

## SYMBOLS OF ORNITHOLOGICAL IMAGES IN THE LINGUOCULTURE OF THE ALTAI PEOPLE

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### *Abstract*

Words denoting the names of birds are of interest as they are an integral part of the layer of material and spiritual culture of any people. These words reflect processes related to language contacts, resulting in the enrichment of the language. This article deals with the symbols of ornithological images. It is noted that the symbols of ornithonyms in the Altai language are one of the most widespread characteristics, as birds have always played a leading role in both the language and symbolism of all cultures. Humanity and the animal world have been closely interconnected since they appeared on earth. This spirit of interaction is also reflected in the language.

A bird is an expression of the idea of freedom, a designation of the soul when it separates from the body. Due to their ability to soar high and see far, they often became symbols of divinity, power, and victory. Furthermore, among the Altai people, as in other cultures, birds are considered harbingers of illness – usually crows or vultures. However, the more common view is that birds are an auspicious sign. Another group of symbols is based on the idea that birds have contact with divine spheres or deliver messages from there. We have analyzed the most common symbols of ornithological images, such as: *mürküt* meaning "golden eagle" as a symbol of male beauty, valor, and fearlessness has a very ancient basis; *teylen~teelen~telgen* "kite" is oriented towards a person's action, with what grandeur the action occurs and what it is comparable to, used mainly in relation to a man; the core of the symbol *shongkor* "falcon" is the same "soaring flight, fast", used mainly in relation to a man; *kuskun* "raven" is characterized by a high degree of expressiveness with a negative connotation).

**Keywords:** Altai language, symbols, ornithological image, ethno-specific features, human, bird, semantic motivation, linguoculture.

### *For citation*

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## 1. Introduction

The Altai language began to be studied by scholars quite a long time ago, starting from the 19th century, but it did not reflect the living speech of the Altai people. Grammars of the Altai language were written and published, dictionaries were compiled, and its dialects and subdialects were researched. Not only phonetics, syntax, and phraseology began to be studied, but also vocabulary. The study of vocabulary is relevant and of considerable importance for the history of the formation and development of the Altai language. The study of vocabulary composition by specific lexical-semantic groups is important. V.I. Rassadin notes that "it is especially important to study the lexical composition by specific lexical-semantic groups" (2017), since "... a lexical-semantic group of words is a product of the laws and patterns of development of the lexical semantics of a language" (Erlenbaeva, 2008). The study of symbols of ornithological images seems relevant, as there are no special studies on this topic in Turkology. Symbols of ornithological images correlated with birds of prey in the Altai language have not yet attracted sufficient attention from linguists; no targeted work has been carried out to collect and study them. Individual symbols are reflected in the articles by L.N. Tybykova (2006, 2007, 2008). Although the Altai lexicon has already been studied in various aspects (Erlenbaeva, 2005) and....., terms related to the names of birds in the Altai language have not been the subject of special analysis, since this group of vocabulary belongs to the most ancient layer, which formed the basis of any pre-literate language, and as the compilers of the "Comparative-Historical Grammar of the Turkic Languages" note: "It is generally recognized that birds play an important role in the mythologies of all peoples of the world" (2006).

## 2. Problem Statement

The image of a person is an important fragment of the linguistic picture of the world, and an attempt to create the concept of "human" based on the material of symbols of ornithological images allows us to identify universal and ethno-specific features in the vision of the world and the reflection of its fragments.

Symbols of ornithological images possess all the features of the layer of expressive vocabulary: imagery, expressiveness, emotionality, evaluation. Symbols of ornithological images are inherently metaphorically figurative, as they are based on visual representations of animals, birds, and insects. A certain degree of imagery is present in the images, for example: *mürkütti kurch köstörlü* "eyes like a golden eagle" – means sharp eyesight in a person. The phrase "white crow" characterizes a person from a negative side (in the Russian consciousness, it is traditionally associated with the color black, a tendency to steal, and curiosity). This article is the first to examine symbols of ornithological images correlated with ornithonyms in the Altai language.

## 3. Research Questions

The symbol bird is widely used in literary texts. The lexeme *kush* "bird" itself appears in different meanings. In most cases, this symbol is used with a comparative meaning.

