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Տեղեկություններ հեղինակի մասին

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կոնսերվատորիայի Գյումրու մասնաճյուղ

ՀՀ ԳԱԱ Շիրակի հայագիտական հետազոտությունների կենտրոն

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ԲՆՈՒԹՅԱՆ ՍԻՄՎՈԼԻԿ ԸՆԿԱԼՈՒՄԸ ՀՈԳԵԿԱՐԳԱՎՈՐՄԱՆ ԳՈՐԾԸՆԹԱՑՈՒՄ

Կարինե Սահակյան

ՀՀ ԳԱԱ Շիրակի հայագիտական հետազոտությունների կենտրոն,
Շիրակի պետական համալսարան, Հայաստանի Հանրապետություն

Վարվարա Սիդորովա

Մոսկվայի պետական հոգեբանական և մանկավարժական
համալսարան Ռուսաստանի Դաշնություն,

Շողիկ Միքայելյան

Շիրակի պետական համալսարան
Հայաստանի Հանրապետություն

Ամփոփում

Նախաբան. Մշակույթի և բնության բարդ փոխհարաբերությունները ազդում են մեր ֆիզիկական և հոգեկան առողջության վրա: Թերևս մշակույթը բաղկացած է վերացական հասկացություններից, իսկ բնությունը մեր կյանքի շոշափելի մասն է: **Մեթոդներ և նյութեր.** Մարդկանց, բնության և մշակույթի հարաբերակցությունը ուսումնասիրելու համար մենք վերլուծել ենք գիտական աղբյուրները, իրականացրել ժողովրդագրական և էթնոհոգեբանական հարցումներ, հոգե- բանական զրույցներ, ապրոբացիաներ, ինչպես նաև կիրառել ենք արվեստը՝ որպես բնության հետ ստեղծագործական կապ հաստատելու միջոց: **Վերլուծություն.** Բնության պատկերները համարվում են միստիկական սիմվոլներ, որոնք դուրս են մարդու ըմբռնումից և ներկայացնում են ինչպես մարդկային, այնպես էլ արխետիպային մտածողությունը: Հայկական մշակույթում բնությունը ծառայում է որպես հոգեկարգավորման միջոց՝ ապահովության զգացում առաջացնող արքետիպային խորհրդանիշների և կերպարների առկայության շնորհիվ: **Արդյունքներ.** Մենք հեռացել ենք բնությունից՝ լցնելով դատարկությունը երազներով: Արդյունքում բնությունը հաճախ է հայտնվում մեր երազներում: Մեր աշխարհագրական շրջապատը՝ լուսինը, արևը, երկիրը, կրակը,

հավերժական համընդհանուր խորհրդանիշներ են, և դրանք համապատասխանեցնելով մարդու հոգեկան աշխարհին՝ կարող ենք ինքնակարգավորել: Պատերազմից և համա- ճարակից հետո, արվեստի միջոցով ներառելով հայրենի բնությունը, մենք նպատակ ունենք օգնել անհատներին ամրապնդել իրենց ինքնազգացողությունը և զարգացնել տոկուն էգո: Կարևորելով կապը բնական աշխարհի հետ՝ ինքնակարգավորման գործընթացը կարելի է արագացնել:

Բանալի բառեր՝ բնություն, մշակույթ, ինքնություն, հոգեկան առողջություն, Հայաստան, մարդու գոյություն, սիմվոլ, տոկուն էգո, արխետիպ, հոգեկարգավորում:

SYMBOLIC PERCEPTION OF NATURE IN THE PROCESS OF PSYCHOREGULATION

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Abstract

Introduction: The complex relationship between culture and nature has an impact on our physical and mental health. While culture consists of abstract concepts, nature is a tangible part of our lives. **Methods and materials:** To examine the correlation between humans, nature, and culture, we have analyzed scientific sources, conducted demographic and ethno-psychological surveys, psychological conversations, probes and art as a way to connect creatively with nature. **Analysis:** Nature's images are considered mystical visions beyond human comprehension and represent both human and archetypal thinking. In Armenian culture, nature serves

as a means of psychoregulation due to the presence of archetypal symbols and characters that offer a sense of security. **Results:** We have drifted away from nature, filling the void with dreams. As a result, nature often appears in our dreams. Our geographical surroundings - the moon, the sun, the earth, fire - are eternal universal symbols, and by aligning them with the human mental world, we can bring about self-regulation. **Authors contribution:** After the war and pandemic, incorporating native nature through art we aimed to help individuals strengthen their sense of self and develop a resilient ego. By emphasizing the connection to the natural world, the recovery process can be accelerated.

