Paleoglobalization: The Symbolism of Prosperity and Decline in Rock Art of Ancient Eurasia

Prof. Elena Okladnikova
Herzen University, Sankt-Petersburg, Russia
okladnikova-ea@yandex.ru

Abstract

Contemporary globalization is not the only one episode of the historical process in which peoples of the world shared technologies, artifacts and symbols. There are two points of view on the sense of globalization. The first point of view suggests that globalization emerged only in the late nineteenth century and was the result of the industrial revolution (Ed. Giddens). Another view suggests that globalization first appeared in the era of Middle Assyrian Kingdom (12 thousand years ago) and has spread not only to all countries of the Near East but also far to the East of Eurasia (M. Waters, G. Therbom, D. Wilkinson). Metaphors of such oppositions as Prosperity/Decline, Good leader/Bad leader in the form of symbolic images of animals spread from West to East Eurasia along with artifacts, technologies and waves of population migration. We found out two semantically opposite groups of zoomorphic symbolic subjects in the ancient art of Eurasia: 1) the bulls with decorated bodies and 2) cat like predators. Bulls with decorated bodies were symbols of prosperity and welfare. Their images are preserved in the ancient art of the Near East and rock art of High Altai Mountains. Cat like predators were symbols of Evil, Violence and Destruction. These symbols of evil, aggression and violence were found on the columns of the Göbekli-Tepe temple (Turkey). Similar rock art zoomorphic symbols of the so-called Lords of the Universe we found among the petroglyphs of Khakassia and High Altai Mountain. We suppose that our archaeological finds and idea about cross-cultural symbolic of the peoples of Ancient Eurasia support the theory paleoglobalization. Data from our comparative semiotic analysis of two groups of zoomorphic monumental (Göbekli-Tepe) and rock art (High Altai Mountains) images of the ancient art reveal new aspects of cross-cultural contacts in the times of Ancient Europe paleoglibalization.

Keywords: Paleoglibalization, rock art, symbols of power, Model of the Universe, Ancient Eurasia.

1 The study was performed by the grant of Russian scientific Foundation (project № 14-18-02785).
Globalization — it is a socio-cultural shift, which is expressed as a set of trends in the expansion of symbolic exchanges. The expansion of symbolic exchange leads to the deterritorialization of material culture (artifacts, technologies, production practices), sociality and politics.

<table>
<thead>
<tr>
<th>Theory</th>
<th>Model</th>
<th>The Author</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Theory of change</td>
<td>spatialization of the changes</td>
</tr>
<tr>
<td>2</td>
<td>The modernization theory</td>
<td>spatialization of innovations</td>
</tr>
<tr>
<td>3</td>
<td>World-System theory</td>
<td>spatialization of economics</td>
</tr>
<tr>
<td>4</td>
<td>The Globalization theory</td>
<td>World-spaces</td>
</tr>
<tr>
<td>5</td>
<td>Theory of social and cultural changes</td>
<td>spatialization of sociality</td>
</tr>
</tbody>
</table>

Табл. 1. Theories and explanatory models of globalization.

**The time of globalization.** Two points of view at the time of occurrence of the process of Globalization emerged in the twentieth century. According to the first view, this socio-cultural shift occurred only in the late nineteenth century and was the result of industrial revolution in Europe (Ed. Giddens). It is in this historic time technologies, including social were worldwide spread. Majority of local events were shaped by events occurring many miles away and Vice versa [9, p.64].

Ed. Giddens defines Globalization as a direct continuation of modernization, believing that Modernity inherent in Globalization [9, p. 63]. Another view suggests that there are six waves of Globalization in the history of Mankind. One of the early waves was the expansion of the world religions in the period of III-VII centuries [13, p.34-41], another wave started in the beginning of XV century [16, p. 15-17].

The earliest wave of globalization emerged in the Ancient world, in the epoch of Middle Assyrian Kingdom (XII century BC). This wave covered all the countries in the Middle East and has spread far to the East of the Eurasian continent. This view was developed by the adepts of the theory of local civilizations (M. Waters [22] D. Wilkinson [7], G. Therbom [13], R. Robertson [14, p. 65-73;15, p. 24-36;16, p. 15-17]).

