

A. KHAZBULATOV, Z. SHAIGOZOVA

# HISTORY AND THEORY *of Kazakhstani* ARTISTIC CULTURE



STUDY GUIDE



**KAZAKH RESEARCH  
INSTITUTE OF CULTURE**

ҚАЗАҚ ҒЫЛЫМИ-ЗЕРТТЕУ МӘДЕНИЕТ ИНСТИТУТЫ  
КАЗАХСКИЙ НАУЧНО-ИССЛЕДОВАТЕЛЬСКИЙ ИНСТИТУТ КУЛЬТУРЫ  
KAZAKH RESEARCH INSTITUTE OF CULTURE



Ministry of Education and Science of the Republic of Kazakhstan  
Kazakh Research Institute of Culture

**A. KHAZBULATOV, Z. SHAIGOZOVA**

# **HISTORY AND THEORY OF KAZAKHSTANI ARTISTIC CULTURE**

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The study guide is designed for students and undergraduates of higher educational institutions. The study guide includes basic information about the formation and genesis of the unique Kazakhstani cultural diversity at different historical stages from antiquity to the present. The information will help to have the necessary basic knowledges about the culture and art of the native land, the value system and an active position based on tolerance. To make it clearer, all material is divided by blocks: according to the time axis and interconnected by meaning. Each block briefly, but shortly and objectively informs the reader about the specifics of the Kazakh people's cultural development, about the main types of art, originality, masterpieces, the famous works, folklore originality and much more, which is the pride of sovereign Kazakhstan and should take a special place in the intellectual space of modern Kazakhstan people.

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# INTRODUCTION

Kazakhstan is the heart of Eurasia. The best unique and important culture, starting from the Andronovo period, Saka time and the Great Turkic Nations era have been formed. At the same time, the nomadic civilization played a synthesizing role, contributed to the harmonious combination of heterogeneous elements, fusion into a whole – the Kazakh culture.

The idea of this guide is to introduce readers to a special space, to show another world – the world of culture and art of the Kazakh people in dynamics, beauty and nobility of thoughts. Sorrows and joys, reflections and pain, fearlessness and honesty – all these emotions were forever imprinted in the history of Kazakhs with the matt shine of Saka gold, splashed with the heavenly blue of Turkic battle standards, woven into the white Khan's felts and crimson drops of blood shed in the dashing years of wars and repressions.

This guide contains basic information about the formation specifics and genesis of Kazakhs unique cultural diversity at different historical stages from antiquity to the present. It is divided into five sections and it tests a certain culture and art period of Kazakhstan, presented in historical chronology.

The first chapter is the culture and art of Ancient Kazakhstan, the second – the culture and art of medieval Kazakhstan (Turkic-Mongolian era). The third section of the textbook reveals – the culture and art of Kazakhstan in the XV–XIX centuries, the fourth – Kazakhstani culture and art of the new time in the XIX–XX centuries, the fifth, – the culture and art of sovereign Kazakhstan. At the end of each topic, test questions and a list of recommended literature are presented.

It is assumed that this material will be supplemented with a regional component, a more detailed study of the historical, ethnographic and local history aspects of local cultural objects.

The fundamental difference from the already existing specialized literature in this area is that in this guide the authors tried to focus on works that especially clearly characterize a particular time period, direction, style, figure, master to create the most complete idea of the features of sociocultural development Kazakhstan. It is not only one type of artistic creation, the book consistently shows the whole diversity of Kazakh culture – architecture and music, ancient crafts and painting, traditional folklore and modern theater or cinema. Each of these is like a stream and the combination forms a single powerful human spirit stream and consciousness ennobled by the power of art.



## CHAPTER 1

# ARTISTIC CULTURE OF ANCIENT KAZAKHSTAN

## 8 1.1 Monumental and small art form of ancient Kazakhstan

The primitive art of Kazakhstan is an interesting and understudied cultural area wherefore later develops into whole world of traditional artistic images that compose frame. Primitive art originally developed in two directions: monumental and small forms. The first direction is monumental forms: cave paintings and megaliths. The second direction: art of small forms monuments, small sculpture, clay plastic, stone, bone and wood carving.

### **Monumental art forms of ancient Kazakhstan. Petroglyphs.**

A special sign-communicative system are petroglyphs with “the deepest and most diverse information”. The process of drawing petroglyphs seemed sacred: over the drawings were performed magical acts. Therefore, the caves with paintings are considered clan sacrarium.<sup>1</sup> Next to the petroglyphs, as a rule, are settlements, burial grounds, altars, sacrariums or religious buildings. Rock carvings are found on almost the entire territory of the country. There are several main areas of rock art monuments concentration: Eastern (Altay, Yirtysh and Tarbagatay), Central (Saryarka, Ulytau and Northern Balkhash), Southern, subdivided into South Kazakhstan (Karatau, Talas and Kirgiz Alatau), and the Semirechiye part (Dzhungar Alatau, Northern Tien Shan, Chu-Ili Mountains). In the west of Kazakhstan, rock art monuments are relatively few and distributed mainly on the Mangyshlak peninsula and the Ustyurt plateau; single locations are open in the mountains of Mugodzhary. Rock paintings are not known in Northern Kazakhstan.<sup>2</sup>

The most famous monument of rock art in Eastern Kazakhstan is the Akbaur grotto, which is located 38 km from Oskemen on the Korzhimbay mountain. The grotto is an ancient astronomical place. The symbolic signs of Akbaur reflect the northwest portion of the starry sky. The ancients observed the movement of the sun, moon, planets and constellations from the hole in the grotto.

The need for astronomical observations of the nomadic peoples of Eurasia was in their general relation to time: Time is Sacred. And time was mainly determined by the

<sup>1</sup>D. A. Avdusin USSR Archeology, M., 1977. [ in Russ.]

<sup>2</sup>A. E. Rogozhinsky Monuments of rock art in Kazakhstan. – P. 207–247 // In the book: Rock art in Central Asia, case study, November 2011. – 369 p. [ in Russ.]

alternation of day and night, by changing the lunar phases as weeks and months. First of all, the Sun and the Moon, as well as the constellations were part of the cult of Heaven.

The preparation and conduct of a particular rite and feast, the consistency of the annual and long-term household cycles depended on the knowledge of the time of the beginning of the year, the season. During the annual movement and long-distance crusade, especially in the endless steppes or deserts, where there are no other reliable landmarks, even ordinary nomads checked their path with the Polar Star or with the star that was in antiquity in its place, as well as with the main constellations of the night sky (Ursa Major, Orion, etc.).<sup>3</sup>

Petroglyphs (about 80 characters) are made with red ocher. Red ocher impersonated blood and life, the purgative power of fire, the idea of death as a continuation of life.<sup>4</sup> All figures are similar in a linear pattern, simple in form and subject to a single compositional plan. The painting fills the flat surface of the vault and inside is the most informative drawings: a two-wheeled horse cart directed by the drawbar to the entrance, a goat figure, two or three anthropomorphic images, as well as signs resembling a hut-type dwelling.<sup>5</sup> To be in the grotto, you need to go up by 5–6 steps, as if to make the ascent into the upper world (the trinity of the world, dividing it into upper, middle and lower, comes from the Paleolithic). Most likely, the rites that took place near Akbaur are associated with the cult of the mountains, one of the earliest magical cults, along with the cult of the sky, the sun.<sup>6</sup> The difference between this region is the presence of rock art monuments.

Monuments of rock art in Western Kazakhstan are recorded on the Mangistau peninsula, the Ustyurt plateau and in the Mugodzhyary mountains. Among the rock paintings of the Stone Age, the Tolebulak grotto which is a sanctuary, in Mugodzhyary is considered the most ancient. The drawings in the grotto are represented by symbolic signs and carved lines. Solar symbols are represented by cup-shaped indentations and images of labyrinths, swastikas, circles with inscribed in them crosses, bars. In the drawings of this grotto there are no zoomorphic and anthropomorphic characters. According to the repertoire of images, the Tolebulak grotto has no analogues in Central Asia. Researchers believe that the symbols in the grotto should be interpreted as a symbolic image of the male and female principles and the fertility cult.

The cult of fertility, reflected in the image of gyneco-morphic signs, is known from the Paleolithic and has not lost its significance for a long time. In the Paleolithic era, gender signs are very numerous, since then the provision of fertility (both in relation

<sup>3</sup> L. S. Marsadolov *Astronomical aspect of the Ak-Baur grotto in the Western Altai // JENAM-2000. Associated Symposium. Astronomy of ancient civilizations. Moscow, 2000, p. 26–27. [in Russ.]*

<sup>4</sup> Z. Samashev *Rock carvings of Kazakhstan as a historical source. Abstract of dissertation for the degree of Doctor of Historical Sciences, Almaty. – 2010, 53 p. [in Russ.]*

<sup>5</sup> A. E. Rogozhinsky *Monuments of rock art in Kazakhstan. – 207–247 p. // In the book: Rock art in Central Asia, case study, November 2011. – 369 p. [in Russ.]*

<sup>6</sup> N. Y. Soykina *Paleolithic painting in the system of cultural values of Eurasia. Abstract of dissertation for the degree of candidate of historical sciences, Almaty. – 2009, 42 p. [in Russ.]*

to animal and man) was one of the main concerns of the tribe. Low birth rates and high mortality among human populations increased in the value of such a cult.<sup>7</sup>

The peculiar natural conditions of Mangistau and Ustyurt, that is, “the almost complete absence of strong rocks as a substrate for creating long-lasting cave paintings,” left an imprint on the development of rock art. Ancient images on soft limestone material can be retained only on closed natural surfaces or in a fossil archaeological state. At the same time, the properties of local natural material made it possible to create many magnificent samples of petroglyphs, extremely saturated with ethnographic details.<sup>8</sup>

Koskuduk settlement is located 7 km from Aktau on the coastal cliffs of the Caspian Sea. It is noteworthy that at the step of the rocky ledge, where the wall of the house adjoined, a schematized image of two snakes was found. Snakes are one large 67 cm long, the other 23 cm. Both snakes are shown crawling alongside, their heads facing north. Both snakes are shown crawling alongside them. The image of the snake was associated with the water element. What could be most important for the inhabitants of the settlement during the coming Great Drought? Only a deity with equal or greater sublimity and power could defeat this evil demon – Great Water. Only the Great Water could revive Mother Nature to life and help people survive. This image suggests one more suggestion that the water-snake could be closely associated with the cult of immortality as the most important fertilizing substance.<sup>9</sup>

One of the most significant monuments of primitive art in Central Kazakhstan is the Olentinsk petroglyphs, located on the right bank of the Olenta River, 10 km south-west of Tai village, Ekibastuz district, Pavlodar region. All drawings are made using the technique of drawing relief lines with a depth of 0.5–0.7 cm. On the planes of Paleogene sandstone carvings of primitive bull-tour, deer and several anthropomorphic figures are carved. Of interest is the image of a bull, resembling the silhouette of a bison due to its powerful chest and high hump. The bull is depicted aggressively tense, in the pose of attack or defense.<sup>10</sup>

The next famous monument of rock art and still a place of pilgrimage is the Necropolis of Terekty Aulie, located 90 km east of Zhezkazgan. Terekty Aulie is today one of the few monuments of the rock art of Kazakhstan, where rocks with ancient petroglyphs are included in the cycle of religious and cult worship. In the ancient petroglyphs is dominated by the image of a horse, there are also images of two-humped camels, Bactrians, bulls, goats, deer, snakes, cat-like predators and chariots.<sup>11</sup>

<sup>7</sup> N. Y. Soykina Paleolithic painting in the system of cultural values of Eurasia. Abstract of dissertation for the degree of candidate of historical sciences, Almaty. – 2009, 42 p. [in Russ.]

<sup>8</sup> A. E. Rogozhinsky Monuments of rock art in Kazakhstan. – 207–247 p. // In the book: Rock art in Central Asia, case study, November 2011. – 369 p. [in Russ.]

<sup>9</sup> A. Astafiev Petroglyphs and settlements of Koskuduk I and Koskuduk II // Manjeeptour.ucoz.ru [in Russ.]

<sup>10</sup> Z. Samashev Rock carvings of Kazakhstan as a historical source. Abstract of dissertation for the degree of Doctor of Historical Sciences, Almaty. -2010, 53 p. [in Russ.]

<sup>11</sup> A. Rogozhinsky Monuments of rock art in Kazakhstan. – 207–247 p. // In the book: Rock art in Central Asia, case study, November 2011. – 369 p. [in Russ.]

Monuments of rock art are known in all mountain regions of southern Kazakhstan. The largest are concentrated mainly on the northern and southern slopes of the Karatau ridge: in the tracts of Arpauzen and Koibagar. Arapuzen (Arpaozen) is located in Sozak District. The early petroglyphs of Arpauzen belong to the first half of the II millennium BC. In the tract was one of the most long-lasting sanctuaries that functioned for many centuries.

The repertoire of petroglyphs is diverse: images of horses, deer, wild sheep, goats, dogs, long-legged birds (cranes?) And anthropomorphic characters – hunters of birds and wildass, warriors with axes, bows and “rods”; there are also four-wheel carts drawn by horses or camels, mirrors, “labyrinths” and signs. Images of animals and humans are distinguished by a sophisticated manner representing an attempt to convey the volume of physically three-dimensional models (real or artificial) in a two-dimensional visual surface.<sup>12</sup>

The most famous treasure trove of the Semirechie petroglyphs is the Tamgaly tract (170 km north-west of Almaty in the Anrakhai Mountains). The Tamgaly petroglyphs stand out for their uniqueness even in the variety of rock art throughout Central Asia. Since 2004, Tamgaly has been an object included in the UNESCO World Heritage List.

This place had a sacred significance for the ancient population. The ancient artists were well aware of the features of the rocks. Materials for stone engravings were granite, porphyry, diorite, sandstone, cleaving stone – phyllite. Technique of execution included the following methods: punched knocking, drawing and rock painting. At the same time, the masters not only skillfully used the material, but also took into account the “location of the stone canvases and planes, accurately evaluating their orientation relative to the cardinal points and, above all, relating to the Sun. During the daytime movement of the Sun, depending on the time of day and the angle of incidence of the sun’s rays, different patterns stand out at different times. Places for petroglyphs – places of stone cloths – were chosen in a special way so that from one place you could see several drawings and groups of drawings. In the valley there are several places where the rocks with pictures are visible at the same time in whole groups, combining into complex compositions.<sup>13</sup>

Petroglyphs of several historical eras from the Bronze Age to modern times are presented in Tamgaly. The greatest aesthetic and cultural value are the cave paintings of the Middle Bronze Age, which form the oldest and most expressive series of images Tamgaly.<sup>14</sup> They are distinguished by a number of specific features:

- large images dominate – the average is about 25–30 cm, individual images reach 0.7–1.0 m;
- bright realistic artistic style of the image;

<sup>12</sup> A. E. Rogozhinsky Monuments of rock art in Kazakhstan. – 207–247 p. // In the book: Rock art in Central Asia, case study, November 2011. – 369 p. [in Russ.]

<sup>13</sup> S. Melnikov Petroglyphs of Tamgaly, South Kazakhstan // Facets of the era, No. 30, 2007. [in Russ.]

<sup>14</sup> G. Naumova Time to consider stones / <http://www.liveinternet.ru> [in Russ.]

– a variety of images and motifs containing many rare and unique anthropomorphic, zoomorphic and syncretic characters – solar deities (“sun-headed”), “mummers”, palisade-fighting soldiers, an archer in a wolf mask, adorants, warriors with weapons, scenes of animal or human sacrifice, erotic scenes, women in labor, a four-wheeled wagon and chariots, footprints, the “lattice”, point shaped and other signs, as well as images of bulls, kulans, horses, camels, wild boars, wolves, deer, etc.<sup>15</sup>

A special place in the composition of Tamgaly petroglyphs is the images of “sun-headed”. A masterpiece of primitive rock art, the Temple of the Sun is called “a vertical panel depicting 6–7 divine characters, ten dancing male warriors with arms, women in labor, an erotic scene and adorants (people performing the ritual of worshiping a deity). In the composition, there is a hierarchy of three groups of characters: deities occupy the highest level, and between them and the adorants in the lower part of the picture is a series of dancers of the same type and a woman in labor.”<sup>16</sup> Figures measuring 40–75 cm are depicted in static poses, with intricate “haloes” formed by various combinations of circles, circles, rays, and points.

The composition of the panel shows a vertical three-component model of the world picture and the quintessence of cosmogonic representations of the ancient “Tamgaly residents”. “The main altar of the sanctuary has an almost strict orientation towards the north, the riverbed and the square are located to the south of it. Four other large groups of petroglyphs are located along the eastern riverside and combine into a single narrative picture,”<sup>17</sup> thus repeating the traditional layout of Buddhist monasteries.

### **Megaliths**

Almost all over the world, including Kazakhstan, there are structures of huge boulders and slabs, called megaliths. They are cult – objects of primitive people, made of one or several blocks of roughly treated stone. The natural abundance of various types of stone – granite, diorite, sands, marl, limestone, porphyry was one of the conditions for the development of the centers of the ancient monumental art of Kazakhstan. Megaliths are widespread in Central, South-Eastern Kazakhstan (Tarbagatay), in Semirechye and Western Kazakhstan (East-Caspian zone).

The simplest forms of megaliths include menhirs, dolmens, cists, tile fences, etc.<sup>18</sup> Menhirs are cult stones that are large, dug up vertically or at an angle to the ground stone slabs with a height of 1.5 meters or more. Sacrifices, religious rites and other ceremonial acts were performed near the menhirs. Menhirs were single, or standing in parallel rows, forming stone alleys.

<sup>15</sup> A. E. Rogozhinsky Petroglyphs of the archaeological landscape of Tamagaly. – Almaty, 2011. – p. 342. [in Russ.]

<sup>16</sup> A. E. Rogozhinsky Petroglyphs of the archaeological landscape of Tamagaly. – Almaty, 2011. – p. 342. [in Russ.]

<sup>17</sup> T. Turekulov, N. Turekulova The fourth dimension of Tamgaly, <http://www.kumbez.kz> [in Russ.]

<sup>18</sup> A. Margulan Architecture of Kazakhstan. – Alma-Ata: Kazgosizdat, 1959. – 172 p. [in Russ.]

