates under "law of the beauty". In turn, it allows to find out that there is a principal of "golden ratio" in the basis of his scenic creation. The existence of aesthetically significant measures by itself in his performances are specified by that "golden section". Key evidence of this is that directorial conception is being realized in the rhythm of performance. Rhythm makes harmony sensible and organizes development of his intention under the principle of "golden section".

[Moltobarova K.. **The Principle of the Golden Ration in Kazakh Culture.** *Life Sci J* 2013;10(3):2650-2653] (ISSN:1097-8135). <http://www.lifesciencesite.com>. 382

Keywords: beauty, harmony, golden ratio, director, performance, nomad's culture, circle.

1. Introduction

Understanding the problem of world harmony, diversity in one whole and polyphony of the world is one of the difficult theoretical problems and significant in terms of methodology. Philosophy of polyphony of the world is a philosophical reflection on the complex and highly demanded by the theoretical and methodological, historical and cultural issue. Many thinkers from antiquity to the present day took part in understanding of its essence and cultural philosophic discussion on the topic of polyphony of the world. Plenty of modern scholars in various fields of science and art, breaking the epistemological and methodological deep-seated stereotype, on a theoretical level came to the conclusion that the universal law of the world is based on the principle of the golden ratio. In general, science from the beginning engaged in understanding the laws of certain bonds of order, symmetry, proportion and harmony of the existence. The integrated nature of this problem distinguished the science from the former private search for the cause, and its logical character - from emotional constructs about the nature of the world and society. The ideas of order, proportion, harmony, explicitly or implicitly included in the content of aesthetic categories. Aristotle demanding from the beauty this "unity in diversity," stated criterion when the destruction of the part violates entity, which has always been and remains essential. Even the sharp dissonances, if they have an aesthetic being, express communication, the lack of which deprives them of meaning, as well as the absence of one of the discordant elements

deprives the whole aesthetic sense. In the philosophy of Aristotle, aesthetic is the existence of a being that is embodied in a sensually comprehensible images.

In this context, a key metaphor of culture as the quintessence of human activity and the foundation of ontology and gnoseology is the category of beauty. There lies deep cultural-creative, humanistic principles. Harmony and beauty, mind and feeling, cognition and creation, goodness and faith are the eternal values of the culture and are the most important categories of cognition. The artist shows the truth in beauty, and the scientist shows the beauty in truth.

This can be seen in the scientific literature on the theory of the Golden Section, Fibonacci numbers, where various branches of knowledge are presented. Thus, the model of a plant growth according to the law of divine proportion in biological studies are presented by Stewart I. [1, pp. 96 - 99]. And the mathematics of harmony in the works of Stakhov A. [2, pp. 263-289]. Especially interesting are thoughts of Stakhov A., Rozin in a joint study carried out by them. Stakhov A., Rozin B. [3, pp. 379-389]. In the context of our study should be noted that the golden ratio was reflected in all arts, as indicated by scientific studies Moore, [4, pp. 379-389], Runion, G.E., [5, pp. 379-389] and other authors. The theatric art is no exception in terms of implementation of golden ratio rules. To understand such statement it is necessary to look into the lab of outstanding personality in the Kazakh culture, whose name is on the elite of domestic and international theater directors, is People's Artist of the USSR and the

Kazakh SSR, USSR State Award Laureate, "Halyk Kaharmany (The hero of people)," - professor Azerbayzhan Mambetov.

Based on his serious and profound work a special world of art was created, where he reflected the spiritual situation in modern society, and also represented many of the cultural processes and transformations occurring at the end of 20th and at the beginning of 21th century, forming a philosophical-moral, cultural-educational and artistic program of positive ideals, which are so important for the present generation of people.

In this sense, the importance of director Mambetov's truth is infinite, it cannot be expressed in terms of value, it is a moral and artistic, personal and universal values. Touching it confirms one of the eternal maxim - "beauty will save the world". Therefore, throughout all Mambetov's work, beauty, goodness and truth appears as the basic human values.

The deeper you study his work, the more you find out that its beauty is a reflection of reality, that is, more wide the content that extends the concept of beauty. This leads to the notion of the artistic development of the world with its almost infinite variety in the sensuously grasped images, and at the same time to the submission of goodness, truth and beauty as the triune embodiment of the infinity.

And all this in the artistic life of the director aims to achieve authenticity, indisputable of life, and that is primarily aesthetic law of the director. Within this Mambetov does not abandon classical aesthetics and brings a lot of post-modern system. But he demonstrates sense of proportion, which is to act on the principle of the golden section, the essence of which is expressed mathematically as follows: starting with one, each successive number is the sum of the previous two - 1, 1, 2, 3, 5, 8, 13, 21, 34, 55, 89 ..., and the relationship between them is the golden ratio. This is the formula of life, which is a graphic representation of the Fibonacci spiral. Spiral, expressed with a "phi" ratio, was widely known in ancient times. Its significance is in the detection of the principles of beauty and order of nature. Many things in nature develop in this proportion. As Dean Schlicter said, "Go down deep enough into anything and you will find mathematics." [6]

In the spirit of these considerations should be noted that an example of understanding the principle of the world's harmony, worked out in the nomadic culture, is a series of numbers: 1, 3, 4, 7, 40, 80, etc. Besides helix, a man of nomadic culture prefers regular geometric shapes - circle, square, isosceles triangle, pyramid and made preference to symmetrical shapes, that is, universally enjoys the principle of harmony in which he reveals the

universality of beauty and harmony of nature, life, socio-cultural world he lives, works, contemplates and realizes the truth in beauty in.