1. The emphasis is precisely on those qualities of birds such as freedom, flight, beauty. For example, freedom of flight: *bis, kanattu kushty, koby-jikter, taigalar ajyra syr jügürkle baradyrys*. – We, like a bird, rush through the mountains and valleys.

According to informants, the symbol *kush* "bird" is associated mainly with the seme "freedom, free, to be free". For example: *kush chylap jayym süür ulus* (like a bird we love freedom), *sanaazy telkem* (wide soul); *kushty jayym jürümdü* (like a bird with a free life); *kush chylap jayym ucharga amadaar ulus* (people striving for freedom like a bird).

2. To live like a heavenly bird, that is, to live without worrying about anything. For example: *Emil Ediskinovichting, ay-kanattu jayym kush chylap, uchup-küiyüp jürgen boydong tuyzy kayda bardy ne?* – Where did that time go when Emil Ediskinovich lived like a bird, a free and carefree life?

*Jakshynak atka minele, kanattu kushty shungup jürerineñ artyk ne bar?* – There is nothing better than jumping on a good horse and rushing like a bird.

3. *Changyr kush* "blue bird" – this is a symbol of elusive happiness. This symbol exists both among the Russian people and the Altai people, and its meaning is the same for these peoples. The symbol *changyr kush* "blue bird" in the Altai language is found only in the works of the Altai writer A. O. Adarov and it might be a calque. For example:

– *Men öskö chaktyng kihizi. A changyr kuzhym ta kayda? Kayran changyr kuzhym.* – I am a person from another century. Where is my blue bird? My poor blue bird.

4. This symbol is also used to compare individual parts of the human body: eyes, chest, etc. For example:

*Orus kizhi temir sogor us, tengerige chygat kushtyng köstö rindiy - yraaktang körör* – The Russian person is a master at forging iron, like a bird in high flight sees from afar.

*Tarkrash terdeñ ülüsh chamchazyn ushtyp, ölöngö töjöilö, jadyt aldy. Ap-apagash "kush" tözhin künge tögöp berdi.* – Tarkrash took off his shirt, wet with sweat, laid it on the grass, and lay down. He exposed his chest, white like a bird, to the sun.

Comparison to blisters on the hand, for example:

*Ong kolynyng ergeginig chike le üstinde syrangay la kushkashtyng közinche bir bolchok bodyr sööl bolgon.* – On the very top of the finger of the right hand was a blister like the eye of a bird. As can be seen from the examples, in most cases the symbol *kush* "bird" is associated with comparison. It is also associated with the characterization of a person's internal state, such as joy, fear, sadness. For example:

*Onong bu la kush chylap, jüregi ködü rilip, sanaalarynyng bazhyna chygyp bolboy, Uchar braada.* – Then the heart lifted like this bird, putting his thoughts in order, Uchar goes.

*Boyyynyn sanaalaryn sürüzhüp, Arina kanattu kushty bolgon.* – Pursuing her thoughts, Arina was like a winged bird.

This symbol *kanattu kushty* "as if a bird" has also developed as a stable comparison. It is mainly used when characterizing a male hero. For example:

*Juuchyl attu baatyr Jyzy jok bolbos, ady jok baatyr kanady jok kushla tüngey.* – A hero with a warhorse cannot be without war, and a hero without a horse is like a bird without a wing.

*Kanady jok kush – kush ta emes, ady jok er – er de emes.* – A bird without a wing is not a bird, a man without a horse is not a man.

These examples reinforce and confirm the fact that the horse and the hero are closely interconnected and without each other do not represent a powerful force, victory, and friendship.

As a result of examining this symbol *kush* "bird", we conclude that this image possesses all the features of the layer of expressive vocabulary: imagery, expressiveness, evaluativeness; they occupy a central place among the characteristics of different types.

The symbol *mürküt* in the Altai language is "golden eagle". This lexeme is widely represented in twelve Turkic languages, as evidenced by the "Comparative-Historical Grammar of the Turkic Languages. Lexicon" (2001), which provides its Turkic etymology \*ka:rty-, \*bürküt, on the Common Turkic character see in E.V. Sevortyan (1978), B.I. Tatarintsev (2000) and V.I. Rassadin (2007). The phonetic variant *mürküt* is represented in the modern Altai language. In this position, the replacement of the stop-plosive *b* with the sonorant stop-fricative nasal *m* does not change the meaning of the word and does not form a distinctive opposition.