This or that degree of processing of menhirs and relative positions determined the corresponding semantic series of perceptions, which later formed characteristic names. So, depending on the values, they are called "*alyp-tas*", "*dau-tas*", "*bagana-tas*", "*sym-tas*", and depending on the grouping – "*korgan-tas*", "*kotan-tas*", "*samala-tas*", "*kanat-tas*", "*alyptyn-orny*" and "*myktyu-uy*" (giant stone, cyclop stone, stone hill, stone rounding up, stone wall-wing, dwelling of giants, house of strongmen, and etc.).<sup>19</sup> Despite the change of cultures and ethnic groups that have been occurring for many centuries in the Kazakh steppe, the honouring of menhirs remains unchanged. Menhirs are pagan sanctuaries with cult rituals and rituals associated with the breeding of the flock, sowing and harvesting.

Menhirs of ram, horse, camel and bear ox were found on the territory of Kazakhstan. "Sheep" stones are found at the foot of Mount Buguly, Koktas and Koyshtok tract (Central Kazakhstan). The stones are arranged in a string in a certain order, mainly in rows, stretching from the north-east to the south-west for almost 250 m and a width of 50–60 m. The animals with their faces turned south and southeast.<sup>20</sup> The same stones were found in Irtysh, Semey. With all the stylized images of animals, there are samples of megaliths with a complete transfer of the main parts of the head, eyes and, for example, the large spiral horns of rams.

The stone crypts of the dolmens are multi-ton granite structures made of boulders and large slabs – "the tombs of prominent members of the steppe society, as well as clan burials. The dolmens-boxes overlapped with two horizontally laid plates, which rested directly on the edges of the side plates of the chamber. Depending on the size of the dolmens, the width of the covering plates was from 1.2 to 3 m."<sup>21</sup> Thus, the burial ground of the Bronze Age Sangru (Sangyur – "Eagle's Nest"), located in the Karaganda region, consists of 150 stone fences.

Another type of megalithic structures of ancient Kazakhstan are cysts (stone boxes) for the ashes of the deceased after cremation. Andronovo people, as well as numerous Eurasian tribes of the Bronze Age from the Volga region, the Caucasus and Siberia to the Indus valleys, establish a direct but rather complicated connection between the two main religious ideas, the worshipping of fire, its various deities and the reverence of ancestors – cremation. According to the analyzes, this rite is becoming so widespread, on the one hand, due to the fact that the fire in the cosmogonic ideas is central to the creator of the universe and, on the other, the beliefs in the afterlife that were well established.

Therefore, the funeral pile was perceived and interpreted as an earthly image of heavenly, cosmic fire, for which it becomes, in the understanding of the ancients, a universal magic tool.<sup>22</sup> Slabs-stones in cysts were laid horizontally, in contrast to the dolmens, where vertical masonry was used.

<sup>19</sup> K. I. Samoïlov The architecture of Kazakhstan of the XX century (Development of shaping: abstract of the dissertation of the dr. architecture, Moscow, 2004. – 65 p. [in Russ.]

<sup>20</sup> A. Margulan Work thesis (volume 3–4). Almaty: Daik-press, 2003. – 341 p. [in Russ.]

<sup>21</sup> A. Margulan Architecture of Kazakhstan, – Alma-Ata: Kazgosizdat, 1959. – 172 p. [in Russ.]

<sup>22</sup> K. K. Murataev Ceramics / In the book: Review of the intangible cultural heritage of Kazakhstan, Seoul, 2012. – 79 p. [in Russ.]

A unique monument of the Bronze Age is the necropolis of Begazy in the Karaganda region. In terms of monuments are two squares inscribed into each other, oriented to the four directions of the world. The entrance faces east. The plates are installed in vertical rows and closely fitted to one another. Begazy mausoleums symbolize the beginning of the era of monumental stone architecture.<sup>23</sup>

In the Tekebulak cemetery in the Semey region for the first time a unique structural unit was discovered – a massive four-sided stone pillar. The pillar rose in the center of the mound, and perhaps personified the focus, the center of the World. On top of the stele there is a hollow in a semicircular cup-shaped form. Its real purpose is most suitable for birds who drink water from it and claim eternal life with their singing at the burial complex. At the time of burial or in terms of remembrance, it is possible that a sacrificial fire was lit there or a squeezed juice of plants was poured.<sup>24</sup> The cemetery itself is a radial plan of smoothly processed stones, cut to 60 degrees from the baseline along the perpendicular to the center. The tradition of building stone megalithic structures on the territory of Kazakhstan has been preserved for a long time, up to the late Middle Ages.

### **Small art forms of ancient Kazakhstan**

The most common form of art creativity in the primitive era was pottery. According to the archaeological finds, the surface of ceramic vessels was divided into horizontal planes with images in it. The following simplest forms were popular: cross, spiral, rhombus and triangle. Despite the existing difference in the visualization of the surrounding world in petroglyphs that differ in the figurative way of the image, in the ornament there is a conventional symbolism. They are united by a common artistic style that is close to geometric: bit-triangular in petroglyphs and geometric figures that adorn ancient ceramics.<sup>25</sup>

The ornamental row was applied on a damp clay surface with the help of bone or wooden sticks. Ceramic vessels were found in various, often asymmetric forms: simple bowls, cans, pitcher-shaped vessels with a characteristic universal geometric decor on the rim and sometimes along the bottom of the form. The vessel in the ancient time was as a universe sign of the: round shaped vessel, made by the ribbon method, was correlated with the concepts of movement, procession, associated with the ritual of the nature revival. At the same time, the vessel is a symbolic item of the World Lake.<sup>26</sup>

Ceramics researchers distinguish the following local Neolithic cultures: “Kelteminar (West Kazakhstan version) – South-Western Kazakhstan (Saksaul, Akespe, and others),

<sup>23</sup> A. Margulan Architecture of Kazakhstan, – Alma-Ata: Kazgosizdat, 1959. – 172 p. [in Russ.]

<sup>24</sup> A. Isin Stone structures of the Bronze Age in the Shyngystau mountains // Kumbez. 2003. – No. 1. – P. 12. [in Russ.]

<sup>25</sup> G. Eleukenova Primitive art of Kazakhstan (Paleolithic and Neolithic eras) // History and culture, p. 31–38. [in Russ.]

<sup>26</sup> S. Shklyayeva, K. Murataev History of Arts of Kazakhstan. Almaty, 2011. – p.5. [in Russ.]

atbasar – Northern Kazakhstan, the basin of the Ishim river and the north-western part of the Kazakh low mountains, Mahanjar ( Torgay hollow).<sup>27</sup>

One of the features of Kelteminar ceramics is the color of its surface in red or yellow. Round pottery is characteristic of monuments of Atbasar culture. Mahanjar ceramics is different by its ovoid, sharply bottom shape – it was more convenient to put them between the stones. Shaded triangles and rectangles prevailed among the compositional elements of the ornament. Botay ceramics ( over Ishim) is distinguished by roundness of the bottom; straight wall and profiled shape of the body; straight and bent rim; traces of the comb punch on the inner surface of the vessels due to the alignment of the walls.<sup>28</sup>

In the Bronze Age in Kazakhstan, the Andronov and Begazy-Dandybai culture was the largest archaeological cultures. Andronovo ceramics is characterized by a meander pattern, a common type of orthogonal ornament. At the same time, "Andronovo artists perfectly mastered many methods of ornamental art. In the modern mathematics section that studies the laws of symmetry, several types of constructing symmetric compositions are marked: mirror, axial, several orders of magnitude. All of them were known by Andronovo's. The geometric compositions created by them three and a half millennia ago are the pinnacle of applied art, and each Andronovo pot is a genuine work of art, a real poem in clay."<sup>29</sup>

Ideas about the world are shown in the Andronovo ceramics and the general system of vessels ornamentation decoration, "forming three main groups: varieties of triangular, linear-horizontal and variants of graphically related Z and S – shaped components."<sup>30</sup> A geometrized interpretation of the ceramic composition vessels gave grounds for "supposing that the basis for the content of the Andronovo ceremonial ceramics decor was the idea of modeling the presented process of introducing the soul of the deceased to the eternal life of the universe.

The vessels, being an important material of the ancient life and as an indispensable attribute of burials accompany the ashes of the deceased, like substantial continuation. Holistic archaic consciousness and thinking do not oppose to man, created his own hands, a qualitative new spatial volume and do not endow him with anthropomorphic features.

Creating a compositionally thoughtful and ideal decor, the ancient masters subconsciously sought to penetrate beyond the line of the seemingly closed circle of birth and death. Therefore, when decorating an earthen vessel, its tectonically regular, plastically closed state is overcome and its second feature, the infinity of volume with perception dynamics, develops and the ideological theme of a non-cyclical nature, birth-death-immortality, is affirmed."<sup>31</sup>

<sup>27</sup> S. Shklyayeva, K. Murataev History of Arts of Kazakhstan. Almaty, 2011. – p.4. [in Russ.]

<sup>28</sup> S. V. Zakharov On the question of the origin of Botay culture // Bulletin of archeology, anthropology and ethnography. 2010. No. 1 (12). – P. 49–58. [in Russ.]

<sup>29</sup> E. E. Kuzmina The most ancient pastoralists from the Urals to the Tien Shan. – Frunze: "Ilim", 1986. – 132 p. [in Russ.]

<sup>30</sup> K. K. Murataev Ceramics / In the book: Review of the intangible cultural heritage of Kazakhstan, Seoul, 2012. – 79 p. [in Russ.]

<sup>31</sup> K. K. Murataev Ceramics / In the book: Review of the intangible cultural heritage of Kazakhstan, Seoul, 2012. – 79 p. [in Russ.]



In the Neolithic era, small plastic had a great importance. The sculptures were made of clay, wood, horns and bones. A characteristic of these is to show by an ancient artist the “big form” of an animal, sometimes certain details – the head and horns – were clearly worked through.

In the Andronovo art and small plastic, several images were established: the horse, the two-humped camel, the sheep and the goat. The plastics are mainly placed on the knives (arched-crown massive molded products with a protruding pointed blade at the end, a thicker crown and a figured handle); and as a rule, images of horses are strictly canonized.

In the late Bronze Age, the bone carving business was developed. The main method of decorating carved horny objects was engraving. The original types of bone cheek-pieces are found in many monuments of Kazakhstan: the settlement of Tasta-Butak, Atasu, Shortandy-Bulak, the Tasmola burial grounds, Nurmanbet, Karkaraly and others.

The art of bone carving became the basis for developing a new art of the early Saka period (VII–VI centuries BC). For example, the finds of carved bones, including cheek-pieces from the tombs of Tasmola V and VI, zoomorphic figures from the tomb of Nurmanbet II, etc.<sup>32</sup> The bony tubules found in the monuments made from the tubular bones of birds and small animals with ornaments shows a high bone technique; beads with circled patterns, triangles and diamonds; bone fasteners covered with carvings, buttons and other products. Many bone objects are made in a subtle manner, and most likely “were perceived as objects with magical properties or as objects reflecting totem and sacral cosmogonic representations.”<sup>33</sup>

Especially interesting are the bone threading in the elongated head of a horse form, the image of a horse becomes one of the most characteristic. Ancient masters used images of horse heads to decorate cheek-pieces, horse harnesses, pommel. The lower end of the bone cheek-pieces was decorated with a horse hoof. Using concise means, the ancient masters managed to realistically convey the most expressive features of the depicted object, which demonstrates excellent knowledge of nature.

The big interest is the collection of five stone anthropomorphic sculptures found in the northern and north-eastern regions of Kazakhstan – stone sculptures of a charioteer. “In the charioteer image, the most modern and advanced for that time achievements of society are associated with the skills of domesticating harness animals, building their own carts and spreading the idea of the advantages of the wheel in economic and ritual practice. Undoubtedly, this image was associated with the leader – the driver, the most experienced and enlightened leader – the keeper of innovations and traditions of society, the possible builder of carts – the forefather, the founder of this clan. This image is polymorphic, the main attribute of such a charioteer-primordial actor is a ritual bowl.”<sup>34</sup>

<sup>32</sup> A. Margulan Work thesis (volume 3–4). Almaty: Daik-press, 2003. – 341 p. [in Russ.]

<sup>33</sup> M. Z. Nurushev Aday horse: evolution, current state and breeding prospects (monograph). Astana-polygraphy. 2005 – 383 p. [in Russ.]

<sup>34</sup> V. A. Novozhenov The image of the charioteer in small sculptures and petroglyphs of Central Asia in the second half of the III millennium BC // Materials of the III International Scientific and Practical Conference: Kadyrbaev Readings, Aktobe. – 2012, p. 43. [in Russ.]

**The dwelling of the ancient man.** The first dwelling – a cave. It is characterized, that all caves, which was for the ancient man as a shelter and dwelling, turned to the south or southeast, as a result the autumn and winter periods they swept through natural heating. To preserve heat in the cold season, the ancient people blocked the entrance of the caves with animal poles and skins.<sup>35</sup>

The most accessible materials for the artificial human dwellings construction were clay and wood. Neolithic dugouts had a hip or gable roof, a hearth made of stones, the smoke from which came out through the hole, it also served as a source of illumination. The most common type of ancient dwelling in Kazakhstan was a semi-dug-out quadrilateral configuration. The dwelling foundation was a foundation pit dug in the ground to a depth of one or more meters, above which its ground part was located. The earthen walls were strengthened by a weave, a mixture of earth with clay and sand. The supporting structure of the Andronovo dwellings were wooden poles, which served as a support for the overlapping logs.<sup>36</sup> At the same time, the quadrilateral in Zoroastrianism is the four directions of the world (the world outlook of the Andronovo tribes contained elements of this doctrine, in more detail in the next topic of the textbook).

Andrey Flier, in his article "The Birth of a Home: Spatial Self-Determination of a Primitive Man," writes: in the phenomenon of artificial organization of space, two completely autonomous components of their origin should be distinguished: 1) construction technique determined by the circumstances of the *place* (climatic, resource, economic) and remaining more or less stable at all times, even with a complete change of ethnic, religious and other characteristics of the population; 2) architectural form, fully determined by the *culture of society*, its myth-cosmological ideas, the social hierarchy of the device, the rituals of social and normative relations, the whole amount of value orientations.<sup>37</sup> Consequently, the design features and the shape of the dwelling were dictated not only by climatic, resource and economic factors, but also the myth and cosmological ideas played a not unimportant role in this process.

The patriarchal family lived in long houses, sometimes reaching an area of 300 meters, which had one common hearth, which is connected with the ancient tradition of fire preservation. According to the opinion of academician A. Margulan, the system of supporting posts used in the construction, used in the Kazakh "*kora*". "In the Kazakh *kora*, the supporting pillars were installed with a thinner end upwards, they were usually made with fork-like depressions for fitting the horizontal beams. The oldest Kazakh name for these wooden pillars "bakan" or "bagana" is preserved in the Kazakh dynasty – baganaly and tamga of this family. The height of the bakan supporting pillars and the doorway was determined by the height of the double-humped camel – Nar (dormader)."<sup>38</sup> In this case, the bakan symbolizes the World Tree.

<sup>35</sup> A. Margulan Architecture of Kazakhstan, – Alma-Ata: Kazgosizdat, 1959. – 5 p. [in Russ.]

<sup>36</sup> A. Margulan Architecture of Kazakhstan, – Alma-Ata: Kazgosizdat, 1959. – 6 p. [in Russ.]

<sup>37</sup> A. Flier The birth of a dwelling: spatial self-determination of primitive man // ONS, No. 5. – 96 p. [in Russ.]

<sup>38</sup> A. Margulan Architecture of Kazakhstan, – Alma-Ata: Kazgosizdat, 1959. – 8 p. [in Russ.]

*Shoshala* in the Bronze Age – a terrestrial view of a dwelling with a conical roof. *Shoshala* was a two-three-chamber dwelling. The structure went deep into the earth by 50–60 cm. In the center was the hearth. The nomadic way of life contributed to the transformation of *Shoshali* into a yurt – an easy folding dwelling.

Art has always been a visible reflection of a person's ideas about world and in archaic cultures, art – communication with supernatural forces, and an attempt to comprehend the Universe. And as history has shown, the art of ancient Kazakhstan is a communication between a man of the archaic era and a man of the XXI century.

## 1.2 The origin of the mythological foundations of artistic culture of ancient Kazakhstan: folklore, music and dance

Primitive man believed that with the help of certain actions and words could make it rain or ensure a successful hunt. People organised various rites and rituals to protect themselves from various adversity. "Knowledge of folklore and rituals was considered one of the necessary conditions for human existence. Under these conditions, folklore creativity was a collective creativity."<sup>39</sup> The cult of hunting magic was popular, based on the belief in gaining power over animals by mastering its image – a symbol, which is reflected in the rock engravings of Ancient Kazakhstan.

This demonstrates the cult of the wild bull, a popular "hero" of rock engravings. Hunting a wild bull has always been a very dangerous (not only in the Upper Paleolithic era), requiring both the full mobilization of the hunter's physical and moral strength, his dexterity, lightning-fast reaction, and thoroughly developed "technology", which, apparently, was taught to boys since childhood, bringing the necessary skills and techniques to automatism. The hunter could not count on either long-term single combat or rescue in case of failure: physical forces were too unequal. Therefore, he needed to hit the bull with almost one single, accurate, first and last blow.<sup>40</sup> Thus, the cult of the bull gradually turned into a ritual of sacrifice – in many ancient burial grounds of Kazakhstan found the bones of the bull.

In the Eneolithic era on the territory of Kazakhstan there was a domestication (domestication) of the horse. At the first horse breeders formed the cult of the horse. The cult of the horse was preserved by the Kazakhs and to the ethnographic modernity – the Kazakhs worshiped the rock carvings of the horse's hoofs, which were discovered in large numbers in Central Kazakhstan, in the mountains of Karatau and Mangyshlak. The Kazakhs call these drawings *tulpar tas* – the stone of the mount. Al-Biruni and Qazvini noted that Oguz and Kipchaks worshiped these figures. The image of the horse's hoof is also found on the burnt bricks of the mausoleums of Central Kazakhstan, for example, the Kelin-tam mausoleum on the Kengir River (XIII century).<sup>41</sup>

In the Bronze Age, figurines of horses were used to decorate the tops of daggers. At the Kazakhs and in the XIX century, at the end of the commemoration, the head of the beloved horse of the deceased was placed on a tombstone or mounted on a pole, sometimes with the tail of an animal. To this day, some eastern Kazakhs, mountain Kyrgyz and Uzbeks in the Nur-ata mountains leave the skull of a horse pinned at funerals on the grave.<sup>42</sup>

<sup>39</sup> E. D. Tursunov. The origin of the carriers of Kazakh folklore, Almaty: Daik-press, 2004. – p. 17. [in Russ.]