The base of the beautiful, a source of beauty - in reality itself. In Kazakh culture everything useful is always beautiful, and everything beautiful is always useful. Such a harmonious vision of the world became the cause of successful perception of the environment and life, the correct orientation, effective interaction with the animate and inanimate nature.

Thus, it is possible to understand why the sun, the moon, the roof of heaven, and the horizon predetermined the significance of the circle in Kazakh worldview. Conception of the circle is often connected with associations of antagonism and trouble in European consciousness. Such statements as "vicious circle", "circle of hell" is used to characterize negative occurrences. Kazakh people has opposite meaning, origins of which go to ancient tradition - "aynalayn" - which means "you get around", according to which the well-wisher, wanting to take care of all the miseries of the loved one goes around him. And now a common term "aynalayn", literally meaning "I'm spinning", "I'm ready to go around you" has a rich semantic content and expresses one of the highest degrees of approval, praise, love, willingness to sacrifice in the name of a loved one.

Configuration of the yurt, the main type of dwelling of nomads, is "linked to the geographical conditions of the habitat - a wilderness, as well as rectangular shape of a peasant's log hut could arise among the trees. The triangular geometry of the wigwams repeated sharp rocks, etc. The sphere of the yurt is a small copy of the sphere of the sky over the steppe." [7, p.16]. As Karakuzova and Khassanov write, a Kazakh yurt is a symbol of the World Tree, its copy. The transformed image of the World Tree in the world and ancient culture is known to be a combination of the four figures: the pyramid, the octahedron, the icosahedron and the cube constituting a whole number of 30. The yurt represents a number of 30: ropes - 15 (sections / *kerege*), original *uyks* - 14 and one *shanyrak*. The number thirty stands as a symbol of completeness, perfection, its symbolism is associated with the symbols of the sky, where once in thirty years, the Earth and the Saturn are on the same line, because the complete rotation of the Saturn around the sun is exactly thirty years. Number 30 is also a peculiar, it is a numerical expression of space [7, p.24]. But mathematics of the yurt does not end, the authors continue. The outer and inner interior also stores a number semantics. Counting the outside of the tent and inner architecture found its full numeric expression 3.14 15, known as the "number of the PI."

The role of the decimal point, according to the laws of architecture, makes a transition from the outside to the inside of the structure. It is known, that the number of PI expresses the ratio of the length of circumference to its diameter. In addition, the number of PI - law relates to the Earth, the sun and all the cosmic bodies. It expresses the numerical hierarchy of the harmony.

Frankly, the proposed numerical symbolism is immediately questionable. It seems too far-fetched, isn't it? Did not artificially peg complex mathematical relationship to such a primitive, from the European viewpoint, housing as a *yurt*? On the other hand, aren't all natural and social phenomena evident in the numerous combinations of obvious and impossible patterns. It seems impossible that the number of PI was known in ancient Egypt in the IV - III millennium B.C. as the value of 3.16 (slightly inaccurate, in fact 3.14). But since this is a fact of science, why should it not be known to nomads, in the ancient times the relationships between cultures were also intense for that time. Or maybe this is also extra-scientific, sensuous apprehension of reality, affordable imaginative way of thinking?

It is no coincidence that scientists say about the feeling of "impersonal" and "extra-personal" world of feeling about the objectivity of the world as the starting point of its perception. [8]. Artistic perception of the world, a sense of harmony is associated with this continuous unselfish objective desire for knowledge that is independent of human harmony. The science gets a clear view of the essential part of the aesthetic perception of nature - the pathos of understanding the objective of harmony. This ontological character of beauty is widely represented in the Kazakh culture.

In this sense, it is interesting to see how the aesthetic properties of the "divine proportion", the symbolisms of the circle find their scene embodiment in the play of Azerbayzhan Mambetov based on Chingiz Aitmatov's novel "The Day Lasts More than a Hundred Years", which allows him to carry out his original idea of the unity of the universe, eras links. Railroad tracks, winding in spiral manner rushing into the space of the universe. While these tracks harmoniously connected with elegant metal circle, resembling heavenly circle, and the circle of the nomadic environment. A circle since ancient times has been a symbol of a philosophical category as the Absolute and symbols inscribed in a circle, multiply its strength. It is not accidental, because "quaternary and circle symbols" are images that humanity has long had used to express the integrity, completeness and perfection" [1, p.161]. Jung finds these thoughts in culture of nomads, where "the circle established in nomad understanding of the world as the only true