This image has national-cultural specificity, based both on religious ideas and the way of life of this ethnic group: the golden eagle among the Altai people, the falcon among the Russians. The image of the golden eagle in the Altai language acts as a symbol of male beauty, valor, and fearlessness and has a very ancient basis. It is the totem bird of the Altai clan *irkit*, moreover – sacred birds – helpers in the shamanic tradition, who help shamans see with their vision what is happening in Altai, on their wings they bring the shaman's requests and appeals to the heavenly gods. The image of the golden eagle also symbolizes beauty; since ancient times, they have been attributed properties that cause admiration in people.

In the Altai consciousness, the image of the golden eagle carries one of the best male virtues of a warrior – fearlessness. This image characterizes not only fearlessness but also an externally beautiful person. For example: *Jaan borozymak köstör, buurayyp jürgen kalyn chach, chala korkok tumchuk ony mürkütke tüñey edip jat. Yelber kara kabaktu, korkok tumchuktu, mürküt oshkosh бүдүмдү кизхи* (here the shape of the nose is more actualized). – Large gray eyes, graying thick hair, a nose with a hump make him look like a golden eagle. A person with black eyebrows, a nose with a hump like a golden eagle.

The Altai image is also regularly used to describe external manifestations of a person, that is, proud, stern, and with a sharp gaze. Most often, the izafat combination *mürküt körüşh* "golden eagle's gaze or the gaze of a golden eagle" is used. For example: *Ol bisti mürküt chilep shirttep algan oturyp jat.* – He looks at us like a golden eagle with a piercing gaze.

From materials collected from informants, the symbol *mürküt* "golden eagle" is associated mainly with the seme "wise, stern, fearless". For example: *mürkütti ygyor* "as smart/wise as a golden eagle"; *mürkütti күчтү, капшуун, неденг де жалтанбас* "as strong as a golden eagle, fast/agile, afraid of nothing"; *emesh katu kylyk-jangdu, kazyrlanyp aydyp ta, tudup ta iyer, boyynyng körüm-shüültezin, jayymyn biyik tudar kizhi* "a person of strict morals and rules, valuing his freedom".

When characterizing a person's appearance, for example: eyes, nose, informants gave the following comparisons: *mürkütti tumchuktu* lit.: "nose like a golden eagle's"; *mürkütti kongzhok tumchuktu* lit.: "nose like a golden eagle's with a hump"; *mürkütti tozyrak köstörli* lit.: "bulging eyes like a golden eagle's"; *körgir, kurch* "a person who notices everything/a person with a sharp gaze"; *mürkütti uchushtu* lit.: "flies like a golden eagle".

In these examples, the indicators of comparison are the auxiliary words *chilep, tüñey, oshkosh*. Thus, it can be said that the image of the golden eagle serves only for comparing a person's appearance and refers only to the male sex.

The next symbol *teyleen~teelen~telgen* in the Altai language is "kite". A large bird of prey. It can be used only in one meaning – to swoop down on someone like a kite, i.e., swiftly and viciously. It carries a negative connotation.

In the examples we encountered in literary texts, the semantics of this symbol is comparative, expressed with the help of analytical indicators, auxiliary words *bolup*, *chilep*, etc.

The comparative image of the kite (*teyleen~teelen~telgen*) in the Altai language is most often used to describe human behavior.

The core of the symbol kite (*teyleen~teelen~telgen*) is the seme "swift, strong", used mainly in relation to a man. This symbol is oriented towards a person's action, with what grandeur the action occurs and what it is comparable to. For example, action: *Kezikte teylegen emeze shonkor, emeze mürküüt bolup, eki kolyn tarpaytyp alala, uchup jürgen kush bolup oynop, jügürüp turatan.* - Sometimes like a kite or a falcon, or like a golden eagle, spreading his arms like a bird, he ran and played.