<sup>40</sup> Y. A. Sher. Semantic interpretation of ancient images // Electronic resource: <http://www.portal-slovo.ru>

<sup>41</sup> A. Margulan Architecture of Kazakhstan, – Alma-Ata: Kazgosizdat, 1959. [in Russ.]

<sup>42</sup> Local religious cults and beliefs, Tengrism // <http://vsemirnaya-istoriya.ru> [in Russ.]

According to the Kazakhs, “a horse” that overcomes distances and connects spaces – a medium ... can also connect the spheres of the universe: the earth on which people roam and the sky where the gods live. Thus, the heads and legs of horses on the passes or on the roofs of houses, reproducing the original semantics of sacrifice, are important structural elements not only of structures, but of the universe as a whole, designed to symbolically ensure the unity of all spheres of the universe.”<sup>43</sup>

In the Paleolithic era, nature and man were thought of as one, i.e. man identified himself with nature. The dominance of totemism in the worldview of ancient man is clear proof of this. Its essence consisted in raising its origin to one or another animal or creature living, endowed with sacred characteristics and a supernatural essence. “People of tribes originating from the wolf believed in its sacred essence, dressed in its skins, imitated its fighting manners, adopted the methods and techniques of hunting animals and small living creatures, wore its fangs or claws as amulets and behaved fearlessly.”<sup>44</sup>

The great diversity of totems in the Saka era is evidenced by “highly artistic executions of tigers and wild boars, argali and mountain goats, eagles and moose. However, there were images even of hares and deer, saigas, which are difficult to classify as fighting animals, but some tribes also had their totems from them.”<sup>45</sup> Many totems are still alive in the memory of the Kazakh people, so the wolf is a totem of the Shaprashty tribe Great zhuz (clan), and the poultry bird (jagalbay) is the totem of the zhagalbay tribe of the Younger zhuz (clan).

In the Neolithic, man began to “become aware of itself not as an indivisible part of nature, but as a phenomenon standing it face to face. On this basis, in the minds of people of the Neolithic era, there was an idea that the whole world is divided into two parts. One is the world of man, the other is the world of unknown forces of nature.”<sup>46</sup> Complicating perceptions of the world has led to an increase in the complexity of folklore: “etiological myths that relate about the origin of the world, man, animals and the features of their appearance and behavior; genealogical myths, which revealed the history of childbirth; traditions and legends associated with the history of clans and tribes; various stories about animals and their habits; various conspiracies, spells and magic formulas; tales of animals that have not yet fully taken shape in the genre; everyday tales,” as well as the appearance of ritual mediators, who later transformed into shamans. “Ritual mediators appeared among the Neolithic tribes, performing communication functions: between rituals and ceremonies of various kinds, united as part of the tribe; between the representatives of the whole tribe as a whole and the objects of cults of each of the clans included in the tribe separately; between the world of people and the world of supernatural forces of nature.”<sup>47</sup>

<sup>43</sup> K. Bannikov Spiritual representations of the shepherds of the Ukok plateau // *Social reality*, 5, 2008. – p. 14–35. [in Russ.]

<sup>44</sup> M. Orynbekov Pre-philosophy of protocols, Almaty: Olke, 1994, 31 p. [in Russ.]

<sup>45</sup> In the same source, 29 p.

<sup>46</sup> E. D. Tursunov The origin of the carriers of Kazakh folklore, Almaty: Daik-press, 2004. – p. 31. [in Russ.]

<sup>47</sup> M. Orynbekov Prephilosophy of protokazakhs, Almaty: Olke, 1994, p. 35. [in Russ.]

Belief in the eternity is one of the main components of the worldview of ancient people, which was clearly reflected in the burial mounds. People of the Neolithic and Eneolithic ages believed in existence, along with the world of the living, the world of the dead and that after death a person leads the same state of life as before death. Therefore, the graves laid food necessary for the deceased on the way to the world of the dead, tools of labor and hunting.<sup>48</sup> This is the time of the emergence of the rudiments of the cult of the dead as the first religious belief and the idea of the differences between life and death.

The main thing in the religious practice of the Indo-Iranians was the sacrifice (including the slaughter of a horse, a bull and a sheep) and the cult of ancestors, expressed in sacrifices and in the construction of barrows.<sup>49</sup> Evidence of performing burial rituals using fire is noted during excavations of many Andronovo burial grounds.<sup>50</sup> A large role in the execution of the burial was played by fire, which was reflected in the hymns of the Rigveda, addressed to the fire god Agni. Fire was the main vehicle of sacrifice and a mediator between the world of people and gods.<sup>51</sup>

The god of Andronovo culture is "the patron of Mithra, the solar god, the celestial charioteer. The main weapon of the charioteer is a bow with a stag from reindeer veins, arrows with an eagle plumage, darts with a long shaft, throwing knives, "yellow metal" metal maces.<sup>52</sup> On one of the faces of the stone plane of Tamgaly's petroglyphs, a huge sun-headed deity is represented – Mithra, towering on the back of a bull. The bull here is the second incarnation of Verethragna, the companion of the supreme deity.

In the Avesta, Ahura Mazda (the supreme god of Zoroastrianism) emphasized the importance of Mithra for the steppe warriors. Mithra was an optimistic deity, depicted as a young man with a gun in his hands. On his head was a crown, a narrow hoop with sharp teeth, which was a synonym for the deity of light received from the Sun. Mithra meant a treaty, clarity and inviolability of marriage, kinship and friendship. The meaning of worshipping this deity consisted of industriousness and hard work in the household, in the manifestation of courage and honor in battle. Mitra was the patron of pastures and cattle, a symbol of good luck, courage and wealth. itra was the patron of pastures and cattle, a symbol of good luck, courage and wealth.<sup>53</sup>

Due to the fact that Mitra is a celestial chariot, the subject of special cult and reverence was a chariot. There are frequent finds of clay models of wheels with spokes or bronze plaques imitating a wheel in dwellings and burials. Images of a wheel with spokes or chariots with a horse harness is a favorite motif of Andronovo petroglyphs. Horse burials were discovered in a burial site dating back to the Early

<sup>48</sup> E. D. Tursunov The passing of the carriers of Kazakh folklore, Almaty: Daik-press, 2004. – p. 27. [in Russ.]

<sup>49</sup> E. E. Kuzmina Where they came from. Publisher: M.: Vostochnaya Literatura, 1994. – 262 p. [in Russ.]

<sup>50</sup> See the first topic of this chapter

<sup>51</sup> E. E. Kuzmina Where they came from. Publisher: M.: Vostochnaya Literatura, 1994. – 262 p. [in Russ.]

<sup>52</sup> V. Timoshinov Culturology. Almaty. – 2003, 37 p. [in Russ.]

<sup>53</sup> G. A. Beisenova Symbols and meanings of intangible cultural heritage in the disposition of the religion of nomads // International scientific and practical conference: Intangible cultural heritage of the people of the Republic of Kazakhstan: current state and development prospects, Almaty: Abai KazNPU, 2012. – 71 p. [in Russ.]

Bronze Age on the Nurataldy River in Karaganda Region during excavations along stone fences. They lay in front of the graves and marked a chariot sled. The battle and prayers of the gods and heroes of the Avesta are myths and the epic of the Andronovo culture – tours, chion, dana, sairim, sainf, dakha.<sup>54</sup>

“Avesta” (“Admonition” or “Praise”) is the sacred scripture of Zoroastrianism. At first, this teaching did not know either temples or places of worship: people prayed and made sacrifices on the tops of hills and mountains, near a hearth, on the banks of rivers and lakes. “Zoroastrianism was one of the most ancient dualistic religions, where evil opposes good, where two opposing principles stand out – light and dark, kind and malicious, truthful and deceitful.”<sup>55</sup>

Elements of Zoroastrianism are also traced among Saka tribes, more precisely in the peculiarities of their burial – the escort of the deceased by cleansing fire. Fire was so important and comprehensive in the Zoroastrian religion, as it is closely connected with the cult of the sun.

The ancient Saka tribes were bright adherents of animism. Thus, while spiritualizing nature, man in ancient times inhabited it in his imagination with many spirits. It is belief to call these representations animism (from the Latin word meaning “soul”) – that the whole world is inhabited by spirits. Saka tribes worshiped the forces of nature – the sun, wind, thunderstorm, thunder, which seemed to them in the form of gods. And the gods, according to their concepts, were also embodied in fantastic animals, birds and animals such as winged horses and horse-gier eagle.<sup>56</sup> The popularity of these images in mythology and folklore brought to life a kind of “animal style” in the art of the Eurasian steppes.

“The presence of the other world of spirits made it possible to assume life in a “better world”, in connection with which at the same time the things of the deceased were “killed” so that their souls would also go to that world, and sometimes his horse and even his wife.”<sup>57</sup> But nevertheless, the main thing in the Sacred mythological system was the emergence of an understanding of the three-component model of the universe: the upper world is the world of the gods, the middle world is the world of man and animals, and the lower world is the underworld. An example of a symbolic representation of the Saks about space is the headdress of the Saka king from Issyk. At the same time, “researchers of the symbolism of the Issyk funeral rite concluded that the gold plates on the headdress of the Saka king form a set of archaic cosmograms characteristic of shamanistic vestments.”<sup>58</sup>

<sup>54</sup> In the same source, 72 p.

<sup>55</sup> G. A. Beisenova Symbols and meanings of intangible cultural heritage in the disposition of the religion of nomads // International scientific and practical conference: Intangible cultural heritage of the people of the Republic of Kazakhstan: current state and development prospects, Almaty: KazNPU named after Abai, 2012. – 78 p. [in Russ.]

<sup>56</sup> History of Kazakhstan from ancient times to the present day, in five volumes. Vol. 1. Almaty: Atamura, 1997. – 581 p. [in Russ.]

<sup>57</sup> M. Orynbekov Pre-philosophy of protocols, Almaty: Olke, 1994, 25 p. [in Russ.]

<sup>58</sup> V. Tsagarayev The Golden Apple Tree of the Narts: History, Mythology, Art, Semantics. – Vladikavkaz, RPPE named after V. Gassieva, 2000. – 300 p. [in Russ.]

Saka barrow architecture is striking in its size and complexity of construction, and is a vivid evidence of the sacred culture of nomads. The distribution range of mounds in Kazakhstan is very wide, and scientists distinguish various types of mounds that characterize a particular period – the early and classical Saka time. Without going into details, archeology can be noted that the mounds differ from each other in a fundamentally different design. At the same time, one thing is one: the mound is the main purpose of which the “last refuge” of the king, the leader of the tribe is his grave, it is “a model of the universe, through which the transcendental transition of the soul substance of a person into the afterlife should be carried out. In this capacity, the barrow is adequate to the cosmogram associated with the concept of a mandala, the ideas about which were fundamental principles in religion, architecture and art in Central Asia during the formation of the Indo-Iranians.<sup>59</sup> Branched labyrinths lead to many mounds, which scientists classify as unsolved mysteries of science.

According to the ancient nomads, the welfare of the tribe and the preservation of herds depended only on the sky – *Tengri*. They worshiped the sky, blessed him for a good harvest of herbs, a mild winter. Usually, in the morning at sunrise and at new moon, nomads made bowing to the earth. This rite has long been preserved among the Kazakhs. Simultaneously with *Tengri*, the nomads revered *Umai* and *Zher-su*. In many sources, *Umai* is called a goddess, in the rest – just *Mother Umai*. In the Saka-Scythians era, *Tengrism* was not a recognized religion. These were only the beginnings of *Tengrism*, in the form of a worship cult.<sup>60</sup> Subsequently, *Tengrism* becomes the fundamental constant worldview of the nomadic Kazakhs.

A large place in the worldview of the Saka tribes is occupied by the cult of nature and the worship of animals. Saka tribes believed in the supernatural power of the shaman, in the role of which was a person predisposed to ecstasy. At the same time, shamanism is organically linked to faith in spirits. The cult of ancestors is especially expressed in it. They sacredly worshiped the bones of animals – it was forbidden to step on them, it was impossible to spill milk to prevent their desecration.<sup>61</sup>

Numerous sources indicate that Indo-Iranians (Aryans), in addition to traveling in ecstatic intoxication, knew other components of shamanism, such as, for example, magical flight. In the Rigveda, the Mahabharata and other ancient Indian literary monuments, one can find numerous descriptions of the mystical flight of sages and clergymen to the World Mount, to the abode of the gods.<sup>62</sup>

The role of the shaman is primarily to communicate with supernatural beings and influence the life of the other world in order to help individuals or groups of people

<sup>59</sup> B. Brentes Squaring the circle as a problem of cultural history // Information bulletin of the International Association for the Study of the Culture of Central Asia. M., 1981. Issue. I. P. 5–13. [in Russ.]

<sup>60</sup> History of Kazakhstan from ancient times to the present day (sketch) / Comp. A. Akishev, M. Asylbekova and others – Almaty: Daur, 1993. – 413 p. [in Russ.]

<sup>61</sup> O. A. Segizbaev History of Kazakh philosophy: From the first archaic ideas to the philosophy of developed forms of the first half of the XX century: Textbook for universities. Almaty: Glylym, 2001. – 456 p. [in Russ.]

<sup>62</sup> V. Tsagarayev The Golden Apple Tree of the Narts: History, Mythology, Art, Semantics. – Vladikavkaz, RPPE named after V. Gassieva, 2000. – 300 p. [in Russ.]



achieve their desired goals of healing.<sup>63</sup> The shaman, immersed in a special state of consciousness, acquires the ability to move between different levels of the cosmos. The cult drink of shaman priests was haoma, which included poppy and ephedra. Haoma is similar to the ancient Indian catfish drink, which is also described in the Rigveda – the ancient Indian collection of hymns to many gods, so the local Saks who lived in Kazakhstan were called “haomovarga”.<sup>64</sup>

The most common methods for treating shamans were singing, playing musical instruments, and dancing. The dance of a shaman in a trance state is an ascent to the upper worlds and a descent to the lower. At the same time, with his songs and dances, the shaman introduces into a trance not only himself, but also his fellow tribesmen.

Archaic dance rituals were not products of free artistic creation, but were a necessary element of a complex system of relations with the world. Dance has always had as its goal the connection of man with powerful cosmic energies, the disposition of influential spirits of nature.<sup>65</sup> Ritual dances were used to establish a connection between sky and earth and to invoke (especially in shamanistic practice) rain, fertility, health, and the spirit of prophecy.<sup>66</sup>

Also, ancient peoples had military ritual dances, which “took place in powerful rhythmic forms”. This led to the merging of the participants of the dance action and the audience in a single rhythmic pulse, which released a tremendous amount of energy needed in military affairs. It has long been noted that group rhythmic movements lead to the appearance of a mystical sense of kinship, the unity of people with each other. Therefore, many nations have in their history dances built on the principle of a circle, dances in a circle, weaving hands on each other’s shoulders or just holding hands. Dance provided the necessary energy for experiencing important life events.”<sup>67</sup>

As far back as the primitive era, all three main groups of musical instruments arose: percussion, wind and stringed. The musical instrument of the Saka shamans was most likely a bowed string instrument similar to the Scythian harp, which the researchers called the first violin (found in 1947 during excavations of the second Pazyryk barrow in Altai).

The ritual meaning of the “Scythian harp” is indicated by many details of the instrument, including the red color of the body symbolizing the sun. Kazakh shamans played “in connection” with deities and spirits on the bowed instrument. Speaking about the ritual meaning of kobyz, which was mainly played by shamans among the

<sup>63</sup> Pengling Wang. Graphic metaphors of the states of a shaman in petroglyphs and conceptualization of shamanism using numbers // *Anthropological Forum*, № 5, p. 259–277. [in Russ.]

<sup>64</sup> G. A. Beisenova Symbols and meanings of intangible cultural heritage in the disposition of the religion of nomads // *International scientific and practical conference: Intangible cultural heritage of the people of the Republic of Kazakhstan: current state and development prospects*, Almaty: Abai KazNPU, 2012. – 78 p. [in Russ.]

<sup>65</sup> L. Morina Ritual dance and myth // *Religion and morality in the secular world. Materials of the scientific conference. November 28–30, 2001*. St. Petersburg. St. Petersburg Philosophical Society. 2001. P. 118–124. [in Russ.]

<sup>66</sup> M. Eliade Shamanism. Archaic techniques of ecstasy. Kiev: «Sofia», 2000. – 480 p. [in Russ.]

<sup>67</sup> M. Eliade Shamanism. Archaic techniques of ecstasy. Kiev: «Sofia», 2000. – 480 p. [in Russ.]

Kazakhs in the XIX century, we have the right to assume that the *kobyz* inherited this function from the Scythian first violin.<sup>68</sup>

Dance, music, fine arts appeared in the early stages of human life, who imitated the sounds of animals and birds, carved their images on the rocks, imitated hunting scenes in dance.<sup>69</sup> During the excavations of ancient Xorazm, archaeologists found six figures with chipped heads, among which one was a woman with musical instruments in her hands. "Musicians hold the instrument the way they do today" ... According to R. Sadokov, who described archaeological materials, images of two-stringed instruments are similar to certain types of Kazakh *dombra*.<sup>70</sup>

During excavations of the Tasmola burial ground in Central Kazakhstan, musical instruments made from the horns and bones of animals and bells were found. So, a maral horn instrument and 3–4 game holes is an ancient prototype of the Kazakh "*bugy sybyzgy*" (*reindeer flute*) (aerophone is a wind instrument). In the burial ground, 6 types of this instrument with a different number of game holes were found. The bone carver "*suyeksi*" made the necessary objects from the bone and horns: weapons, buttons, earrings, spoons, musical instruments, etc. Horns and hooves of domestic and wild animals also went to bone carving. The best bones for processing were considered bones of well-fed animals.<sup>71</sup>

In addition to archaeological monuments, the heroic epic (*batyrlar zhyry*-heroic epos) conveys to us the most vivid spirit and way of life of Saka tribes. According to the historical memory of the Kazakh people, registered already in Turkic times, starting from the VI century AD, the first nine batyrs (heros) were Erkokshe er Kosai, Kambar, Alpamys, Yersain, Edige, Koblandy, Shora, Ertargyn and Orak-Mamai. However, there are strong reasons to believe that many of the heroic epos began to form not in our millennium, as many scholars who focus on folklore believe, but much earlier, already in the VII–III centuries BC.<sup>72</sup>

The tribes of Wusuns, who inherited the lands of the Saks in Zhetysu, came from the depths of Central Asia. In the II century BC. part of the Wusuns resettled in Zhetysu subjugated the Saka tribes and founded the possessions, headed by a leader who wore the title "*gunmo*" (Kunbi – king of the kings).<sup>73</sup> The main territory of the Wusuns was located in the Ili Valley, and the western border passed along Chu and Talas, where the Wusuns bordered on Kangju. In the east, they had a common border with the Hunnu, and in the south of their possessions came into contact with Ferghana (Dayuan).<sup>74</sup> The capital of Wusuns was Chiguchen (City of the Red Valley) was located on the shore of Issyk-Kul. It was a fortified city with suburbs. Religious

<sup>68</sup> V. N. Basilov «Scythian harp»: the oldest bowed instrument? // SE. 1991. № 4. P. 140–154. [in Russ.]