Key words: nature, culture, identity, mental health, Armenia, human existence, resilient ego, symbol, psycho-regulation

СИМВОЛИЧЕСКОЕ ВОСПРИЯТИЕ ПРИРОДЫ В ПРОЦЕССЕ ПСИХОРЕГУЛЯЦИИ

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Аннотация

Введение: Сложные отношения между культурой и природой влияют на наше физическое и психическое здоровье. Культура состоит из абстрактных понятий, а природа — это осязаемая часть нашей жизни. **Методы и материалы:** Для изучения взаимосвязи человека, природы и культуры мы анализировали научные источники, проводили демографические и этнопсихологические опросы, психологические ин-

тервью, эксперименты, использовали искусство как способ творческого соединения с природой. *Анализ:* Образы природы считаются мистическими символами, находящимися за пределами человеческого понимания, и представляют как человеческое, так и архетипическое мышление. В армянской культуре природа служит средством психорегуляции, благодаря наличию архетипических символов и фигур, создающих ощущение безопасности. *Результаты:* Мы отделились от природы, заполнив пустоту мечтами. В результате природа часто появляется в наших снах. Наше географическое окружение, луна, солнце, земля, огонь, являются вечными универсальными символами, и, согласовывая их с психическим миром человека, мы можем саморегулироваться. После войны и пандемии, объединяя родную природу с помощью искусства, мы стремились помочь людям укрепить свое чувство собственного достоинства и развить их устойчивое эго. Подчеркивая связь с миром природы, можно ускорить процесс саморегуляции.

Ключевые слова: *природа, культура, идентичность, психическое здоровье, Армения, человеческое существование, символ, устойчивое эго, архетип, психорегуляция*

INTRODUCTION. The human existence is dependent on both nature and culture, as they are the two parents of human beings. We constantly interact with nature by breathing, consuming food and sunlight, and adapting to weather changes. Culture, on the other hand, is the intangible realm of human perceptions, meanings, and ways of being, that shapes our human identity. Simply being born into a human body is not enough to become human, as growing up within a human community and culture is essential. Although nature can exist without human influence, humans cannot exist without the influence of both nature and culture. Our bodies are intertwined with cultural values, beliefs, and worldviews that are internalized through communication [18]. Each person develops within a specific cultural environment that is rooted in the physical features of the world, geography, and the surrounding landscape. The relationship among nature, culture, and humans is explored in various scientific fields including cultural anthropology, psychological anthropology, ethno-se-

mantics, ethno-linguistics, and even geo-psychology. This dynamic interaction between visible geography and internal geography, the geography of people's souls, has been linked by some scholars, who relate the expansiveness of the Russian soul to the vast landscapes of Russia [3, 14, 15]. Similarly, another author saw mythological systems as classification schemes that function like grids, in which the dimensions are determined and established by certain attributes of the natural world, thereby constructing a rendition of the physical universe as a written work.

As Wendell Berry [4], an American farmer and poet, suggests, we can shift our perspective to one where nature, the environment, or a particular landscape is not our property, but rather we and our bodies are part of it. This would enable us to move away from anthropocentrism. We can experience the co-creative connection with nature through expressive arts, which involve a creative process that is inherently rejuvenating and innovative. This enables us to transcend our limited perceptions and establish our own subjective and embodied connection, rather than just a conceptual one, without any utilitarian purpose.

The cultural background plays a significant role in the way humans interact with nature. The English and French gardens provide examples of this, where the former incorporates the natural landscape while the latter is more structured and ordered. Chinese and Japanese gardens are known for their ability to combine natural and man-made elements, creating a harmonious and spiritual experience. Europeans and Russians often make a clear distinction between the spiritual and material worlds, treating them as opposite entities. This perception is deeply ingrained in Russian culture [16, 17]. In Armenian culture great importance is placed on the perception of nature as it serves as a symbol for psychoregulation. Nature is full of archetypal symbols and characters, and it provides a sense of safety for people. It is seen as a symbol of man and archetypal thinking, and the images of nature are sometimes understood as mystical visions that are both alienated and divine, surpassing man's experience. When a person is born, they carry the light of nature within them, but external or internal adaptation disturbances may cause this light to fade over time [9]. After the war and pandemic, incorporating native nature through art we aimed to help individuals strengthen their sense of self

and develop a resilient ego. By emphasizing the connection to the natural world, the recovery process can be accelerated.