American historians put typology of social structure as the basis of the analysis of processes of Globalization. It was the one of the reasons to criticize the idea to expand the chronological framework of the concept of "Globalization" by the American sociologists. In this case, the question arises about the reliability of archaeological evidence about the types of social structures Middle Assyrian Kingdom residents, the inhabitants of Göbekli-Tepe (North-East
Turkey) and the more remote parts of Eurasia: the Khakassia and Altai population of Neolithic and Bronze age.

**The elements of the model of Globalization.** According to American sociologist and historian D. Wilkinson, first Globalization arose from the merger of Egyptian culture and the culture of Ancient Mesopotamia (XV-XI centuries BC) [22]. As a result of this merger a "Central civilization" arouse in the Middle East.

The characteristic features of Central civilization were: a variety of cultural, religious, economic and political practices throughout the whole Ancient Near East; conflict conditions of mutual coexistence of all of these practices (the differences between the ideologies, legal and cultural norms of different countries). These contradictions prevented the civilizations of the Near East of that era to form a single system; intense migrations of people, artifacts and artifact processes to the East of Eurasia continent; the formation of a common socio-cultural consciousness of the people who created the Central civilization and spread this consciousness to other areas[22]; global institutionalization of the life-world in terms of localization of local cultures[16,p.15-17]; the transformation of everyday life into an experience of the global shift.

American sociology treated Globalization as a distribution changes in space changes [11]. Social scientists not only observed intensity of changes in the life of European society of the XIX-XX. due to Globalization as a socio-cultural shift, but also start to the study history of this phenomena. American sociologists and historians made the first attempts to study the preconditions and the phases of Globalization.

Theoretical models provide the opportunity to highlight the archaeological interpretation of those trends called globalization are analyzed in the works of economists, political scientists, sociologists and cultural anthropologists. The main factors that determined the practice of cross-cultural interaction of the population of Ancient Eurasia, were competition for resources (geopolitics) and the economy (the exchange of technology and life support system artifacts) according to archaeological data.

<table>
<thead>
<tr>
<th>The era of Globalization</th>
<th>The base of typological characteristics of sociocultural shift</th>
<th>Author</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 Central civilization, Middle Assirian Kingdom (XV-XI centuries BC)</td>
<td>Connectivity, harmonization and integration of bureaucratized, rationalized and symbolically embodied life practices</td>
<td>D. Wilkinson [22]</td>
</tr>
<tr>
<td>2 XV-XIX centuries</td>
<td>Connectivity of world-economies</td>
<td>F. Braudel [3], I.Wallerstein [19,p.15].</td>
</tr>
<tr>
<td>3 XX-XXI centuries</td>
<td>Connectivity provided a spatial-wave nature of the socio-cultural shift</td>
<td>A. Appadurai [8]</td>
</tr>
</tbody>
</table>
The main feature of Globalization is the interconnectivity (Table. 2). In the epoch of Paleoglobalization (civilizations of Ancient world) the interaction between cultural center and periphery were connected by relations of exploitation and dependency. In the Renaissance world-economy were connected by relations of cooperation and competition. One of the brightest forms of implementation coupling between geopolitical phenomena is trade: the exchange of artifacts, technologies, ideas. The value of symbols increased due to the expansion of trade. Symbolic exchanges involved the creation and broadcast of intellectual, aesthetic and political symbols. This broadcast is supported by the trends and occurs on the crests of the waves of cultural exchanges. New cultural and symbolic spaces arose as a result of such exchanges in the epoch of Paleoglobalization. The characters are relatively easy to move between remote areas, individuals and groups. According to the ideas of M. Waters, G. Therbom and R. Robertson, Globalization as a socio-cultural shift ─ it is the result of civilization development as technical and technological innovation. Globalization as a socio-cultural process is determined by the predominance of spiritual culture over material culture, economy and politics to the extent that they are "penetrated" by symbolic exchanges.

Along the ancient trade routes of Eurasia from East to West was moving caravans with precious stones and metals, defining symbolic names for these paths: "Jade way" (IV-I millennia BC), "Amber way" (III-II thousand years BC), "Lazurit way" (III-II thousand years BC), "Copper way" (II-I thousand years BC). Architectural symbols of the major historical periods of a culture of Eurasia: the era of the Ancient world - the temple, a medieval European civilization ─ the monastery, Renaissance civilization ─ the Palace [11]. Architectural symbols correspond to the ideals of virtue (courage, faithfulness, loyalty), and that, in turn, zoomorphic symbols. Together with trade caravans, be moved of people (traders, craftsmen, slaves), resources and artifacts on the vast territory of Eurasian continent in different directions (from East to West and from West to East) extended "mental facts": a system of ideas, ideological paradigms, beliefs, food technologies, customs and rituals.