<sup>69</sup> A. Margulan. Architecture of Kazakhstan. – Alma-Ata: Kazgosizdat, 1959. – 172 p. [in Russ.]

<sup>70</sup> S. A. Elmeanova. The heritage of Turkic culture, Astana: Kantana-press, 2012. – 6 p. [in Russ.]

<sup>71</sup> Z. Zhakisheva Aspaptanu, Almaty: Kazakh tarikhy, 2012. – 256 p. [in Kaz.]

<sup>72</sup> M. Orynbekov Prephilosophy of protokazakhs, Almaty, 1994. – 41 p. [in Russ.]

<sup>73</sup> History of Kazakhstan from ancient times to the present day, in five volumes. Vol. 1. Almaty: Atamura, 1997. – 581p. [in Russ.]

<sup>74</sup> History of Kazakhstan from ancient times to the present day (sketch) / Book Acquisitions – A. Akishev, M. Asylbekova and others – Almaty: Daur, 1993. – 413 p. [in Russ.]

beliefs continued to become more complicated. The cult of ancestors developed, as well as the worship of the sun, moon and other planets.

The most striking example of the high development of the worldview of the ancient nomads is the Kargaly diadem from the burial in the gorge of the same name near Almaty, belonging to the Wusun period of the Late Saka era (II century BC – I century AD). The composition of the diadem is divided into two halves with opposing winged horses – attributes of a solar deity. Despite the flapping movement of the wings, they statically rest on the tops (zenith) of two vertical supports – like two apogee points of the solstice (spring and autumn equinox). Four winged riders obviously personify elapse seasons, the specificity of each of which is conveyed by the images of animals saddled by them and zoomorphic creatures. The rhythm dynamics begins simultaneously on two sides, and the lines of movement of the figures are found in the forehead of the diadem. Thus, the culmination of the plot, concentrating at the junction of two conventionally divided parts of the composition, emphasizes its thematic unity. Three seasons follow from right to left. Summer is interpreted in the image of a winged man riding on archarh. Autumn is a man-bird riding a capricorn passed in fast running. Winter is personified by a winged man and a fierce dragon racing with his mouth open, pointed wings and a whirlwind curl of a long tail. On the left side is the line of movement of spring: a winged horseman sits on a winged tiger, bringing a gift – a bud of a popping flower, majestically following a pair of marals following him. As seen, this part of the composition, occupying the second half of the plate, is interpreted by the interconnectedness of several symbolic images that convey the understanding of the ancients of spring as donors to all living forces for rebirth and prosperity. And the direction of the flying birds is directed towards Spring.

Thus, the topics of development and understanding of the category of Time that have developed in the traditions and concepts of the solar cult of the Andronovo tribes are revealed in indissoluble unity with the concept of the category of Space, that represented by the core idea of the shamanistic concept of the structure of the world – the world tree, of the tribes of the Saka era.<sup>75</sup>

For the first time, Kangju, in Chinese pronunciation, Kanju is mentioned in written sources in the II century BC. Kanju occupied the territory northwest of wusuns. The Kanju association also included the tribes of the Tashkent oasis. According to Chinese sources, the Kanju tribal association consisted of five “small domain”, bearing the following names: Yueni, Fumu, Yuegan and Gy. The general tendency of Kanju throughout the entire period of its existence was the desire to keep under its control a section of the Silk Road from Ferghana to the Aral Sea region, which was walking along the Syr Darya.<sup>76</sup>

<sup>75</sup> K. K. Murataev Artistic culture of the era of early nomads // International scientific and practical conference: Intangible cultural heritage of the people of the Republic of Kazakhstan: current state and development prospects, Almaty: Abai KazNPU, 2012. – 101–106 p. [in Russ.]

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## CHAPTER 1. ARTISTIC CULTURE OF ANCIENT KAZAKHSTAN

In the II–I centuries BC Kanju minted their money, in demand of them they had coins of the “nameless” king of the Khwarazm people. Monumental brick buildings, colorful wall paintings indicate a high level of cultural development in the ancient kingdom of Kangju. On objects from bronze, copper, gold, animals were still depicted. A widely used geometric and linear ornament. The culture of wusuns and Kangju was a logical continuation and development of the culture of the Saka tribes, it included and further developed its basic elements. There was a cult of Anahita and a cult of Mithra, embodied in the image of a horse. Such religious beliefs as animism, totemism and shamanism continued to exist. It is also interesting that the Kazakhs preserved such a tribal association as the Kankalis (Kangly), which, of course, scientists believe, testifies to their ancient ethno-cultural ties with the population of Kangju.<sup>77</sup>

There is no doubt that “the symbolization and content of meaning of the ancient beliefs persisted and gradually took on new forms in accordance with the changing historical and social conditions of society and the cultural needs of new people.”<sup>78</sup> Prior to the Bronze Age, ancient creators have come a long way: from archaic ideas about individual natural phenomena to the creation of traditional concepts of the society and the “structure” of the Universe.<sup>79</sup> At the same time, each cultural community, each era left its own unique and peculiar “imprint” in the mithoreligious system, folklore, musical and dance art of the population of Ancient Kazakhstan.

### Test questions

1. What are the two main areas of development of primitive art you know? Briefly describe them.
2. What are the key images of rock art?
3. Why do you think the role of megaliths in ancient culture is so great? Argument your point of view.
4. What dwelling is called the prototype of the Kazakh yurt and why?
5. What is totemism, and why do many Kazakh tribes still keep the memory of their totems?
6. What was the status of a shaman in ancient society and what were its functions?

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<sup>77</sup> K. Baypakov. Kangyui – one of the first states on the territory of Kazakhstan. Tengri No.3 2011. [in Russ.]

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### 1.3 Saka animal style: symbolism and mythopoetics

In the middle of the I millennium BC in the Great Steppe, a special type of system was formed, later named nomadic. The borders were from the Black Sea to Korea. History calls it the Scythian world. It should be immediately emphasized that "Scythians" are a general term denoting the ancient nomads of Asia and for the first time it was introduced into scientific circulation by the "father of history" Herodotus. Herodotus traveled a lot and saw only the western outskirts of Scythia (Black Sea region), but this also allowed him to assume that this world is huge. On the other hand, we also know another name – "sakas". It is depicted in ancient Iranian manuscripts and engraved on stone steles that forever perpetuate the peoples bordering the Persians in the northeast of their empire (Central Asia).

Scythians and Sakas, despite the sufficient territorial distance from each other, in practice, were representatives of the same world, one powerful culture, the basis of which was nomadism. Therefore, in the scientific literature, you can often find the term "Scythian-Saka", which more correctly and objectively reflects the essence of this cultural phenomenon. The nomads who lived in the I millennium on the territory of Kazakhstan are usually called Sakas.

Sakas formed their own cultural space that has no analogues. It harmoniously combined nomadism and sedentaryism, there were stable political, economic and cultural ties. The Sakas also created the structure of the army of horse archers, perfect in their mobility and power. The excavations of the mounds revealed a high level of development of culture and art. All this puts the nomadic world in its rightful place in the world art system.

The cultural phenomenon of the ancient nomads of Central Asia and Kazakhstan lies in the formation of a unique Model of the world, a cultural-philosophical system that determines the worldview and, as a result, became the basis for artistic creativity. It is possible to reconstruct the Scythian-Saka model of the world only by using the genealogical myth mentioned by both Herodotus and Iranian written sources. See into the cosmogony of the ancient nomads, we can gain access to the origins of modern philosophy, culture and art. According to the study of mythology reveals a clear picture of the worldview of the Saka nomadic tribes.

SKY and WATER DEPTH (respectively, the masculine and feminine principles of the Universe) give rise to the EARTH SOLID, which together forms a triad or model of a vertically organized three-member Universe, as it is conceived in all Indo-Iranian religions.

Further, the son of two great elements (EARTH SOLID) is personified as the embodiment of the corporeal, mortal world. And he marries his own mother, the "Water Abyss" (a motive of central importance in all world religions), giving birth to three sons and thus creating a harmonious system of three cosmic planes: upper, heavenly, symbolized by the Sun, middle aboveground, lower – water or underground.

The Cosmic Triad has an analogue of the Earth. The Scythian legend has an unambiguous cosmogonic meaning and is a Scythian-Saka Model of the World.

The most outstanding contribution of the Saks to the system of world art was the creation of **a universal art style**, common for the entire vast territory of Scythia, called **"animal"**. This style is characterized by symbolism, totemistic origin, magical character, elements of partial magic<sup>80</sup> and the search for the hidden meaning of each thing. The dynamism of the nomadic way of life determined the expressive interpretation of the "animal style". This is the art of small forms. Zoomorphic symbolism is present on dresses, weapons, harnesses, regalia and cult objects. The specificity of the style consists in syncretism, special dynamics and expression of images.

Artistic images of the "animal style" obeyed the principles of the Great Triad and symbolized all three planes of the Model of the World of the Saks. Some animals carried a dualistic meaning. They symbolized the upper and lower world.

Analyzing the works of art of the Sakas, the main, most common and popular artistic images and compositions are identified:

**Birds** are a symbol of Heaven and Sun. Eagle wings adorning the headdress of the Issyk Golden Man are a symbol of communion with the higher world and clear priestly functions, as well as the ability to ascend above ordinary people. The birds on the tops of the trees are the personification of the eternity of the World Tree.

Birds of prey personify semantically death for the sake of later life. A special place in the semantics of the "animal style" is given to the image of a waterfowl. The Indo-Iranian religious tradition firmly connects the above-named image with the corporeal, mortal world, which is opposed within the framework of the religious system to the higher world of the gods, since the waterfowl combines the symbol of the cosmic Triad: Water, Earth, Sky.

**Horse** is a symbol of the solar cult, is associated with the Sun, personifies the microcosm, helps to restore harmony in the macrocosm. Often he himself is the subject of ritual sacrifice.

**Goat, ram, deer** are associated with the middle zone of the universe. The goat and the ram personify khvarna<sup>81</sup> – heavenly grace sent on the head of kings and leaders. The Issyk argali is the khvarna of the Golden Man. The deer is a universal motive for all of Scythia. The Kostrom and Chiliktin deer (Kazakhstan) are surprisingly

<sup>80</sup> Partial magic or sympathetic magic is the natural-philosophical aspect of all archaic cultures of the world, the essence of which is a deep conviction that even a small part of the object of worship, a religious cult, has the magical power of the whole. For example, the ancients believed that the possession of a leopard's claw or a bear's fang would give a person all the strength of these animals (note by the authors). [in Russ.]

<sup>81</sup> Hvarna (farn) – ancient Iran. «Hvarnah», lit. «Emanations of the Sun, divine fire.» According to the archaic Indo-Iranian tradition, «khvarna» or «farn» is a special divine grace, condescending to the worthiest warriors. All kings are overshadowed by a bad one, i.e. the king can combine strength, and warrior, and priest. By the way, the modern slang word «luck» (lucky) has the same roots. Fart as luck, luck inherent in "lucky" people, lucky ones. (authors' note). More details about «khvarna» can be found in B. A. Litvinsky. «Kangyui-Sarmatian farn (to the historical and cultural ties of the tribes of southern Russia and Central Asia)». Dushanbe: Donish, 1968. [in Russ.]

similar, which confirms the opinion about the spread of the “animal style” over the vast territory of the steppe.

**Tiger, panther** were human talismans and combined the functions of a talisman with the semantic meaning of ruthlessness. The Sakas masters created compositions representing a small space model. They organically combined elements and whole bodies of animals, creating an organized Universe that protects from world Chaos.

**Excruciation** is the most popular motive. Religious and philosophical concept of the struggle between life and death. Has a huge semantic meaning. It is the pictorial equivalent of an earthly sacrifice, since According to the philosophical concepts of the Sakas, any death is a means of maintaining and reviving life.

The philosophical concept of the “animal style” is fundamental and based on the Indo-Iranian religious concept, one of the oldest in the world, and is unequivocally basic for the worldview of the subsequent cultures of Kazakhstan to this day.

In general, there are three main stages in the development of Saka art:

- *1st stage – VIII–VI centuries BC, or archaic.* It is characterized by single or partial images of animals in canonical static poses. Most often, scenes of “procession”, “scratching” animals, a standing predator, a panther curled up in a ring, a wild boar, a deer standing on tiptoe, an argali, a mountain goat are depicted; for example, cast bronze figures of goats (Tasmola) are placed on two-ring supports. There are known finds from Taldykorgan, Borovoye, Chilik, Kyzyl-Togan, etc. The early Saka art is characterized by the emphasis on the hip and shoulder blade of the animal, the stylized image of deer standing on tiptoe, with a moose-like or beak-like muzzle and curly horns.

- *2nd stage – VI–IV centuries BC.* Compositions of works become complex and dynamic in structure. Scenes of predators attacking herbivores appear. The expressiveness of the movement of figures is achieved by the 8-shaped twisting of the bodies, the use of geometric elements (spirals, commas, circles, brackets, triangles, etc.) in the designation of parts of the animal’s body, for example, on the Sakas acenaces from the Issyk mound. The relief was popular.

- *3rd stage – III–II centuries BC.* The period is marked by a decadence of style and the appearance of ornamental motifs. Images of animals appear less and less often, but inlays and layering of various stylistic elements are used more often: geometric and floral.

Almost throughout the territory of Kazakhstan, scientists have found ancient centers of the Saka culture, some of them are already widely known, both in the republic and throughout the world, some are only being studied by archaeologists. World fame was brought to Kazakhstan by the famous Golden Man from the Issyk burial mound, the unique treasury of Saka culture and animal style are the Berel burial mounds (Kazakhstan Altay), the Assy plateau burial mounds, Besshatyr burial mounds, etc.

If the flowering of the Saka animal style falls on the middle of the I millennium BC, then further, by the beginning of the I millennium AD this unique figurative language is giving way to new cultural processes that took place in Central Asia.



However, the animal style never completely disappeared from the cultural memory of the nomads. Despite all the trials, it was able to maintain its relevance in order to become a kind of creative basis for the formation of the artistic system of the Kazakhs.

Now the Saka animal style is rightfully considered a “face”, a cultural brand of modern Kazakhstan for the whole world. Their motives and images are used in state symbols and inspire the Kazakh art world of the XXI century.

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### Test questions

1. Why is the term “Scythian-Saka animal style” more correct than “Scythian”? Justify your answer.
2. What is the structure of the Scythian-Saka Model of the World? Why do you think this phenomenon is part of the general Indo-Iranian cultural tradition?
3. Carefully study the ritual vestments of the Issyk “Golden Man”. Describe the main figurative models of the animal style.

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## CHAPTER 2

# ARTISTIC CULTURE OF THE MEDIEVAL KAZAKHSTAN

## (Turkic-Mongolian era)

In the middle of the VI century, almost the entire giant steppe space of Central Asia was covered by a single territorial and political entity, known in history as the Turkic Khaganate or the Great Turkic Empire.<sup>82</sup> By the XIII century, the Turks, under the influence of various processes, had lost their "imperial ideology and powerful center of power," and at that time the Mongol tribe led by Genghis Khan entered the "stage" of the Eurasian steppe. It is with the Mongols that a new era is being identified in the history of the nomads of Kazakhstan.

### 2.1 Religion, calendar, language and writing

Tengrism, having arisen in the depths of the natural philosophy of Saka tribes, has become one of the fundamental aspects of the worldview of the ancient Turks. The Eternal Blue Sky – Tengri or Tengrism – the worldview system of the ancient nomads of Central Asia, according to which the Universe consists of three worlds. "In the Upper World – Gods live, spirits – Aruahs; in the Middle World, man and animals live, and in the Lower World – the oceans, fish, snakes, unclean spirits, everything that creeps."<sup>83</sup>

Researchers believe that Tengrism took the form of a complete concept for nomads with ontology, as a doctrine of a single deity, cosmology, as a doctrine of three worlds with mutual communication between them, mythology and demonology, as a distinction between ancestral spirits and nature spirits. Worshiping Heaven, Tengri has taken center stage in the Thanksgiving cult. Khaganas were declared skyborn; a legend arose about the appearance of the first Turkic Kaganate with the sanction of Tengri himself, and religion evolved at the political level. Tengri controlled the destinies of man, people or the state. Heavenly creatures rode across the sky in chariots or on horses of heaven, the khagans of the Turks looked like Tengri. The sky with the help of Jer (Earth) Tengri Kindigi (navel) communicated with the Earth. It stood up like a blue sky, endowed with divine features. The Tengri cult was actively used to give the Turkic state the necessary legitimacy. Tengri was declared the creator of the world, he himself was the world.<sup>84</sup>

<sup>82</sup> Z. Bayzhumin *Turan: A Look at Human History*, Almaty: Arys, 2012. – 280 p. [in Russ.]

<sup>83</sup> S. A. Elemanova *Heritage of Turkic culture*, Almaty: Kantana-press, 2012. – 408 p. [in Russ.]

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Everything that was in the sky was revered: the Sun, the Moon and the stars. The ancient Turks worshiped the first rays of the sun. Many ceremonies, even the ritual of raising to the throne of the khan (king), were performed taking with the consideration or the movement of the sun.<sup>85</sup> On a white felt they lifted it up and circled nine times according to the movement of the sun. This ritual was preserved among the Kazakh people.