symbol of his own life and environment [2, p.35]. Exactly on this circle the spacecraft points upward in "The Day Lasts More than a Hundred Years". Scenographic findings presented in the form of conversion of yellow-brown steppe into the starry sky or into the infinite space of the Universe, which is diverse and is incomprehensible to the end, help connecting one with another and all together in a single unit, show the continuity of this chain. This decision is dictated primarily by the fact that, an individual discerns his surrounding objects by shape. Interest to the form of an object may be dictated by life necessity, and can be caused by the beauty of the form also [9, 10]. The form which basis contains a combination of symmetry and the golden ratio contributes to the best visual perception and feeling of beauty and harmony. The whole is always composed of parts, which different sizes are in a certain relation to each other and to the whole. In this sense, in the composition of the Mambetov's play based on the A. Chekhov's piece "Uncle Vanya", the existence of a "the rise of culmination" is noticeable, of the highest point, and such formation is not only specific to the artwork at whole, but also for its parts. This highest point is placed not in the center of the play, it is misaligned and asymmetrical. Usually culmination is considered to be the shot of Voynitsky at professor Serebryakoff in the middle of the play, however Mambetov made this scene as a trigger for further actions, and the highest point is the scene after the shooting. Having shifted the focus to the monologue of Voynitsky with a box of morphine in his hands, and having making it "the rise of culmination" of the role, the director achieved his success. Because this arrangement of culmination moment was an important element of its harmonic composition, attaching the artistic expression and aesthetic emotional performance of the play, which is especially reflected in the words of Voynitsky, addressed to himself, to Astrov and to the audience at the same time: "What will I do? How will I live these thirteen years.....Start a new life ... where to start ... " This question is asked by many people today. Actually, the director took the play to find out what is happening to us today.

Using the principle of the golden section allowed the director to show that the nature of his tragic heroes associated with day-to-day, mode flow of life. It obviates in wingless life. It would seem that there is nothing surprising in these ordinary people with ordinary thoughts, with normal desires and feelings. But the phenomenon of Mambetov is that he was able to show through a "normal" continually and strongly shining the hidden beauty. And even when life is lost in vain, is spent on trivia and grows shallow, this fire does not weaken, "... we shall see

the sky in diamonds" Here is an aesthetic principle - invisibility, concealment of beauty in the ordinary and daily. Through this the audience recognize themselves in Mambetov's heroes, their fate, their hidden tragedies and dreams. Therefore in this play determining which of the character director prefers more – is the infinite problem, as the "Pi" number is, and splits into a number of particular separate episodes, mise-en-scenes, phrases, replicas and even views. But the fact that the golden ratio is the criterion of harmony of the director's composition of the plays is quite possible to accept. Since through the images of his hero's characters, he reveals all the best colors of actor palette, finding them appropriate tools of expression, using a great variety of shades, nuances and precise psychological observations. All this has allowed him creating not stencil melodramatic images but naturally and interestingly present a man in his eternal search for the golden section of beauty. The beauty is an absolute value, which, according to the artists will save the world.

The beauty is not the main goal in the art of Azerbayzhan Mambetov. Theme and his directorial plan decorate the play so that there is a real comprehension of the meaning of the world, and it is mostly the main purpose of art. This explains why his creations match the category of art, designated by term "beautiful." In this sense, the Mambetov's art is necessary to people because he creates new images of art that make the viewer to stop for a moment, take a thought and draw the line, to make up his thoughts, feelings and actions. In other words, these scenic images allow the viewer not only contemplate the beauty, but also enrich his world. Therefore the director's acts of creation were constantly renewed, as the ideal of beauty is potentially endless in the whole fullness of life.

Acknowledgements:

The results of the research, conducted by the French Institute of public opinion. Date Views 01.01.2013 www.dietadyukana.ru/rezultaty-issledovaniya

Corresponding Author:

Dr. Moltobanova

Academy of Frontier Service of the Republic of Kazakhstan, Dostyk Ave. 103, 050020, Almaty city, Republic of Kazakhstan
post559473@mail.ru

References

1. Stewart, I., 1995. Daisy, Daisy, Give me your answer, do. Scientific American, 272(1): 96-99
2. Stakhov, A., 2005. The Generalized Principle of the Golden Section and its Applications in Mathematics, Science and Engineering. Chaos, Solitons & Fractals, 26: 263-289
3. Stakhov, A. and B. Rozin, 2005. On a new class of hyperbolic function. Chaos, Solitons & Fractals, 23(2): 379-389
4. Moore, R.E., 1996. Pattern Formation in Aggregations of Entities of Varied Sizes and Shapes as Seen in Mosaics. Nature, 8: 128-132
5. Runion, G.E., 1990. The Golden Section, Dale Seymour, pp: 379-389
6. Earls, J, 2013. Great Mathematical Quotes. Date Views 07. 09. 2013 www.associatedcontent.com/article/701409/great_mathematical_quotes.html?cat=4
7. Kazakhepos, I., 1958. Selvinskyi Editon. Almaty, pp: 196
8. Karakuzova, Z.K. and M.S. Khassanov, 1993. The cosmos of Kazakh culture. Almaty: Eurasia, pp: 1-79
9. Jung, K.G., 1992. Archetype and symbol. M, pp: 161
10. Auezov, M.M., 1972. The Binding thread. Almaty, pp: 35

24/9/2013