The result of the accumulation of archaeological data affected in the formation of a scientifically based theory of geographical landscape information flowage of Ancient Eurasia. Archaeological map of Eurasia apparently has a lot in common with the geological map. This map shows visible deep layers of the economic formations and cultural areas, civilizational phenomena, protostate, and then, and ancient political formations. These historical cultural layers were formed by many migratory waves of the ancient inhabitants of Eurasia. With the help of accumulation of archaeological evidences (artifacts) and their interpretation from the standpoint of semiotic theory, the scientists could reconstruct the world of the living people from the world of dead things and detritus of ancient civilizations. Semiotic analysis has
allowed historians to reconstruct the social and spiritual life, the system of representations and symbolic constructs of the population of the Bronze age of Eurasia.

Symbolic exchanges carried out through the trade routes of the Bronze age opened up possibilities for the spread of intellectual values (language, ideas, myths) and aesthetic (art, music, literary texts) character at large distances from their centers of origin.

Financial exchanges (trade) to support consumption and create conditions for distribution of material assets (artifacts, technologies, economic and industrial practices) on the territories, remote from the places of concentration of their production. Political exchanges involve the expansion of social relations (of power and control over the population of subordinate territories)[22].

Undoubted symbolic values were the ideas of the "Wellbeing/Prosperity" and "Aggression/Decline/Evil". They had broad connotations in the perception of secular power and religious views. A form of metaphoric comprehension "Wellbeing/Prosperity" and "Aggression/Evil" as a philosophical and mystical substance was their deification. Ideal images of the "Wellbeing/Prosperity" and "Aggression/Evil" received a zoomorphic embodiment not only in the later religious cults of the Ancient world: Manichaeism, Zoroastrianism, Christianity, as well as in Models of the Universe the population of Eastern and Western Siberia the Neolithic and Bronze Age. This tells the rock art monuments.

There were two broad cultural world in Bronze age Eurasia (IV–II thousand years BC): 1) the forest tribes of Northern Europe and tribes of southern Siberia, associated with advanced agricultural and pastoral centers of the III–II Millennium BC; 2) tribes European and Asian tundra, living their own independent lives, connected for mutual communication, unity of lifestyle and economy. These two cultural worlds are clearly visible on the archaeological map of Eurasia. The rock art representations of the symbols of "Wellbeing/Prosperity" and "Aggression/Decline/Evil" were typical to both of these cultural worlds.

These symbols lay in the base of Model of Universe created by Siberian taiga hunters and nomads in mountain-steppe areas. The hunters of the Siberian taiga created a myth about heavenly Deer with Golden horns. Deer with Golden horns personified the Sun, Prosperity, Well being. Mythological antithesis of the Deer with Golden horns was heavenly hunter as a symbol of "Aggression/Decline/Evil".

Among the nomads of Southern Siberia the embodiment of the image of the Sun, Wellbeing, and Prosperity was bull. The coincidence between the rock art images of the bulls and Sun was emphasized by geometric images of circles, embossed on the bodies of bulls.

The antithesis of the image of a bull in rock art of southern Siberia (Khakassia, Altai) and Mongolia was a feline predator (lion, tiger, snow leopard, panther). It was a symbol of "Aggression/Decline/Evil".

The image of the feline predator in the mythology of the ancient population of Eurasia was visible expressions of ideas associated with violence, decline, and aggressive power. The
image of a feline predator in rock art of High Altai Mountains [5, p. 145-204] could embody the mystical dark appearance "The Lord of the Universe"[6, p. 83-87]. The mythical figure of "The Lord of the Universe' was hostile to all alive. An earlier analogue of the image of "The Lord of the Universe" in the form of a feline predator was found on the pylon of the temple complex at Göbekli-Tepe by German archeologist K. Schmidt [18]. The temple complex K. Schmidt dated to the Neolithic period.

Later rock art representations feline predators dated back by Bronse age but looking like feline predator of Göbekli-Tepe were found in the monuments of Southern Siberia and Mongolia. We analyzed representations of feline predator in a series of publications devoted to the rock art of Kalbak-Tash (Mountain Altai) from the standpoint of art history analysis (style, iconography, composition, semantics) [4, p. 6-11].