The female goddess was Umay – the patroness of the hearth, children and art. Like many nations of the world, the image of the mother – Umay – appeared in the form of a beautiful fairy sitting at the cradle of a child and guarding him about evil spirits, but if necessary, she could use male ability and strength, use a bow and arrow. In Turkic signature (tamga), various symbols were often depicted – a baby cradle, a birth month, a tree of life, with which the beginning of life, fertility, reproduction, kindness, procreation, wishes of a good journey in life, etc. were associated.<sup>86</sup> The middle world is represented by the sacred Jer-Su (earth-water). Erlik Khan and other evil spirits live in the lower world. For the Turks, wandering in the wide steppes of Asia, Sky, Mountains, Hills, Rivers, Trees were sacred. A special place in it is occupied by the holy mountains, springs, passes, rivers, since in such places there was a connection of the underworld with the middle world.<sup>87</sup> In addition to the vertical projection of the world, there was a model of horizontal space, according to which the world is divided into four sides. According to the horizontal projection of the world, the ancient Turkic architecture is structured.

Communication with the gods, travels between worlds, the struggle with evil spirits, fortunetelling about the future were engaged in kams (shamans). So, the Turks called their shamans. Their magical actions were called shamans rituals. First of all, children of shamans became shamans, for the skill was often transmitted by inheritance and blood. But not all the children of the shamans could continue the work of their fathers, but only those that had the distinctive signs – “Tengridyn tamgasy” – the divine seal of Erlik. It could be a special spot on the body, double fingers, strange behavior. In other words, only one who was different from ordinary people, had a divine mark, could be a shaman.<sup>88</sup>

The nomads of Central Asia had their own calendar, called Tengrian calendar (in Kazakh – the *mushel*). “The concept of Time is one of the basic foundations of any civilization. It is they who determine the unity of its diverse phenomena, which form a certain structural integrity, due to the unified time code uniting them. Systemic ideas of Time, as a rule, are concentrated in calendars, which inevitably arise in the

<sup>85</sup> N. Y. Bichurin Collection of information about the peoples who lived in Central Asia in ancient times. M.-L., 1950. [in Russ.]

<sup>86</sup> G. A. Beisenova Symbols and meanings of intangible cultural heritage in the disposition of the religion of nomads // International scientific and practical conference: Intangible cultural heritage of the people of the Republic of Kazakhstan: current state and development prospects, Almaty: Abai KazNPU, 2012. – 79 p. [in Russ.]

<sup>87</sup> Representations of the ancient Turks about the universe Bulletin of the Chelyabinsk State University. 2012. № 2 (256). Philology. Art criticism. Issue 62, p. 23–26. [in Russ.]

<sup>88</sup> A. K Bisenbaev Myths of the Ancient Turks, Almaty: An-Arys, 2008. [in Russ.]

process of human activity, for the development of nature, labor activity is impossible outside the ordered ideas of Time, which coordinate all aspects of human society. The calendar carries basic information about time-space and is the structural-genetic code of culture, because the structure of time is morphological tools that internally connect the language of forms of all cultural spheres.

The Tengrian calendar is the most complex of the existing in the world. In addition to the movement of the Sun and Moon, it takes into account the 12-year cycle of Jupiter's revolution around the Sun and the 30-year cycle of Saturn. In 1926, the Kazakh Soviet Socialist Republic switched to a new reckoning, the authorities canceled the *Mushel*, banned *Ulystyn Uly-kuni* – New Year. Life went according to the new Soviet-Gregorian reckoning, and by the end of the twentieth century only the old people remembered the ancient calendar. But the calendar of Central Asian pastoralists did not sink into eternity, it was revived in the arena of world mass culture, but already as "Japanese", "Chinese" or "oriental". Accordingly, the younger generations of modern Kazakhs know him under these names.<sup>89</sup>

This calendar had a huge impact on almost all types of Turkic arts: decorative and applied, musical and poetic art and folklore.

Among the Turkic-Mongolian people there were epic-genealogical legends about the origin of the clan, tribe and people. So, one of the Turkic legends says: when the power of Attila perished, only a small prince survived from it, from whom the She-Wolf subsequently became pregnant. The prince died, and the She-wolf headed towards Altai, and in the mountain cave she gave birth to ten sons. Since then they began to be called Turks. The connection between the wolf and the warlike Turks is very ancient in Eurasia, because the wolf is a powerful bloodthirsty predator, and therefore the identification of himself with him was of great importance.

Experts note that many ancient written sources speak of the existence of a tribal cave in which the Turks sacrificed to the She-Wolf. Evidence and facts of using, in the symbolism of the attributes of the Turkic khagans, banners with images of a golden wolf head, that the khagan's bodyguards were called wolves and the actual existence of the ritual, the invocation of the spirit of the "*first ancestor*", howling like wolves, supplement the information about the ideal representations of the Turks and confirm their existence in the ethnographic environment of nomads.<sup>90</sup>

Among the ethnic symbols of the ancient Turks, birds of prey occupied a special place, with which the steppe nomads associated their worldview, religious customs and rites. Our skillful and warlike ancestors created universal rules for working with a bird and various attributes in the form of a cap on a bird's head, a special device for carrying it on his hand, and others. All of them are used today.<sup>91</sup> Hunting with

<sup>89</sup> B. Amanov, A. Mukhambetova *Kazakh traditional music and the XX century*. Almaty: Daik-Press, 2002. – 544 p. [in Russ.]

<sup>90</sup> A. M. Dossymbaeva *The traditional worldview of the medieval Turks Zhetysu (based on materials from cult monuments)*: Abstract of a dissertation for the degree of Doctor of Historical Sciences, Almaty, 2010. – 52 p. [in Russ.]

<sup>91</sup> N. Bazylkhan *From a two-headed eagle to an aristocratic aksunkar*. *Ethnosymbols of the ancient Turks // Kazakhstanskaya Pravda*. – 2013. – March 29 (No. 109–110). [in Russ.]

birds such as golden eagle, falconer, goshawk and hawk, sparrow hawk, saker falcon, rattle and hobby falcon was brought to the rank of art by the ancient Turks. Hunting with hunting birds was popular among many Turkic peoples, including Kazakhs. Nomads successfully trained birds of prey, which are characterized by quick wit, furious courage and unbridled power. A well-trained bird knocks down ducks, geese and small animals. Gradually, the bird and the hunter became one, the bird could recognize the owner from afar, and even with its eyes closed, hearing its voice.

A dog also held a no less high status in a number of ethnic symbols of medieval Turks, firstly as an animal descended from a wolf (and we know the value of a She-wolf for Turks), and as an excellent hunter, assistant and breadwinner of a nomad. Hunting with dogs is an invariable attribute of nomadic culture, the appearance of a tazy greyhound in the Kazakh steppe is associated with Arab dogs, but this is not known for certain. Tazy is a graceful and proportionally folded dog, with small stature, small head and large dark eyes, obedient, affectionate and devoted to the owner. This dog is an excellent hunter for hares, foxes, corsaks, goitered gazelles, roes. Larger tazy (Kazakh type) are good helpers in the hunt for wild boars and wolves, the dog freely "works" itself, and paired with a hunting bird. At the same time, Muslim bans did not apply to tazy, these could freely be in the female half of the yurt.

The Great Silk Road- this unique historical monument of human civilization, attracts the attention of researchers again and again, which is no coincidence: for many centuries it played a paramount role in the development of the economy and culture of countries and peoples that were in the zone of its powerful attraction. Unified transcontinental route, starting from the II century BC, has become, in fact, a kind of bridge between Europe and Asia, connecting the West with the East.<sup>92</sup> The Silk Road turned out to be not only a diplomatic and trade artery, but also a major channel through which various religious denominations spread in medieval Kazakhstan. Namely, thanks to him Manichaeism, Buddhism, Nestorian Christianity and Islam were widely used in the Great Steppe.

For some time, Manichaeism was the official religion of the Turkic Kaganate, where the special work "The Holy Book of Two Foundations" was distributed, which, according to S. G. Klyashtorni was written in Taraz and was intended to "incite faith" in Turkestan. Manichaeism expressed the interests of the lower classes of society, it shows not optimistic, but pessimistic shades: a departure from the joys of life, asceticism, and denial of life. Mani speaks of three stages-times: at first there was light, then people were mired in sin and darkness, a way of salvation similar to the path of Jesus Christ, but brought to the end by Mani to the end – to take the side of living spirits, increasing the influence of light rays, faith in "Third time."<sup>93</sup>

<sup>92</sup> K. M. Baypakov Medieval cities of Kazakhstan on the Great Silk Road. Almaty: Gylym, 1998. – 215 p. [in Russ.]

<sup>93</sup> G. A. Beisenova Symbols and meanings of intangible cultural heritage in the disposition of the religion of nomads // International scientific and practical conference: Intangible cultural heritage of the people of the Republic of Kazakhstan: current state and development prospects, Almaty: Abai KazNPU, 2012. – 79 p. [in Russ.]

The founder and prophet of this creed, Mani was born on April 14, 216 in Babylonia in a family of Iranian descent. At the age of 24, he first appeared as a reformer and preacher of a new religion, for which he was expelled from the community along with a few co-religionists. A special and noteworthy feature of the Teaching of the Light (Chinese Min-chiao), as the Manichaean religion was called in Chinese, was painting on matter, on metal, wall painting, in the form of border illustrations in books. For many centuries, Mani himself was considered an outstanding painter, who laid the foundation for this tradition, unusual for other religions.<sup>94</sup>

Another world religion that has spread in the territory of the Turkic Kaganate was Buddhism. "For nomads in Buddhism, an understanding of three worlds and peacefulness – Heavenly, Middle and Lower – turned out to be close to their worldview, which corresponded to ideas from the ancient beliefs of Tengri, Jer-Su, Umay and shamanism. Moral people inherit the teachings of the Buddha, and ignorant people have a polluted consciousness characterized by increased activity and the pursuit of quick joys. It depends on the state of dharmas in the body. Buddhism advocates following the law of karma, calls for the octal path as the direction of purification of consciousness on the path to nirvana through the stages of morality, meditation and wisdom."<sup>95</sup>

One of the traces of Buddhism in the Kazakh steppe, embodied in architecture, is the Kyzykhenish Palace (Karkaraly) and the Buddhist petroglyphs.

Nestorian Christianity is also widely developed among nomads. Nestorians – followers of the bishop of Constantinople Nestorius – were the peculiar forerunners of Orthodoxy. Conceived by the persecutors after the death of their patron, they penetrated quite far to the East, and into Central Asia. Nestorian Christianity is often called "Central Asian Christianity." At the beginning of the XI century. Christians are the tribes of the Keraites, Naimans, as well as the Western Kipchaks, part of the Oguz. The outstanding works of religious art and religious symbolism of Central Asian Christians, ethnic Turks, during the period of the appearance of Christianity in these parts until the end of the XIV century, include kairaks – tombstones with Nestorian inscriptions, symbols and mortars with images of the Nestorian cross.

Certainly, the most significant world religion in the history of the nomadic peoples of Kazakhstan is Islam. Islam, which spread in Kazakhstan, gradually replaced Christianity, Buddhism, and Zoroastrianism, but at the same time found a "successful combination" with local cults, transforming into "popular Islam". The new religion has established itself in many cities on the Silk Road. Islam is a very complex historical phenomenon that matters not only as a religion. It is extremely closely, much closer than any of the other world forms of religion, intertwined with politics, is a code of legal forms, ideology, culture.

<sup>94</sup> Y. A. Zuev Early Turks: Essays on History and Ideology, Almaty: Daik-Press, 2002. – 338 p. [in Russ.]

<sup>95</sup> G. A. Beisenova Symbols and meanings of intangible cultural heritage in the disposition of the religion of nomads // International scientific and practical conference: Intangible cultural heritage of the people of the Republic of Kazakhstan: current state and development prospects, Almaty: Abai KazNPU, 2012. – 81 p. [in Russ.]

The adoption of Islam by the peoples of Central Asia dates from the Middle Ages in the VII–VIII centuries BC. The first missionary Arabs appeared in the region as early as the VII century... “The assimilation of a new religious doctrine, paradigms of mythological consciousness and worldview, the development of Arabic graphics, familiarization with the tradition of Muslim book literature, extensive cultural contacts with Muslim countries meant a total phased recoding of the entire traditional culture of the Turks, stereotypes, customs, etc. At the same time, the preservation of relics of Tengrism, over time, inevitably led to syncretic and dualistic variants of mixing Islam with local religious traditions.”<sup>96</sup> With the adoption of Islam, the name of the rite changed, but the ritual in its meaning remained almost unchanged. The names of the Muslim god “Allah” and “Khuda” were used simultaneously and in parallel with the names of the pagan “Tengri” and “Kok Tengri” (Supreme God). Khoja, the mullah and other Islamic worshipers got along with pagan sacrificer (baksy). The sacrificer (baksy) themselves turned to both pagan spirits and Muslim saints.”<sup>97</sup>

The presence of the ancient Turks of the ancient Greek alphabet, characteristic of the middle of the 1st millennium BC, and the Turkic runic alphabet, which appeared, no later than the middle of the I millennium BC, clearly indicates a striking coincidence of the historical fate of these closely related alphabets in the valley of the Ili River and testifies to the oldest written tradition of Turkic-speaking tribes. The early types of writing (pictography, ideography), witnessed in Kazakhstan, reflect the stages of development of the Proto-turkic civilization with the indispensable organizing role of language and writing. The paleographic analysis of the ancient Turkic runes, in turn, leads to the conclusion about a very early date for the addition of the Turkic runic alphabet in South Siberia and Semirechye (Zhetysu) – no later than the middle of the 1st millennium BC. This alphabet reveals a close genetic connection, firstly, with the early types of the ancient Greek alphabet (especially with Asia Minor and Italic), and secondly, with the North Semitic-Phoenician (including the early Aramaic) and South Semitic alphabets. At the same time, the Turkic runic alphabet appears as a very rich and completely independent graphic system. The close genetic connection of the Turkic runic characters with the early Semitic, Ancient Greek, Italian and Asia Minor letters is explained by the fact that the Turkic runic alphabet has come a long way in development and, apparently, goes back to the oldest common source of alphabetic scripts. To solve the problem of the origin of the Turkic runic alphabet, the hypothesis of the most ancient genetic community of Turkic languages with Indo-European is gaining importance.”<sup>98</sup>

By now on the territory of Kazakhstan about thirty Turkic runic inscriptions have been identified, but not all inscriptions have been published. For example, five runic inscriptions were found in the Talas basin (Kazakhstan), one of them remains unread. This is a rock inscription from the Chagar-Mogol locality in Talas Alatau (South Kazakhstan Region), published by A. N. Bernshtam in 1958 in the XII issue of

<sup>96</sup> Kartabayeva, Sufism and Medieval Turkic Thinkers [ in Russ.]

<sup>97</sup> History of the Kazakh SSR from ancient times to the present day – 3 ed.; reiss. – Almaty, 2011. – 670 p. [in Russ.]

<sup>98</sup> A. S. Amanzholov History and theory of ancient Turkic writing. / A. S. Amanzholov – Almaty: Mektep Publishing House, 2003, – 368 p. – P. 307–308. [in Russ.]

“Epigraphy of the East” («Эпиграфики Востока»). Hereafter, we managed to read the Turkic runic inscription on a stone slab (Zhambyl region). In 1976, we discovered and read two Turkic runic inscriptions from the settlement of Atlakh (Zhambyl region) – on a hanging stone seal of the ruler of this area and on a half of a stone disk.<sup>99</sup> Specialists note the amazing proximity of the languages of modern Turkic peoples (including Kazakh), which they explain by the presence of a common proto-language – ancient Turkic.

A peculiar chronicle of the history of the ancient Turkic khaganates – medieval runic inscriptions – epitaphs, which are the most important source for a comprehensive study of the culture of ancient Turkic society. The open areas of the area where the steles with epitaph inscriptions were located suggested a high degree of literacy for those to whom they were addressed. Being written in the first person, the most convincing appeals of the deceased Turkic heroes to representatives of their own and future generations passed on to them their vision of the world, the necessary way of life, the whole system of social (state) values, etc. There is no doubt that such memory contributed to the preservation of many, including heroic, traditions in cultural genesis.<sup>100</sup>

The cultural rise is characterized by the period of domination of the Arab caliphate from the middle of the VII century CE in Central Asia and parts of Kazakhstan. “In Central Asia, Sufism is a moderate unorthodox trend of Islam, which adapted to the nomadic way of life and attitude of the local Turkic population, has spread. In the process of Islamization, many customs and traditional religious representations of the ancient Turks (worship of the spirits of their ancestors, holy places and others) took Islamic forms. Islam in its pure form could not take root among the nomads, for the orthodox demanded strict observance of monotheism and the recognition of Muhammad as the seal of the prophets, while the nomads in each clan had a cult of their ancestor. As many scholars note, this is why Eurasian nomads bring to Islam the worship of saints, which means altered worship of the spirit of the ancestor, that is, pantheism or the dissolution of the Creator in creation, where it is not external worship that is important, but inner enlightenment.<sup>101</sup> The spread of Sufism in the steppes of Kazakhstan is associated with the name of the great Prophet Khoja Ahmad Yasawi, whose mausoleum is a SACRED PLACE for all Turkic peoples.

Thus, “the components of the powerful cultural movement of this time were philosophy and science, on the one hand fecundating the art and poetry of Ferdowsi, Balasaguni, Rudhaki, Khusrow, Khayyama, on the other hand, absorbing an aesthetic element. Al-Farabi was at the origins of the development of these components. His impetus contributed to the laying of elements of modern science.”<sup>102</sup>

<sup>99</sup> A. Amanzholov Ancient alphabetic writing of the Turkic world. [in Russ.]

<sup>100</sup> D. G. Savinov Historical and cultural significance of ancient Turkic runic inscriptions – epitaphs // Bulletin of the Tomsk State University. History. 2013. No. 3 (23). [in Russ.]

<sup>101</sup> R. D. Stamova Features of the religious situation and the place of Islamic mysticism (Sufism) in Kyrgyzstan // Materials of the international conference “Sufism in Iran and Central Asia”. – Almaty, 2006. – 330 p. [in Russ.]

<sup>102</sup> Z. Altayev Al-Farabi: history and modernity// “From the Kazakh nation – to the Kazakh people” Materials of the international scientific-practical conference. Almaty. 2010. 66–70 p. [in Russ.]