Humanity faces the significant challenge of adaptation, which can be addressed through two approaches: modifying the external world to align with nature, or adapting to the natural changes in the existing external world. Both of these methods result in the emergence of logical and archetypal thinking, which assists in regulating the psyche [13].

The issue of adapting to one's inner self is evident in nature, culture, and mythology. During a person's development, they are influenced by the culture and experiences of previous generations, which leads to the inheritance of archetypal thinking. This way of thinking is not in opposition to other forms of thinking but rather complements and enhances a person's psyche, aiding in their adaptation. The external and internal worlds are interconnected and mutually influence one another, allowing for easy transfer of archetypal thinking through the logical processing of traditions, customs, and rituals. Nature aids in this process by providing a means of cultivating and transmitting archetypal thinking to future generations [10].

In accordance with the universal myths, every nation throughout the world has tied their destiny to nature, particularly the stars and celestial bodies, and oriented themselves accordingly, making predictions by means of them, which seem to have brought comfort to people's hearts and souls. Symbols that are universally recognized such as earth, water, fire, and the cross for Christians can also function as both national and personal symbols. The Armenians have their own beliefs and cults which emphasize the [6] connection between the stars and human destinies, the communication between souls and stars, and the cosmic balance of good and evil forces. The old mythology believes that the stars act as guardians of the natural elements within the boundaries of the universe to prevent flooding of the earth. They not only govern individual destinies but also of entire nations and people. In popular beliefs, a malevolent star governs over seven benevolent stars, which are present in the seven layers of heaven, and have control over certain negative natural phenomena. The people dread the appearance of comets, which signify a significant shift in the natural and societal forces. For instance, a black comet appearing before the destruction of Jerusalem was an ominous sign of impending violence.

In human culture, besides stars, there is another fascinating symbol of nature, the "four peaks of fire" symbol. This symbol expands the symbolism of fire by adding movement, change, and eternal aspects to it. Despite its constant changes, it remains unchanged and embodies strength, lightness, and warmth as inherent characteristics. In Eastern traditions, it is depicted as a sacred bird guarding fire, while in Sumerian myths, it brings good news after a flood. In popular culture, it is also portrayed as kind, wise, and a counselor. The number four had a sacred meaning in ancient times and symbolized the four sides of the world [5].

In various traditional and cultural contexts, fire has been attributed with a protective role and the ability to ward off evil spirits. In the context of Armenian culture, the symbolic meaning of fire is linked to the idea of the hearth, which encompasses the universal symbolism of life and the beginning of life. The worship of the hearth is associated with the fire of the house and the veneration of ancestors. The hearth is viewed as a symbol of the family, and the fire of the hearth represents the family's continuity. Saying "Put out the fire" is considered a sin, while "Bless the fire" is used instead. The purification of the king with fire was a ritual performed before entering the matrimonial veil, first to dispel troubles and evil spirits, and then to affirm his manhood. In general, the symbolic meaning of fire has similar features across different cultures, and in Armenian religious life, it takes on a national color [1].

The primary symbols of nature representing spatial and sensory orientation include up-down, right-left, outer-inner, big-small, wet-dry, light-dark, earth-sky, earth-underworld, land-sea, north-south, west-east, summer-winter, sun-moon. Additionally, symbols related to social status such as mine-other, and male-female exist, as well as symbols that relate to space boundaries such as water-fire and building-desert. Vague numerical symbols like two-three, thousand and one, and countless-countless also exist. Fundamental symbols that represent death-life and happiness-unhappiness, as well as the spiritual-worldly are also present. In general, the meaning of universal symbols is defined by their characteristics. The symbols may represent the preservation of life or the achievement of a particular goal. Additionally, symbols can convey a hierarchy of importance, with certain symbols being considered more important or significant than others [8].

Another group of characteristics is associated with the methods or ways of representing symbols, such as through individuals, objects, celestial bodies, and natural and supernatural forces. To represent the beginning of life, the division of the universe, and the origin of humankind from the cosmic tree, symbols are used. Along with physical objects, dream symbolism includes all its components. The shift in meaning, significance, form, and content from one symbol to another is a crucial characteristic of dream symbolism. Symbols overlap each other, and their hierarchy is based on the logic of constructing and conveying symbols.

We can differentiate between universal, national, and personal symbols. Universal symbols can evolve into national symbols that hold a distinct significance within a nation's spiritual culture. The formation and growth of national symbols are influenced by the components of ethnic self-awareness, such as a sense of ethnicity, ethnocentrism, enduring customs, and cultural preferences. The self-awareness of an ethnic group encompasses both nature and culture [5].