The feline predator on the pylon No. 43 of Göbekli-Tepe temple was depicted in a dominant position. Its figure hangs over the people assembled there. Later, a counterpart of this predator –fantastic feline predator mount Kalbak-Tash rock art represented not just a social power. This rock art image became the personification of cosmic violence, the inevitable power of the dark forces of the Universe." [6, p. 83-87]. Both feline predator in Göbekli-Tepe temple and on mount Kalbak-Tash were watching people from the upper position. In both art compositions feline predators were ready to attack the people below.
Artists sought to convey a mythologized system of relations of ritual (religious) and secular (potestas) of subordination/domination using tiered composition of the picture.

Iconographic features of relief animals and birds images found on the pylons of the temple in Göbekli-Tepe and their compositional location on the graphic plane testifies to their rightful place in dual system semantics of zoomorphic polytheism. The defining feature of this system is the dichotomy presented by the images of "Wellbeing/Prosperity" and "Aggression/Decline/Evil". Multilevel vertical composition scheme of these drawings is deeply symbolic. It is this type of composition can be upset as indirect archaeological evidence of the relations of "domination/subordination", "Wellbeing/Aggression/Decline", "Prosperity/Evil" people in the Middle East ("Central civilization") in the period of Paleoglobalization (12-6 thousand years ago).
Based on the analysis of the semantics of similar images in later cultures, zoomorphic symbols (feline fantastic predators) can be seen as symbols with different kinds of power: 1) sacred (possible connection of the cult of the dead); 2) secular: protostate, protopolitical (feline predators, which were the symbols of power of chiefs, rulers, kings in later cultural traditions of ancient peoples of Eurasia). The aim of these symbolic images lies in the representation of sustainable relationship between essentially polytheistic images of zoomorphic Pantheon and the idea of power, including her, protostate version.

If in the temple complex of Göbekli-Tepe, the feline predator is depicted realistically, in rock art of the Bronze age of southern Eurasia were observed substitution of realistic forms this image is fantastic(fig 1-4). There were fantastic zoomorphic images feline predators of syncretic nature In rock art of Khakassia and High Altai mountains of the Bronze age.

Despite large spatial and temporal gaps, semantic parallels in the interpretation of the meanings of the images feline predators of these two monuments (of Göbekli-Tepe and Altai) could occur as a result of trade contacts across the Caucasus "bridge". It is an ancient Caucasian "bridge cultural contacts" for thousands of years provided the information flows through the geographical landscape of southern Eurasia [1]. This bridge contributed to the formation of archaic forms of different "world-system economics" [19, 6, pp. 83-87, 21]. Caucasian "bridge cultural contacts" supported spatialization of innovations and symbols in different historical periods.

Conclusion
Rock art paintings of Mount Kalbak-Tash are texts indicating Paleoglobalization processes as the evidences of a socio-cultural shift in all areas of Ancient Eurasia. Interpretation of these paintings allows to identify the following elements of the model of Paleoglobalization:
1) Bridges trade contacts linking the Middle East and South Siberia during the Bronze age.
2) The existence of a single socio-cultural consciousness, visual basic symbols of which are zoomorphic images of "Wellbeing/Prosperity" — bull "Aggression/Decline/Evil" — fantastic feline predator.
3) The complexity of the iconography of the image feline predator as a symbol of "Aggression/Evil" and the secular power, which resulted in the syncretism of the visual and the fantastic appearance.
4) The complexity of the iconography in the rock art of Altai and Mongolia the rock art image of the bulls, exposing his beneficent solar-astral entity.
5) Global institutionalization of the life-world (within the zone of distribution of nomad culture of Ancient Eurasian) of the Bronze age.
6) The existence of processes of social stratification and social hierarchy as a result of turning everyday life into an experience of “global shift”.

http://www.ijhcs.com/index
References

2. Бек У. Что такое глобализация? Ошибки глобализма - ответы на глобализацию // URL/http://www.studmed.ru/docs/document16505/%d1%83%d0%bb%d1%8c%d1%80%d0%b8%d1%82%d8%b1(Дата обращения: 2.02.2016).
5. Окладникова Е.А. Палеокалендарные тексты горы Калбак-Таш (Горный Алтай, Исторический контекст современности, Сыктывкар: Изд-во Коми Универ., 2010, С. 6-11.