At the beginning of the XIII century, the territory of Kazakhstan was conquered by the Mongol tribes. This period is estimated by experts in many ways as a catastrophic phenomenon, although positive aspects are also noted. "The Mongols pursued a policy of forced resettlement of artisans, artists and craftsmen deep into their empire and are known as organizers of the construction of cities and caravanserais in the Golden Horde, Mongolia and Kazakhstan... And among all these nightmares, which compelled the Mongols to be compared with the horsemen of the Apocalypse, there was one indispensable feature: wherever the Mongols came, they saved the lives of artists, artisans, architects, merchants..."<sup>103</sup> It should be noted that the art of the Mongol Empire was uniform in this vast territory. "Although the Mongols of the time of Genghis Khan were not Muslims, but masters from all over the Islamic world worked side by side with representatives of other religions in their workshops. Later, after the death of its founder three of the four Mongol dynasties that divided a huge empire and converted to Islam."<sup>104</sup>

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<sup>103</sup> A. K. Akishev The path to the land of the Hyperboreans // Iran-namee. – Almaty, 2007. [in Russ.]

<sup>104</sup> Classical art of the Islamic world of the IX–XIX centuries. "Ninety-nine names of the Most High" // <http://www.arts-museum.ru> [in Russ.]

## 2.2 Architecture, memorial architecture, sculpture, applied art, crafts

In the Turkic-Mongolian period, there were many enriching cities in Kazakhstan with beautiful architectural ensembles, palaces and mosques, majestic mausoleums, madrassas and workshops of potters, blacksmiths and jewelers. In some cities, artisans lived in whole neighborhoods. There were several types of urban dwellings: enfilade, cross-shaped and multi-sectional. The medieval cities of Kazakhstan had various layout options. "In this context, researchers distinguish several groups of cities:

1. The cities of the South-Western Semirechiye (Zhetisu) (Suyab, Merke, Nuzket) developed along the rivers, their characteristic feature was that they formed at the foot of the castles, which occupied important geopolitical and economic importance in the region of Central Asia and the East.

2. The cities of Southern Kazakhstan (Otrar, Kuyruk-tobe, Sairam), which make up the Otrar oasis, had their own specifics in topography; the core of the development of the urban settlement was the feudal castle, which gradually grew into a citadel, around which Shahrestan and Rabad were built.

3. The cities of the Ili Valley (Eki-Oguz, Koyalyk, Talkhiz) had a rectangular shape, along the perimeter of which walls were erected with towers in the corners. The local population called them "tortkol" (four lakes) or "tortburlysh" (four corners).<sup>105</sup>

Ancient Sayram is the only city in the territory of South Kazakhstan, whose name was conveyed from the VII century to the present day by the holy book of Zoroastrianism "Avesta".<sup>106</sup> Sayram (Isfijab) had a "square shape, its angles are oriented to the cardinal points. Numerous remnants of architectural structures indicate that Sayram had a significant number of residential, public and religious buildings: palaces, commercial premises, workshops, caravanserais, mosques, tomb, baths. In Sayram, the ruins of mausoleums and mosques built from burnt bricks were discovered.<sup>107</sup> The cities of the Isfijab district had a highly developed infrastructure, communication lines, postal service, trade relations with various countries of the East and West. The Turks and Sogdians lived together in the populated areas of Isfijab, causing the interaction of nomadic sedentary cultures. This thesis is confirmed in the messages of M. Kashgary about the residents of Isfijab, speaking both Turkic and Sogdians.<sup>108</sup>

The city of Taraz consisted of a citadel, a fortified shahrestan and an agricultural district, protected by several rows of defensive walls (long ramparts). The territory of the city occupied an area about 100 hectares. Archaeological excavations have shown

<sup>105</sup> S. T. Abdykarimova Principles of the revival of architectural objects on the Great Silk Road (within Kazakhstan): Author's abstract of the dissertation for the degree of candidate of architecture, Almaty, 2010. [in Russ.]

<sup>106</sup> U. Dzhanibekov Sairam city // www.sayram.kz [in Russ.]

<sup>107</sup> B. A. Baitanaev Ancient and medieval Ispidzhab: abstract for the degree of Doctor of Historical Sciences, Almaty 2008. – 57 p. [in Russ.]

<sup>108</sup> B. A. Baitanaev Ancient and medieval Isfijab: abstract for the degree of Doctor of Historical Sciences, Almaty 2008. – 57 p. [in Russ.]

that in the period XI–XII centuries water supply functioned in Taraz, the main streets were paved with stone slabs, and pottery, blacksmithing, medicine, and jewelry crafts developed. In the era of Karluks and Kara-Khanid in Taraz, bronze coins with the inscription “Turgesh tenge” were issued, which were widely used in Central Asia from the VIII to X centuries.

The stone palace complex Akyrtas, which is located near Taraz, is considered an unsolved mystery. “Akyrtas is an unfinished structure, quadrangular in plan, laid out of massive blocks of red sandstone. They were erected to a height of 1 to 1.5 m. The blocks were arranged in one or two, less often in three or four rows. A construction plan is well read, measuring 180x205m, oriented from north to south. Round towers protruding outward in the corners.”<sup>109</sup> The creators of Akyrtas owned engineering graphics.

There is an assumption that Akyrtas, like many ancient structures, had astrological significance, that is, a certain orientation with respect to the Sun, the Moon and some stars. Thus, it helped the locals keep track of the time, carry out both chores and various rituals. By the way, next to the Akyrtas building there are seven ancient mounds located in the form of the constellation Ursa Major ... Recall that the number seven has long been considered magical...<sup>110</sup>

One of the largest medieval shopping centers with highly developed handicraft production in Central Asia was Otrar. The Otrar mosques had a rich architectural decor: “colored glazed bricks and tiles of blue and blue colors, a polychrome majolica in the form of square and rectangular tiles with ornamental and zoomorphic plots in murals.”<sup>111</sup>

Otrar jewelers made extensive use of colored stone: carnelian, fire opal, jasper, jade, agate, green marble, rock crystal – as inserts for rings, as well as ornamental material for the rings themselves.<sup>112</sup>

Gradually, inscriptions in Arabic acquire special significance, both in architecture and in the decor of things. The alphabet on which the Quran is written – the holy book of Muslims, was of paramount importance. Calligraphy has evolved into high art. Two main groups of handwriting or styles stood out – strict and fundamental kufi and italic naskh with flexible lines. In works of applied art and architecture, these two handwriting alternate, often turning into an ornament in which words are unreadable. Usually in the inscriptions on the subject of secular appointment – wishes of blessings to his master, which, probably, together with the feast scenes should have evoked pleasant associations.<sup>113</sup> Thus, in the art of the Muslim era, the sacred word acquires a dominant position – the main element of decor, which is depicted on portals and walls of buildings, in manuscripts, in patterns on fabrics, carpets, ceramics, glass or metal.

<sup>109</sup> K. Baypakov *The Great Silk Road (on the territory of Kazakhstan)*. – Almaty: Adamar, 2007. P. 496. [in Russ.]

<sup>110</sup> G. Kunelekova *Taraz Unique // Megapolis*, 05.09.2005. [in Russ.]

<sup>111</sup> K. Baypakov *The Great Silk Road (on the territory of Kazakhstan)*. – Almaty: Adamar, 2007. – 496 p. [in Russ.]

<sup>112</sup> G. Shalabayeva *Kazakhstan: from ancient civilizations to modern times*. Almaty: Economy, 2007. – 258 p. [in Russ.]

<sup>113</sup> V. P. Serdyukov, M. B. Piotrovsky *East and West: The Art of the Islamic World*. Catalog. Publisher: “Эрмитаж” & “Славия”. 2011. [in Russ.]

At that the artistic specificity of the ornament of this era is the theory of arabesques, and in general the ornament of that era becomes the object of mathematics. The most complicated ornamental designs are based on rigorous calculation, clear structure and ordering of elements, which led to the emergence of a new style in the art of ornament. Such ornamental compositions made it possible to decorate any complex spherical surface and any size. All works of Muslim art reflect true beauty, the contemplation of which brings a person closer to God.

The mausoleum of the beautiful Aisha-Bibi (XII century) is considered to be a unique monument of memorial architecture; it is considered the best monument of building art of the Kara-Khanid era. It "is completely lined with carved terracotta with a rich ornamentation in the form of tiles with 60 varieties of patterns, cornices, tiles and stylish inscriptions. The capitals and columns of terracotta blocks are covered, like the whole wall, with the finest drawings representing the richest collection of motifs of folk ornament. On one of the corner towers of the mausoleum, even the lines of an ancient couplet have been preserved: "Autumn... clouds... The earth is beautiful..."<sup>114</sup> Later, carved terracotta, as a technical technique for the decor of the mausoleums, was replaced by multicolor.

Jochi – the oldest son of Genghis Khan is buried on the land, which he ruled in Ulytau (Karaganda region, Zhezkazgan). Its mazar (building period 1228–1255) was erected on a hill, as it were, "the central point of the neighborhood, harmoniously and unobtrusively inscribed in the surrounding landscape."<sup>115</sup> At the fundament of the mazar is a clear quadrangular shape, turning into a polygon, subsequently transforming into a domed sphere. Brickwork mazar has strict geometric lines. The glazed turquoise-colored majolica has been preserved. The blue color for the Turks and the Mongols embodied Heaven and Eternity. After all, Jochi was not a Muslim. Many customs of the steppe knighthood in the Kazakh steppe were laid down by Jochi Khan. There are hundreds of versions of legends about the death of Jochi among the people, according to the most popular of them: the great Genghis Khan, not wanting to hear the news of the death of his son, promises to pour hot lead on the mouth of the one who brings this message. Then Ketbuga zhyrshy (poet) "told" him about the death of his favorite by playing the dombra, and then the khan ordered the strings of the instrument to be filled with lead. Therefore, in the dombra there has since been a hole in the middle.

Another holy place of Kazakhstan is the mausoleum of Arystan-Bab – an architectural monument of the XII–XIV centuries, which is located close to the ancient Otrar. Legends say that Arystan-bab, before becoming an associate of the Prophet Muhammad, went around the world and learned 33 religions.

The first construction of the mausoleum dates back to the XIV–XV centuries. From it preserved carved wooden columns of iwan. In the XVIII century, on the site of an

<sup>114</sup> Architecture and construction of Kazakhstan: Photobook. Almaty. "Golden Book" edition, 2004 – 488 p. [in Russ.]

<sup>115</sup> A. Seidimbek The world of the Kazakhs. Ethnocultural rethinking. – Astana: Foliant, 2011. – 560 p. [in Russ.]

ancient mazar destroyed by an earthquake, two domed structures were built with an iwan resting on two carved wooden columns. The building of the XVIII century collapsed and in 1909 was rebuilt again, as indicated by the inscription on one of the frieze cartouches. In 1971, due to the high level of groundwater that led to its emergency state, the mosque was demolished and rebuilt. The building was built of burnt bricks on alabaster mortar, in the front wall masonry.<sup>116</sup>

There is another legend about the construction of the mausoleum: when Lame Timur began to build the mausoleum of the Skin of Ahmad Yasawi, one day a blue bull appeared and destroyed the wall that had just been erected, and this was repeated one more time. And then the local saint Zengi Baba told Timur that he was making a mistake by starting the construction of the mausoleum for the student, while he had not yet honored the teacher. Therefore, Timur first built the Teacher – the holy Arystan-bab, then his equally legendary Disciple – Khoja Ahmad Yasawi.

The Mausoleum of the Khoja Ahmad Yasawi, the head of the Turkic branch of Sufism, a thinker and poet, especially revered in the Muslim world, was built in the period from 1385 to 1405. The complex of the mausoleum includes: a mosque, a khanqah, premises for administrative and economic purposes. The mausoleum is a masterpiece of architecture, an outstanding monument of medieval architecture, preserving many unsolved secrets: one of the walls of the mausoleum, covered with a medium blue mosaic. Experts note that there are no gold or gilded inclusions on the wall. This monument is included in the UNESCO World Heritage List. For the construction of the Timur the Lame Mausoleum brought together outstanding architects, skilled stone carvers, and graphic designers who are still striking.

The mausoleum is considered a kind of museum of Muslim art, it is distinguished by perfect proportions, the novelty of some constructive methods, the richness and variety of architectural decor: turquoise majolica with floral ornaments, geometric patterns (weights), stalactites, typesetting mosaics and wall paintings were used. It is interesting that the swastika, one of the oldest and most widespread graphic symbols in the whole world, was used in the decor of the mausoleum. In the decor of the mausoleum, it symbolizes Eternity.

The interior of the Kazandyk premises (the center of the complex) resembles a felt yurt of nomads. The lower part of the walls is coated with glaze and resembles tuskiiz (wall carpet) covering kerege. Above, the cornice patterns are covered with an ornament that is used to decorate the uniform in the yurt. Stalactites hanging from a spacious dome resemble a patterned zhelbau hanging from a shanyrak. It's as if weight was covered with fresh colostrum, all in a radiance, evoking thoughts of an unearthly world, and this impression will never leave a person again.<sup>117</sup>

In the center – a huge bronze kazan (tai-kazan, cauldron), like a hearth in the center of a yurt. The surface of the boiler is decorated with rich epigraphic ornaments. "The semantics of the boiler in the culture of ancient and medieval nomadic peoples

<sup>116</sup> Arystan-bab mausoleum // <http://www.unesco.kz> [ in Russ.]

<sup>117</sup> A. Seidimbek The world of Kazakhs. Ethnocultural rethinking. - Astana: Foliant, 2011. – 560 p. [in Russ.]

are unusually rich. In the epos and myths, legends and tales of the vast Eurasian region, there are close semantic connections of the boiler with the cup, the goblet, more broadly – with the “sacred vessel.”<sup>118</sup> In the following centuries, architectural features and construction principles of the Yasawi Mausoleum became the basic foundation of Kazakh architectural art.

In many areas of Kazakhstan, there are still ancient Turkic stone statues, which are figuratively called the guardians of the Great Steppe. For several millennia, representatives of many Saka/Scythian tribes, wusuns, Yuezhi/sarmatians, Ashina/Ashide Turks, Turgeshs, Karluks, Oghuzes/Torkil, and those that made up the Kypchaks/Polovtsian tribal union, erected stone statues in the steppes, deifying them. According to the traditional ideas of nomads, during the life of the Turks and after it, sculptures of deified ancestors were symbols of faith, guarantors of welfare, prosperity and stability.<sup>119</sup>

Here, in this era the heroic ideal of a warrior is taking shape. Stone statues were erected in honor of tribal leaders, representatives of the highest military aristocracy and famous warriors. The names of great ancestors served as a war cry – uranium of Turkic tribes. In many sculptures, the warrior is depicted with a bowl, or with a vessel, which corresponds to the ritual “oath of oath to the fatherland ... During the ritual they drank the sacred water of their native land – the symbol of Jer-Su” (Earth-Water).<sup>120</sup>

There are stone sculptures of women depicted in three-horned headdresses. The sculptures face the East, towards the rising sun. “Death in Tengrism is perceived as a prolonged dream-suspended animation, there is a belief that someday a person who is asleep, dead, will wake up, will rise again,”<sup>121</sup> which means that the person will “rise” again like the sun. The dead, endowed with a protective function, as it were, became eternal symbols of the existence and prosperity of the clan. The monumental sculpture of the ancient Turks, representing in visible forms the image of the revered ancestor, expressed the idea of a patronymic family hero.<sup>122</sup>

Ancient sculptors used various materials: granite, diorite, syenite, gabbro, sandstone, marl and others. The sculptures of Kazakhstan vary in degree of completion and finish. Among them are a lot of primitives, with a barely outlined likeness of a person’s face and body, a number of sculptures are made in the form of a round sculpture – with excellent modeling of the face and figure, careful decoration of clothing details, hairstyles and accompanying attributes. From the folk traditions that have come down to us, it is known that representatives of different tribes took part in the construction of monuments to outstanding soldiers, according to the tradition, one stone was installed from each tribe, i.e. the number of balbals (kurgan stelae) in the string was determined by the number of

<sup>118</sup> E. A. Smagulov To the history of Turkestan Tai-Kazan // <http://www.unesco.kz> [in Russ.]

<sup>119</sup> A.M. Dosymbaeva Traditional worldview of the medieval Turks of Zhetysu (on the materials of cult monuments): Abstract of the dissertation for the degree of Doctor of Historical Sciences, Almaty, 2010, 52 p. [in Russ.]

<sup>120</sup> A. Dosymbaeva Sacred monuments of Turks (Why balbals holding a cup in their hands) // <http://military-kz> [in Russ.]

<sup>121</sup> O. Zhanaidarov Tengrism: myths and legends of ancient Turk. [in Russ.]

<sup>122</sup> G. S. Eleukenova Ancient Turkic monumental sculpture of Kazakhstan (regional features): abstract of the dissertation for the degree of Candidate of Art historian, Moscow, 1992. – 56 p. [in Russ.]

tribes participating in this event.<sup>123</sup>

Experts note the possibility of using paint in stone sculptures, as suggested by the missing elements (for example, strands of hair or clothing items) that were filled with paint. Moreover, all the sculptures are portrait, have individual features, that is, the masters depicted specific people of different ages and different social status. Numerous statues of the Merke sanctuary include not only male images, but also female statues “with the same vessels in both hands, male and female statues – symbolically filled with holy water – a symbol of the sacred Jer-Su/Earth-Water, according to the ideas of the Western Turks, took part in priests dedicated to ensuring peace, prosperity and stability in the Turkic society ... To convey the idea of the integrity and inviolability of the universe, by means of monumental art, images were created that personify the Sky (solar, The men’s beginning) and the Earth (lunar, feminine).<sup>124</sup>

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The whole structure of the Turkic sanctuary Merke “is subordinated to the national idea of the unity of Cosmos and the Earth of the Turks – Tengri and Jer-Su. High mountain, highly sacred space, at an altitude of 3000–3500 thousand meters above sea level, surrounded by impregnable mountains on all sides, was a Turkic “Olympus” – the habitat of the gods. It was the high-mountain jailay (dzaylay- summer highland pasture) of the upper Merke River (Merke from the Persian language means “Center”), with multiple spring sources, was the place for rituals and worship of the supreme deities of the Turks. Merke – Myn Bulak.<sup>125</sup>

“Reflection of the idea, protection of the sacred symbol of Jer-Su, one of the main character of the Turkic pantheon of deities personifying the Turkic land”, and the veneration of the great warrior – the ancestor, the protector of the sacred land among Turkic tribes was also expressed in religious monuments of Western Kazakhstan, called kulpytasy experts and koytas. The first of them are stone pillars decorated with ornaments of various motifs, on the back side usually depicted items of military equipment, ancestral tamga. These buildings carry the “idea of a world center,” which was personified by the majestic ancestors, holders and owners of hvar (farn), heavenly grace (Kut), ... the idea of the unity of heaven and earth of the Turks. The personification of unity on earth was a majestic ancestor who has a kut, a heavenly headlight, sent to him by the supreme deity of the Tengri Turks.”<sup>126</sup>

The stone pillars of kulpytasy are “a universal symbol of the structured universe and its center, identified with the world pillar, tree, image and figure of the deified hero-ancestor, etc. here the axis of the pillar is the vertical, passing through three zones of the ordered world: the lower world (dead), the middle (living) and the upper, belonging to the gods.”<sup>127</sup>

<sup>123</sup> A. Margulan. Work thesis in 3–4 volumes, Almaty: Daik-Press, 2003. – 246 p. [in Russ.]