The cultural symbols of the Armenian nation have the same meaning as universal symbols, but they also have additional meanings specific to their spatial, climatic, and ethnic characteristics [2]. For example, many symbolic images related to the four elements of the world, such as earth, water, air, and sun, are similar to those found in Armenian national culture. The sun is represented in Armenian symbology as a disk behind mountains. Other symbols such as the radial wheel, double disc, and swastika also show traces of sun worship. Although the tree of life is a universal symbol that represents the council of life, its symbolic image in Armenian culture carries a tone of national specificity and expands the scope of its meaning.

In Armenian culture, the decoration of wedding toast trees does not represent the biblical family tree of Christ and Mary. Rather, it is a representation of the forgotten and remembered ancestors of the lineage. The use of binary flowers and twigs in the decoration symbolizes the image of the original pair of the lineage - the male and female forces. The concepts of the tree of life, ancestors, and deities are interconnected in Armenian culture. The goddess of fertility is sometimes used to represent the foremother [8].

It is important to recognize the concept of universality in material culture, where ethnic characteristics are transferred to the spiritual realm. In this context, every aspect of material and spiritual culture carries a social dimension. Thus, universal cultural elements, basic social structures, celebrations, rituals, customs, and traditions become part of the national cultural system and acquire a unique significance as signs and symbols. These symbols are not identical to the elements themselves, but rather exist solely within the boundaries of the national cultural system.

The specific meanings assigned to national symbols may suggest that the universal elements they represent have a distinct and unique significance. This is different from cases where the objects themselves have distinctive forms that reflect cultural beliefs about the world and its people. In some instances, a national symbol can serve as a unifying factor, expressing the collective psyche of the nation. When a symbol is integrated into the life of a nation, it carries various layers of national psychology and becomes a condensation of the nation's mental aspirations. This is evident in the symbols of national epic heroes, such as St. David and Little Mher, as well as in symbols related to the historical fortunes and destiny of the Armenian ethnic group [11, 7].

CONCLUSION: The relationship between nature, culture, and humans is complex and interdependent. Humans require both nature and culture to exist and develop as a species, and our perception of nature is influenced by cultural lenses. Symbols, as a form of cultural expression, play a significant role in various traditional and cultural contexts, and their meanings may be universal, national, or personal. Symbols related to social status and space boundaries exist alongside fundamental symbols representing death-life and happiness-unhappiness. In Armenian culture, the use of symbols has additional meanings specific to their spatial, climatic, and ethnic characteristics. A symbol integrated into a nation's life carries various layers of national psychology, becoming a condensation of the nation's mental aspirations. The perception of nature as a symbol for psychoregulation is crucial in Armenian culture, emphasizing the interconnectedness of the external and internal worlds and the importance of archetypal thinking in human adaptation. Nature and its symbols provide a means of cultivating and transmitting this archetypal thinking, serv-

ing as a source of comfort and guidance in the face of natural and societal changes. Therefore, understanding a nation's cultural symbols and utilizing expressive arts to establish an embodied connection with nature are essential for comprehending its spiritual culture and self-awareness, leading to more fulfilling and sustainable lives.

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Տեղեկություններ հեղինակների մասին

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ON SOME METHODOLOGICAL PROBLEMS OF ETHNOPSYCHOLOGY

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Abstract

Introduction: The object of the study of Ethnic Psychology as a branch of science is the ethnopsychological characteristics of peoples in all their diversity. **Methods and materials:** The historical-comparative method considered a whole range of parameters - historical, environmental, cultural, socio-economic in any possible combination. **Analysis:** At the level of general methodology, the general patterns of development of ethnopsychology are considered and studied. **Results:** The level of specific methodology is understood in ethnopsychology as a means of studying some aspects of science: the level of private methodology as research and analysis using various methods of specific phenomena studied by ethnopsychology.

Key words: *ethnos, nation, national character, ethnopsychology, methodology*

ԵԹՆՈՀՈԳԵԱՆՈՒԹՅԱՆ ՈՐՈՇ ՄԵԹՈԴԱԿԱՆ ԽՆԴԻՐՆԵՐԻ ՇՈՒՐՋ

Արմենուհի Սարգսյան

Երևանի Կոմիտասի անվան պետական կոնսերվատորիայի
Գյումրու մասնաճյուղ
Հայաստանի Հանրապետություն

Ամփոփում

Նախաբան Ուսումնասիրությունը նվիրված է էթնիկ հոգեբանության՝ որպես գիտության ճյուղի ուսումնասիրության մեթոդաբանությանը, որի առարկան ժողովուրդների էթնոհոգեբանական բնութա-