According to materials collected from informants, the symbol kite (*teyleen~teelen~telgen*) is associated with the semes "theft, sharp eyesight, to scout everything". For example:

1. *telgen chylap bosh lo jatkan nemeni ala sogor* (like a kite grabs everything that is lying badly);
2. *telgen oshkosh uchkur* (as fast as a kite), *telgendiy kayuchyl, aylandyra oncho kayyr, kaydang neni alaryn shüür* (like a kite attentive, looking around goes to its goal);
3. when wishing or congratulating, this symbol is used when they want to wish a person success in business, career growth: *telgendiy uchuzhy biyik bolzyn* (may he rise high like a kite).

Thus, the symbol of the kite (*teyleen~teelen~telgen*) in the Altai language is one of the not very common comparisons.

The symbol *shongkor* in the Altai language is "falcon". This is a bird of prey, distinguished by its fast soaring flight. *Shongkor* "falcon" symbolizes superiority, a strong desire of the spirit, light, and freedom.

This symbol *shongkor* "falcon" is not very common in the Altai language. It is found mainly in literary texts. The core of this symbol is the seme "soaring flight, fast", used mainly in relation to a man.

Frequent models of using this image in written speech are analytical and synthetic indicators. This symbol *shongkor* "falcon" is used in the Altai language as a metaphor. For example: *Shireyege jedip oturarga mege ozo bashtap bu eki shonkordy jogoltor kerek.* – In order to reach and occupy the throne, I first need to destroy these two falcons. This example is characterized by a negative assessment, and in this situation even with contempt.

Another negative symbol that is very common is *kuskun* "raven". This image in the Altai language is characterized by a high degree of expressiveness with a negative connotation.

The symbol *kuskun* "raven" in the Altai language mainly refers to the male sex and in most cases to many people, i.e., in the plural.

The most frequent model of using this symbol in written speech is comparative semantics, which is expressed with the help of synthetic and analytical indicators (affixes =*dyy*, =*diy*), auxiliary words *chylap*, *bolup*, *oshkosh*.

This symbol in the Altai language is one of the most common characteristics of a person, as this bird is associated with death, war, and misfortune. Many symbols can be found in historical novels, stories, and tales by Altai writers.

*Kuskun* "raven" – these are omnivorous birds, especially many of them can be seen near carrion, they even circle in advance, sensing the smell of carrion and flock together. Such a picture is not pleasant, so these birds can only be characterized negatively.

Since *kuskun* "raven" is associated with war and trouble, it is constantly used in texts, and this image carries the main semantic load; without this symbol, the description would not look so vivid. For example:

*Emdi bashchyzy jok jon artkan dep, oshtyler, sek sesken kuskundar chylap, anan-mynang kuytuldazhyp jetkilep keler – dep, Töödökö ermektendi.* – Now, when the people are left without their leader, from all sides, like ravens, enemies will come flying – says Toodoko.

The raven has always been combined with the meaning "to peck out the eyes", this is a direct meaning, as the raven does the same, pecking out the eyes of its victims. This exists in both Russian and Altai. And this comparative image "to peck out the eyes" in the Altai language "*közin chokyyr*", can also be attributed to stable comparative phrases. For example:

*Karyndazhymnyng sol közining chogyn nemetsterdin kuskundary öchyre chokyp koygon ine, dep, Syrga bu la bolchoktyng üstine oturyp alala, kangzazyn taryy-taryy azyp oturdy.* – The left eye of my brother was pecked out by the ravens of the Germans – said Syrga, sitting on a stump, and more and more often filled the pipe with tobacco.

As can be seen from all the above examples, the symbol *kuskun* "raven" characterizes a person only on the basis of comparison, and not on the bird itself, but on their actions and the way of life of these birds.

Metaphorical images always characterize a person more intensively and vividly through the symbols of one or another bird. For this symbol *kuskun* "raven", a high degree of metaphoricity is characteristic, expressed in the predicative use of *kuskun* "raven" with a pejorative connotation.

Since *kuskun* "raven" is a bad and black bird, this image is used in curses when a person is in a bad and especially evil state. For example:

*Peytke Karabash la Koylony ta nening de uchun altay chörchöktörding söstörile kejiri kyrlaygancha la kargap turdy:*

*T'fu - uu!!! Közingdi kuskun chokyzyn, kardyngdy kargaa chokyzyn! T'fu - uu!!!*

According to materials collected from informants, the symbol *kuskun* "raven" is associated mainly with the semes "greedy, with an unpleasant voice and with 'black thoughts', black hair like a raven's". For example:

1. *kuskundy achyna, kyygas, toro* – as greedy as a raven, hungry;
2. *karazy jaan kizhi* – a person with bad thoughts; *kalaktush kizhi, oozy jabylbas* – a grumbling person, a chatterbox;
3. *kuskun kara chachtu kizhi* – like a kite with black hair.