<sup>124</sup> A. M. Dosymbaeva Traditional worldview of the medieval Turks of Zhetysu (on the materials of cult monuments): Abstract of the dissertation for the degree of Doctor of Historical Sciences, Almaty, 2010, 52 p. [in Russ.]

<sup>125</sup> A. M. Dosymbaeva Traditional worldview of the medieval Turks of Zhetysu (on the materials of cult monuments): Abstract of the dissertation for the degree of Doctor of Historical Sciences, Almaty, 2010, 52 p. [in Russ.]

<sup>126</sup> G. S. Eleukenova Ancient Turkic monumental sculpture of Kazakhstan (regional features): abstract of the dissertation for the degree of Candidate of Art Historian, Moscow, 1992. – 56 p. [in Russ.]

<sup>127</sup> I. Tasmagambetov Miroopisanie through ritual // <http://mangistaunefk.kz> [in Russ.]

The second is a tombstone in the stylized form of a ram, therefore they are called *koytas* – a stone ram. As a rule, *koytas* is vertical, it has a smooth or carved block, it rests on the ground or on a pyramidal elevation. It had a magical meaning, and is associated with the ancient cult of ram worship.

The ancient Turks were not only skilled stone-cutters, but also magnificent blacksmiths and toreutic masters. Turkic blacksmiths “created the most perfect weapon, thanks to which the Turks won. They enjoyed special honor and respect from others. Carefully kept craftsmen secrets of their craft. And since they were dealing with fire – a symbol of the underground god Erlik, and ore was also mined in the underworld, the attitude towards them was twofold. For the Turks, the blacksmiths were not only a powerful, but also a frightening figure, were similar to shaman. They lived, as it were, in two worlds, the Middle world – the world of people, and the underworld – the world of the cruel and treacherous Erlik.”<sup>128</sup> The ancient Turks had a cult of the forge, which is also characteristic of the Kazakhs: the mystery of craft, communication with fire, knowledge of the secrets of such vital material as iron, fills the figure of a blacksmith with sacredness, because his gift was received “from above” from the Great Deity, and he works in the world of people, Erlik himself patronizes him.

Blacksmithing is, by absolute recognition, a branch of production that constantly gives impetus to progress. A wide range of areas of society’s life depended and depends on the level of development of metallurgy.<sup>129</sup> Many excavations in various regions of Kazakhstan, in particular the Talgar (Talkhir) and Almaty ancient settlements, speak of the highly developed blacksmithing craft of the ancient Turks. An armament complex consisting of melee, ranged weapons and protective armor was found in Talgar. This is a sword, dagger, spear, axes, tesla, bows with arrows and spears; low – and medium-carbon steel was used for their manufacture. Namely, the knowledge of the secrets of steel provided the ancient Turks with the manufacture of practically perfect weapons.

Turkic nomads mastered this weapon perfectly. Muslim authors of the 9th century they wrote: “The Turk shoots at wild animals, birds, targets, people ... He shoots, driving at full speed back and forth, to the right and left, up and down. He fires ten arrows before Khawarij puts one arrow on a bowstring. And he rides his horse, descending from a mountain, or in a valley at a faster speed than Khawarij can ride on flat ground. The Turk has four eyes – two on the face, two on the back of his head.”<sup>130</sup>

The XIII – century Arab historian Ibn al-Ibri wrote: “as for the Turks, these are numerous people. Their main advantage lies in the art of war and the manufacture of weapons of war. They’re the most skilled at riding, the most dexterous in stabbing and chopping and archery.”

<sup>128</sup> A. K. Bisenbaev *Myths of ancient Turks*, Almaty: An-Arys, 2008. [in Russ.]

<sup>129</sup> D. A. Voyakin *Smithcraft of the North-Eastern Semirechye in the Middle Ages (based on the materials of the town of Talgar, Almaty)*: abstract of the dissertation for the degree of Candidate of Historical Sciences, Almaty, 2010. – 29 p. [in Russ.]

<sup>130</sup> V. Y. Butanaev *Military art of Turkic-Mongolian nomads and its influence on the development of the Middle Ages of Russia // Collection of scientific articles*, Novosibirsk, 2012. [in Russ.]



Specialists call the special branch of art metal products of the ancient Turks: vessels, horse harness and composing belts. So, the silver vessels found in various burials were made using sophisticated technology, including casting, forging, stamping and soldering of various parts of the vessel (body, whisk, pallet, handle). Typesetting belts were social markers of owners, reflecting the origin, official or military rank and merit. So, the belts with bronze and silver details were worn by ordinary soldiers, and the highest nobility of Turkic society wore gold details. The military title was also determined by the number of plaques on the belt.

In general, Turkic applied art is characterized by: the use of multi-figure compositions and iconographic canons, with a complex ornament. "This is a period of complete victory in the applied arts of the ornamental principle itself. Ornamentalism of the new steppe style is based on the connectedness of all the details of the ornament, on the transmission in it of some all-pervading movement that spreads throughout the subject. Naturally, to show this movement, art chooses new motifs – the plant shoot with its endless stem with rhythmically arranged leaves and fruits ideally meets the new installation in art.<sup>131</sup> The "animal style" in this era is experiencing its new birth, only in a different form: the beast is portrayed in dynamics. "Comparison of the images of animals associated with mythological representations with the images of people was one of the favorite topics of the Turkic art. It is typical for the Turkic epos to endow the image of an ideal warrior with a number of qualities of various animals."<sup>132</sup>

The applied art of the ancient Turkic time, which absorbed the traditions of the "Saka animal style" and neighboring civilizations, gave a new round to the interpretation of the art form by ancient masters, to the formation of the "new steppe style" – the "image of the continuous closed movement of the ornament."

The ancient Turkic masters were wonderful bone carvers who possessed "various methods of carving: openwork (on embrasure), relief, volumetric and engraving. *Bone engraving* gives a peculiar decorative effect. The surface is scratched with a pointed object and rubbed with dry paint (ocher). Then the paint is erased from a smooth surface so that it remains only in the scratched recesses, clearly revealing the pattern. In addition to giving a decorative form, the ancient Turkic masters decorated household items with an ornament, and sometimes they simply left signs that testified to their personal belonging. In the view of a number of researchers, the ornament, in its essence, is a geometric reflection of the world, and the repeatability of geometric figures is the cyclical nature of the processes. In addition to the *geometric*, there are products with *floral ornaments*.<sup>133</sup> Among the monuments of Turkic culture, bone plates with various artistic subjects were found: scenes of individual and collective hunting for wild animals, fighting warriors, galloping horsemen.

<sup>131</sup> G. A. Fyodorov-Davydov The Art of the Nomads and the Golden Horde. Work thesis about the culture and art of the peoples of the Eurasian steppes and golden cities / Monuments of ancient art. M.: «Iskusstvo», 1976. 228 p. [in Russ.]

<sup>132</sup> K. Baipakov Great Silk Road on the territory of Kazakhstan, Almaty: Adamdar LLP, 2007. – 249 p. [in Russ.]

<sup>133</sup> B. B. Ovchinnikova Bone art of the ancient Turks Sayano-Altai. // Steppes of Eurasia in antiquity and the Middle Ages. Book II. Materials of the scientific-practical conference dedicated to the 100th anniversary of the birth of MP Gryaznova. SPb: 2003. p. 267–270. [in Russ.]

In the applied art of the ancient Turks, tribal tamgas were widely used – property marks of the Turks marking the territory, property: cattle, various products. They reflected the cosmology of the ancient Turks. The tamgas “were basically perceived as sacred and otherworldly preforms, or, as expressed by the term of the famous psychoanalyst Carl Gustav Jung, as archetypes. Even in the simplest sense, it was believed that by embodying forces over the natural elements, they could protect against failures, misfortunes, evil eye and damage.”<sup>134</sup>

The centuries-old tradition of using tamga of medieval nomads of the new era (XVII – early XX centuries), who lived on the lands of modern Kazakhstan, has only recently been identified in domestic science as a special topic of historical and archaeological research. The main distinguishing feature of medieval tamga-petroglyphs is their presence in the context of clusters of rock paintings isolated in the landscape (both ancient and contemporary to them), interpreted by the petroglyphs as a “sanctuary”.<sup>135</sup>

Turkic tamga had an ideographic character and had geometric shapes. So, Kazakh tamgas are geometric, structurally simple; their number is relatively small, roughly corresponding to the number of genera (tribes). They are collective marks: all members of the same kind have one tamga. Signs close to tamgas, various in form and, obviously, different in nature, were known in Kazakhstan and in the I millennium BC; they were applied, in particular, to ceramic vessels for various purposes before or after firing.<sup>136</sup>

The ancient tribal unions that inhabited the Eurasian steppe: dughlat, wusun, karai, naiman, kangly, and others had their tribal signs, and this is confirmed, albeit fragmentarily, by archaeological and historical data. The holistic social organism of a nomadic society was built on the principles of clan orders, the traditions of division into clan tribes and unions. It was around the clan as a separate legal unit that the entire socio-economic life of the people was concentrated. A genus for a nomadic society is the first principle of a social organization that generates a way of life that is expressed and determined not only by relationships and in the behavior of people, but also in the forms of ties of economic, community, social, political, administrative and cultural relations.

So, the tamga of the Dulat clan is a circle. The basic concept of this symbol: a solar sign, a symbol of the sky, a boundless steppe. A circle (sphere) is an indispensable attribute of the religious and mythological representations of the ancients, a magical element of Tengrism, and can also act as “sacred solar disks” or “images of the sun gods.” For the ancients, the observable Universe was seen, without any doubt, circular – this included not only the planets themselves, including the alleged earth disk, but also cyclic movements, changing seasons. Heavenly symbolism and belief in heavenly power lay at the basis of primitive rituals and, more precisely,

<sup>134</sup> Elshad Alili. Tamga as a sample of writing // <http://www.kaspiy.az> [in Russ.]

<sup>135</sup> A. E. Rogozhinsky Petroglyphs of the archeological landscape of Tamagaly. – Almaty, 2011. – p. 342. [in Russ.]

<sup>136</sup> Tamga // <http://kazahskieroda.kz> [in Russ.]

the organization of living space: round forms of yurts, tents and camps of nomadic peoples themselves.

The Tamga of the Baganaly clan looks like a two-prong and symbolizes Bakan – a long pole, a support of the shanyrak (wooden circle on top of a yurt), a smoke circle in the center of the yurt. Bakan symbolizes the world tree, and this symbolism occupies a central place in the traditional and mythopoietic consciousness, modeling space and time, embodying the universal concept of the world, and at the same time means the axis of the world and the world itself. Tamga of the Konyrat and Karakesek clans is a symbolic threshold. Bosaga – entrance, door jamb, which is of great importance in the conceptual structure of the yurt. In a symbolic sense, it is the boundary between the inner and outer worlds, and a high degree of semioticism is attributed to all actions at the entrance/exit.

The coexistence of two major elements – the steppe nomads and the settled urban population in the Mongolian period of Kazakhstan most clearly characterizes the art and culture of that era. The Silk Road, while remaining the main artery, was for many countries and peoples at the same time an expensive cooperation, the spread of religions, the interpenetration and mutual enrichment of various cultures. Settled citizens and nomadic tribes were able to understand each other and ultimately create a distinctive culture that fit into the diversity of ancient cultures of mankind.

Mosaic and majolica architecture flourished in the cities, with bizarre arabesques and exquisite calligraphy; Muslim scholarly spirituality, oriental philosophy with delicate lyrics; various types of crafts: pottery, jewelry, ferrous and non-ferrous metallurgy, leather, bone carving, glassmaking, stone carving, etc. The steppe lifestyle dictated a fashion for jewelry and costume items and horse harness and weapons.

## 2.3 Folklore traditions, musical and dance arts

The spiritual life of the ancient Turks is represented by a rich folklore heritage. The gradual separation of the individual shaman, and the almost simultaneous “formation of the types of akyn and sal” (versatile person of art: poet, singer, composer) suggests that the individual beginning of the “creator-artist of the word” is being formed.<sup>137</sup> Therefore, “the beginning of the specialization of the carriers of the oral-poetic tradition was laid by shamans.” In the era of the early nomads, “secret alliances” were created that cultivating the cult of the Aruahs – “glorified warriors and commanders.” The members of these unions were characterized by elements of theatricality, in clothing, “the strangeness and unusualness of body movements”, which later served as the development of creative practice – “poets, improvisers, singers and composers of eccentric behavior”<sup>138</sup> – types of sals. In the early Middle Ages, the type of zhyrau was formed.<sup>139</sup>

The functions of zhyrau were: “communication with all clans and tribes that are part of the khanate, ulus, tribal union; participation in solving important state issues in peacetime, in resolving issues of peace and war – in wartime; performance of historical songs ode-maktau in honor of the fallen heroes, heroic epics with the aim of inspiring troops; and finally, the most important thing is the prophecy of the future: based on their ability to “prophetic vision”, the zhyrau gave instruction to the Khan and the people.”<sup>140</sup> Along with the formation of the type of zhyrau (singer-storyteller), the genre of heroic epos about the exploits of ancestral warriors and legendary heroes of the past developed accordingly.

One of the most ancient epos of the Kazakh people is the epic “Koblandy”, several layers are distinguished in it: ancient Turkic, Nogai-Kipchak and Golden Horde. This type of epic was formed on the basis of the archaic epic, “in the composition and formation, which was greatly influenced by archaic myths, tales, legends, ceremonial poetry, ethnography ncient ideological ideas played an important role.<sup>141</sup> The epic Alpamys Batyr, which exists among other Turkic peoples, also belongs to the same period: among the Altai people-Alyp Manash, among the Bashkirs-Alpamysha and Barsyn-hylu, the tale Alpamysha, and Karakalpak’s – Alpamys, the Uzbek’s have Alpamysh.

Among the Turkic peoples there was also a romantic type of epic, a striking example of this type is the Kazakh epic “Kozy-Korpesh and Bayan Sulu”. As well as the epic “Alpamys”, various versions of this lyropoem were preserved among many Turkic-Mongol peoples.

In the performing embodiment of the epic, “the most important role is played by music, sound, and not sound at all, but organized according to the laws of a unique, distinctive vocal and instrumental tradition. The nature of epic magic is rooted in

<sup>137</sup> E. D. Tursunov Ancient Turkic folklore: origins and formation. Almaty: Daik-Press, 2001. – 172 p. [in Russ.]

<sup>138</sup> E. D. Tursunov Ancient Turkic folklore: origins and formation. Almaty: Daik-Press, 2001. – 172 p. [in Russ.]

<sup>139</sup> E. D. Tursunov Ancient Turkic folklore: origins and formation. Almaty: Daik-Press, 2001. – 172 p. [in Russ.]

<sup>140</sup> Kazakh epos. – Almaty: “Print Express” Publishing and Printing, 2010. – 472 p. [in Russ.]

<sup>141</sup> Kazakh epos. – Almaty: “Print Express” Publishing and Printing, 2010. – 472 p. [in Russ.]

a common feature of all genres of traditional musical culture – the sacredness of the origin of art in general, and musical, musical and poetic in particular.<sup>142</sup> The fulfillment of the epic is always the most important event, and its “core is the contact between the worlds – between our material, today’s, momentary, “profane” and the eternal, immaterial world, where the Aruahs, heroes of the epic are located.”<sup>143</sup>

In the archaic forms of the heroic epos of the Turkic-Mongolian peoples, a block of motives is actualized: representatives of the other (lower) world kidnap (entice, lead away) the hero’s brother (brothers, wife). He goes in search of him. On the way, on the territory of the middle world, he encounters various opponents who turn out to be representatives of the lower world. Overcoming them in battles, the hero goes to the upper world, then descends to the lower world, where, finally, after a series of battles with representatives of the ruler of the lower world, he frees the kidnapped (taken away) brothers. This is the most general scheme that makes up the structural backbone of the archaic epos of the Turkic-Mongolian peoples.<sup>144</sup>

The performance of the epic has always been accompanied by a musical instrument, first *dombra*, *zhetygen*, and from the XIX century by *kobyz*. The musical instrument itself, the *dombra* itself (and *kobyz*) personified *Tengri*. The three parts of the *dombra* (body-neck-head) represent the three Worlds: upper – middle – lower. The sounds extracted from the *dombra* are a revelation, and the process of the game itself is a “journey” to the sacred worlds. Therefore, the *dombra* was perceived by the Kazakhs as the embodiment of world order, the conductor of pure energies, the person playing on it maintains the balance of cosmic forces and unites *Cosmos*, *Nature* and *Man* into a harmonious unity. Scientifically, this was first described by B. Amanov, analyzing the semantics of the popular terminology of *dombra* and the composition of *kui* (kind of musical composition) as a connection: “body – musical form – musical instrument – *Cosmos*.”<sup>145</sup>

Medieval sources (Persian) mention more than 40 musical instruments that existed on the vast empire of Timur. An instrument similar to the Kazakh *Zhetygen* was used “for the performance of “Turkic hikayats” (lit. Turkic stories, narrations), which obviously includes, first of all, epic tales consisting of prose and poetry.”<sup>146</sup>

The balance of celestial (spiritual) and earthly (worldly), the integrity of worldview and world outlooks were embodied in such a phenomenon of *Tengrian* culture as *kui* (from ancient Turkic *kok* – air). Humanity over the period of its existence has developed many ways to enter into spiritual reality, to go beyond the limits of being. In Buddhist culture, this is meditation, in the Christian type – prayer, in the Islamic world – *salah* (namaz – prayer). In the *Tengrian* cultural type, a similar spiritual

<sup>142</sup> E. D. Tursunov *Ancient Turkic folklore: origins and formation*. Almaty: Daik-Press, 2001. – 172 p. [in Russ.]