Thus, the symbol *kuskun* "raven" is a common image. They act as comparisons, stable combinations, and metaphors. They refer to the male sex, in most cases in the plural, less often to the female sex.

The eagle (*mürküt*) – totem and protector of the clan-tribe. Birds occupy a special place in the oral folk art of the Altai people. Researchers of the spiritual culture of the Turks of Southern Siberia note that, like all living beings, birds also have their place in the cult.

The cult of the eagle is one of the most universal; it is found among different peoples, even those most distant from each other [Shternberg 1936: 112]. These birds were totems of some Siberian tribes. For example, among the Altai people, the revered totem bird of the irkit, mayman, mundus clans is the golden eagle, eagle. The names of some Altai clans are identified with the name of the eagle-golden eagle (*mürküt*). Thus, among the Altai people, there are clans "mürküt", "merkit". N.A. Yaimova writes that representatives of the merkit clan among the Teleuts believed that they descended from an eagle or golden eagle, which they considered sacred birds and never killed [Yaimova 1990: 169]. The taboo – not to kill the eagle, golden eagle [Shternberg 1936: 119] speaks of the significance of these birds among the Altai people. Another of the most common characters in heroic tales, occupying an important place in the worldview and culture of the Altai people, is the eagle bird. Researchers note its heavenly origin.

#### 4. Purpose of the Study

Identification and description of symbols correlated with the names of birds in the Altai language, through which the national-cultural uniqueness of a linguistic personality with a zoomorphic component is manifested.

#### 5. Research Methods

In accordance with the set goal, a complex of methods and techniques for analyzing factual material was used in the research process: synchronic and diachronic analysis in identifying symbols correlated with the names of birds in the Altai language using the comparative method and elements of componential analysis; synchronic-descriptive method in studying the features of symbols; structural-morphological method in studying structural models and word-formation features. The method of written and oral questioning was used as an auxiliary method.

#### 6. Findings

The symbol *mürküt* in the Altai language "golden eagle" has national-cultural specificity, based both on religious ideas and the way of life of this ethnic group. In the Altai linguistic consciousness, the image of the golden eagle carries one of the best male qualities of a warrior – fearlessness. In the Altai language, the izafat combination *mürküt köriush* "golden eagle's gaze or the gaze of a golden eagle" is most often used.

The symbol *teyleen~teelen~telgen* meaning "kite" can be used only in one meaning – to swoop down on someone like a kite, i.e., swiftly and viciously with a negative connotation.

The core of the symbol kite (*teyleen~teelen~telgen*) is the seme "swift, strong", used mainly in relation to a man and oriented towards a person's action, with what grandeur the action occurs and what it is comparable to.

The symbol *shongkor* "falcon" in the Altai language is found mainly in literary texts. The core of this symbol is the seme "soaring flight, fast", used mainly in relation to a man and is used in the Altai language as a metaphor.

Another negative symbol that is very common is *kuskun* "raven" and in the Altai language it is characterized by a high degree of expressiveness with a negative coloring.

## 7. Conclusion

As a result of the conducted analysis of symbols correlated with ornithonyms in the Altai language, we conclude that these images possess all the features of the layer of expressive vocabulary: imagery, expressiveness, evaluation and occupy a central place among the characteristics of different types.

Symbols correlated with ornithonyms in the Altai language act as comparisons, stable combinations, and metaphors. They refer to the male sex, in most cases in the plural, less often to the female sex.

Frequent models of using these images in written speech are analytical and synthetic indicators. The most frequent model of using the considered symbols in written speech is comparative semantics, which is expressed with the help of synthetic and analytical indicators (affixes =*dy*, =*diy*), auxiliary words *chylap*, *bolup*, *oshkosh*.

In summary, each symbol correlated with ornithonyms in the Altai language is unique, as it evokes certain associations among native speakers and reflects only a fragment of the holistic picture of the world of the Altai people.

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