<sup>143</sup> S. A. Elemanova *Heritage of Turkish culture*, Almaty: Kantana-press, 2012. – 53 p. [in Russ.]

<sup>144</sup> E. D. Tursunov *Ancient Turkic folklore: origins and formation*. Almaty: Daik-Press, 2001. – 172 p. [in Russ.]

<sup>145</sup> B. Amanov, A. Mukhambetova *Kazakh traditional music and the twentieth century*, Almaty: Daik-Press, 2002. – 544 p. [in Russ.]

<sup>146</sup> A. Malkiyeva *Turkic musical instruments in medieval Persian language sources on music // Music of the Turkic world. Proceedings of the International Symposium*. – Almaty: Daik-Press, 2009. – 320 p. [in Russ.]

practice is kui / kok, which is the indivisible syncretism of the World of the Divine Word and the World of Divine Ringing Spheres (Edikhan Shaimerdenuly).

The common thing that brings kui closer to meditation, prayer and prayer is that it has the ability to inclusiveness comprehend the Cosmos and its adequate World-modeling. The strength of the effect of kok on the listener is comparable to magic, it gives a feeling of enlightenment and rapture with amazing energy lurking in sound vibrations. It is no coincidence that modern specialist of kui define it as a sacred-meditation art.<sup>147</sup>

Kazakh shamanism is inextricably linked with the mythical progenitor of music and the first bakсы – Korkut – ata, the creation of a kobыз is assigned to him. Kobыз is a sacred, sacred instrument, a kind of bearer of the ethnic history of the Kazakhs. This is the embodiment of the archaic concept of a Musical Instrument as a Universum.<sup>148</sup> Playing kobыз was an obligatory attribute of the healing session of the shaman-bakсы. The ancient Turkic word “Kobыз” was generally uttered during the expulsion of evil spirits.

The sound of kobыз – thick, rich, with sounds – is a signal for the appearance of spirits. The sounds that play the most important sacred role in the timbre of a kobыз are formed due to the fact that both the strings and the bow of the instrument are bundles of straight horse hair.<sup>149</sup> Thanks to these side-tones, overtones, the sound when playing kobыз is “multi-layered.” In the musical culture of the Turkic-Mongolian peoples, the phenomenon of bourdon polyphony is also formed as a result of throat (laryngeal) singing. “Bourdon polyphony in the music of Turkic and Mongolian people arises at the stage of the formation of cosmogonic representations of primitive people about the surrounding world in the form of a holistic structure - the World Tree (vertical). In this context, the sounds of a human voice and a musical instrument reproducing bourdon polyphony are the sound equivalents of the World Tree (vertical), and the process of execution is understood as an act of the creation (ing) of the Universe.<sup>150</sup>

“To talk with the gods, you need to speak in a special language and special sounds. The Turks learned to speak with their gods and ancestral spirits using throat singing. The singer does not utter words, but in the low and high sounds flying out of his throat, one can hear the sounds of the orchestra, the rhythmic clatter of the horse’s hooves, or the hoarse groans of a dying beast. Throat singing is familiar only to Turkic-speaking peoples, as well as to Buryats and Western Mongols, in which there is a strong admixture of Turkic blood. In ancient times, the Turks imitated the howling of a wolf, the scream of an eagle, the roar of a snow leopard and spoke

147 B. D. Kokumbaeva *Culturology of Tengri art: Textbook*. – Pavlodar: PSPU Scientific-publishing center, 2012. – 156 p. [in Russ.]

148 B. Amanov, A. Mukhambetova *Kazakh traditional music and the twentieth century*, Almaty: Daik-Press, 2002. – 544 p. [in Russ.]

149 S. A. Elemanova *Heritage of Turkish culture*, Almaty: Kantana-press, 2012. – 408 p. [in Russ.]

150 L. A. Khaltaeva *Ancient Turkic-Mongolian bourdon polyphony as a sound equivalent of the World Tree* // <http://dalaruh.kz> [in Russ.]

their language with the inhabitants of the Upper and Lower Worlds, asking for patronage and protection." "At the same time, S. A. Elemanov notes: among the Kazakhs throat singing in such formats as among the Khakass, Altai and Tuvinians is not represented." However, the facts of one of the styles of guttural singing are known – artistic whistling. Thus, everything in the Turkic world is permeated by Tengri, Tengri in everything: in the construction of the instrument, in music, in architecture, ornament and the last refuge of man.

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The oldest form of artistic comprehension of the world is dance. Culturologist Yasyn Kumarula believes that the origins of the Kazakh folk choreography were the ritual dance of the shaman. "The shaman attached feathers to the headdress, put on various clothes with flying tassels, and in this form he not only healed people and cast out evil spirits from them, but he also actively danced accompanied by percussion instruments"<sup>151</sup> Shaman-baksy "in the name of a sacred goal, they tried to perform dances as best as possible, more expressively, figuratively and convincingly, thereby contributing to the development of dance vocabulary and technical virtuosity of dances."<sup>152</sup>

Specialists consider that among the Turkic dances the most ancient is "Kara Zhorga". Kara zhorga – in direct translation from the Kazakh language – "black pacifier", therefore, in this dance – the main imitation of the graceful movements of the horse. The history of the dance began 2500 years ago. "The sacredness of the kara zhorga dance is beyond doubt, perhaps, exploring its roots explaining the causes of the occurrence, deciphering the hidden secret meaning, there is at least a minimal probability of penetration into that sacred world of nomads, lost over millennia, as well as at that Sacred Time began.

Through the fulfillment of cosmogonic myths, poets returned reality to its source, through the execution of a myth in dance, a similar accomplishment took place. This is what Aubakir Ismailov constantly writes about in his notes, focusing more on the origin of the dance, its symbols. The execution time of the kara zhorga dance: the time of the first initiation of the child is the time of the first Initiation of the child into the World, into society, into the family. This moment in the nomadic world played the most important role along with initiation, religious initiation and funeral rites. At this time, the main myth of the Turks, the myth of the creation of the World, of Tengri, was being re-executed."<sup>153</sup>

In China, on the open spaces of Karatau in the vicinity of Gansu, petroglyphs were discovered where a cone-shaped headdress is visible on dancing figures. And this fact testifies to the proximity of the "uki" form to the Kazakh folk traditions. According to Yasin Kumaruly, "dancing figures" were studied comprehensively. The study focused not only on the dynamics of the dance. It was found that the cone-

<sup>151</sup> G. T. Zhumaseitova Folk dances in the aspect of their preservation and development by the Kazakh diaspora of China and Mongolia // <http://www.rusnauka.com> [in Russ.]

<sup>152</sup> A. Kulbekova The dance is inimitable and unique. [in Russ.]

<sup>153</sup> A. M. Ismailova The origin of the Kazakh dance "Kara-Zhorga" (based on research records of the People's Artist of Kazakhstan Aubakir Ismailov) // [in Russ.]

shaped hats of the dancers are also characteristic of the culture of the Kazakh people. During the Han Dynasty and the Huns, a cone-shaped headdress was also worn. This tradition was followed by the middle-class Chinese. Written archaeological sites have been preserved. In short, the petroglyphs of Karatau, with reference to the fragments of the dance and the imprinted symbols of the culture of archaeological sites from the time of Zhango to the era of the Han Dynasty (475 BC – 225 AD), the scientists define as the heritage of the Saks, iuzlers ( Nukus), wusun and Huns.<sup>154</sup>

The artist Aubakir Ismailov, it is he who is credited with preserving many ancient dances of Kazakh nomads “after a long search, observation, and dialogues with eyewitnesses of the performance of kara zhorga, notes several styles of this dance, which was performed in different ways in different regions of Kazakhstan. There were such types of kara zhorga as: “kos zhorga”, “yerkek zhorga”, in East Kazakhstan, kara zhorga was performed as a pair dance in the manner of “kizaku-kashu”, and in the Caspian, according to Kerey Kodarov, kara zhorga was called “shaitankok.” In addition, a special manner of this dance existed in the Altai district, in Sary-Sumy, as well as in Tarbagatay.”<sup>155</sup>

Another no less ancient dance is “Kusbegi-dabylpaz”, which reveals the moment of training a bird by a hunter. Experts believe that “the dance with the falcon in different interpretations exists among different Turkic peoples, which proves its common Turkic origin, as well as a huge time period during which the dance was passed down from generation to generation.”<sup>156</sup>

There was such a variety of dance as military dance (combat dances), it was one of the forms that stimulated the rise of military spirit, providing a successful outcome of battles. In general, dances and dances were very popular among the Turks at all Tengrian festivals, since “the nomadic way of life in itself gave rise to the appropriate forms of entertainment among the people, the biggest and most fun holidays were associated with spring and autumn migrations.”

There were also the so-called “sufi dances”, which took place in the form of collective chants, sometimes using music and dances in the process of remembering the names of Allah (chanting dhikrs, in the spiritual tradition of the Kazakhs – zikir salu). “The widely known modern American Psychotherapist G. Gurdjiev (Azerbaijani by origin), considered sufi dances as a search for the true spiritual “self” of a person. That is, the use by the Sufis of elements of musical (and dance) culture for meditation is undoubted.”<sup>157</sup>

Speaking about the culture and art of the Turkic-Mongolian era in the Great Steppe, we can say that the nomads absorbed various cultures and beliefs. They did not reject a single religious idea and aesthetic views, but they did not lose

<sup>154</sup> We have been dancing «kara zhorga» for twenty-five centuries // <http://turkacadem.kz> [in Russ.]

<sup>155</sup> A. M. Ismailova The origin of the Kazakh dance “Kara-zhorga” (based on research records of the People’s Artist of Kazakhstan Aubakir Ismailov) // [in Russ.]

<sup>156</sup> A. M. Ismailova The history of the creation of the dance «kusbegi-dabylpaz» (from research notes of the People’s Artist of Kazakhstan Aubakir Ismailov) // [in Russ.]

<sup>157</sup> N. S. Shadrin Meditative musical culture in the context of the traditions of Tengrism, shamanism and Sufism // <http://www.enu.kz> [in Russ.]



their originality and individuality. They had dynamic spirituality, the development of which was influenced by many factors, including Tengrism, shamanism, worship of ancestors, ancient cults, Zoroastrianism, Buddhism, Christianity and Islam. In the worldview of the nomadic peoples of Kazakhstan and in their spiritual life, interpenetration and mutual enrichment of various cultures constantly took place. At the same time, the adoption of Islam was reflected in the fine art of that era "for Allah is the only creator of all things, and to sin with him is a sin", which led to the mastery of the great steppes by the nomadic art of stylization and the creation of "paintings" in the form of ornaments on carpets, felt, metal, wood and stone.

### **Test questions:**

1. Briefly describe the essence of Tengrism and its influence on the worldview of nomads.
2. What is the main totem of the Turks? Try to characterize it.
3. What is the essence of Manichaeism? How did it affect the culture and art of the Great Steppe?
4. What are the Buddhist monuments of Kazakhstan?
5. Expand the specifics of the "popular Islam" of Kazakhstan.

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### CHAPTER 3. ARTISTIC CULTURE OF KAZAKHSTAN XV–XVIII CENTURIES

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## CHAPTER 3

**ARTISTIC CULTURE OF KAZAKHSTAN  
XV–XVIII CENTURIES**

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**3.1 Architecture, Memorial  
Architecture, Applied Arts**

Dear friend, the period to which this chapter of the book is devoted is largely key to the whole history and culture of Kazakhstan, since it is from the XV century that the formation and development of Kazakh statehood begins. This time is rich in historical events and iconic names that significantly influenced, and sometimes determined the fate of subsequent eras.

Although the process of the formation of the Kazakh nationality and, accordingly, the Kazakh culture began long before that, it was interrupted in the XIII century by the invasion of the Mongols. However, in the XV century, the political union of numerous clans and tribes almost completed the formation of the Kazakh nationality. This has greatly strengthened economic and especially cultural ties, both between Kazakh clans and between nomads and settlers. Overcoming numerous obstacles, the formation of the ethnopolitical community “Kazakh” and the ethnic territory of the Kazakh Khanate was carried out from the end of the XIV to the XVI century inclusive.

The transformations that betide the Great Steppe significantly changed its appearance, enriching it with new cities, settlements and trade routes. Tired of endless feuds, people wanted to live in peace, engage in trade, and calmly raise children. All this reproached the process of settling of the nomads, which, in turn, led to an unprecedented flourishing of urban architecture.

The military campaigns of the Kazakh khans in Central Asia, the acquisition by seizure of Tashkent and Ferghana made it possible to control most of the caravan routes along which not only trade was carried out, but something more important – cultural interchange. So the city of Turkestan (Yasy) became known as the center of spirituality, religion, trade, the largest educational center of the young Kazakh Khanate, as well as its capital (XVI–XVIII centuries).

Also significant was the role of Zhuban-ana, Sarayly and Turayly (the Kengir River), Sygnak, Saudakent, Suzak and other cities. All of them occupied key positions, supported trade and contributed to the successful development of crafts.

In general, the layout of the cities remains the same and consists of three parts: the citadel, shahristan and rabad. This was quite convenient for everyone, since social differentiation did not change at all, and the importance of trade and crafts increased.

But still, an increase in the number of urban residents affected not only the size of cities, but also the improvement of civil architecture. A good example of this is the city baths. For example, baths in Turkestan, dating from the XVI century, are a magnificent example of a complex structure thought out to the smallest detail. The octahedral central hall was surrounded by domed rooms, which were slightly inferior in comfort to the famous ancient Roman terms. Marble, exquisite tiles, elegant ganch – all this testifies to the high standard of living of the townspeople, not to mention the excellent taste. It is also necessary to mention the technical excellence of this facility: in addition to the layout, the baths are distinguished by a well-designed heating and waste water drainage system.

**Ritual architecture.** The approval of the Kazakh Khanate was marked by a new page in the history of memorial architecture and the emergence of a number of significant ritual structures. And here a special place is given to the mausoleums. We would like to highlight the mausoleums of Alash Khan (Ulytau), Balgasyn and Abat-Baitak (Aktobe region).

The Alash Khan mausoleum is rightfully considered one of the most grandiose structures in the steppe. Numerous legends are associated with it, which put the mausoleum in the line of not only outstanding architectural, but also sacred objects. Sacred awe and admiration – these are the feelings that the nomads felt in front of the Alash Khan mausoleum, and therefore the fame of it thundered throughout the steppe.

Interestingly, scientists for a long time found it difficult to date this structure. From Wikipedia you can find out what is generally accepted to be the X–XI centuries, however, a scrupulous analysis of architecture and building technology confirmed the time between the XV–XVII centuries, most likely the XVI century.<sup>158</sup> The basis for this was the restoration work of 1989 under the direction of E. Horosh and found in the masonry brick with a special sign-tamga. According to A. Ordabaev, “the sign was applied with a knife on a wet weight even before firing and has the form of a Chingisids’ tamga between the XV–XVII centuries. Moreover, this form is typical for the Kazakh khans.”<sup>159</sup>

The Alash Khan mausoleum is a brick portal and dome structure measuring 12x10 m. An amazing rich reddish hue is explained by the high quality of the bricks, which also contributed to the relatively good preservation of the monument. The uniqueness of the mausoleum lies in the fact that its architecture is completely atypical for Central Asia: both sides of the facade are marked with hexagonal columns, each of which supports three hemispheres (two whole, the third itself is the base of the column). Such an architectural style is extremely rare and has no analogues in Kazakhstan.

<sup>158</sup> As for this, there are different opinions expressed by many researchers, but the authors of this textbook considered it necessary to rely on historical data, as well as materials studying the features of the history of architecture of Kazakhstan, collected and proven by A. B. Ordabaev. [in Russ.]

<sup>159</sup> A. Ordabaev Architecture of Kazakhstan // History of Arts of Kazakhstan. Sketchs. P. 192. [in Russ.]

As we mentioned above, the Alash Khan mausoleum had a special status. It's not even a matter of who this monument is dedicated to (there are very different opinions: from Genghis Khan to Hakknazar Khan\* – the legendary unifier of all Kazakh tribes and Nogai). Most likely, it was the era when Hakknazar Khan lived and ruled, whose honorable nickname sounded like "*alash bolganda*" (who ruled during the time of *alash*)<sup>160</sup> and gave the name to the mausoleum, which became a kind of symbol of unity not only between Kazakhs, but also many ethnic groups related to them.

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According to architects and culturologists, the laconicism of the silhouette and the impressive architecture of the Balgasyn mausoleum made it one of the "top three" memorial structures of its time. Unfortunately, these are ruins now, but according to the descriptions of eyewitnesses, even despite the poor preservation in the XIX century, it made a strong impression. Until now, it has not been established who exactly belonged to the mausoleum, although it is known for sure that it was one of the representatives of the Kazakh khan dynasty.

The mausoleum itself is a monumental domed structure. A cube-shaped room with a simple rectangular doorway is crowned with a ribbed drum, over which a cone-shaped dome rises.

It should be noted that the steppe architecture is generally characterized by deliberately simple, clear forms, the absence of superfluous, modest decor (the exception is the southern regions). The reason for this lies in the peculiarities of the nomads' worldview – deep symbolic thinking. The breadth of perception, free spirit, and developed intellect allowed the Kazakhs to think voluminously, on a large scale, but at the same time see the essence, the innermost meaning.

The man himself and everything around him were a single whole – nature, mountains, steppe, animals and plants, birds and sky, sunrises and sunsets. Living in harmony with nature and with oneself has always been the main aspiration of a nomad, therefore the entire culture of nomads appears to us as an integral symbolic system. A person generally tries to think figuratively, through symbols, and they can be not only visual (ornament), but also sounding (music, rhythm). And it is through symbols that experience is transmitted, knowledge, skills, moral principles are recorded, preserved and transmitted. In other words, a symbolic language can be safely called a manifestation of cultural (ethnic) memory.

Memorial architecture is a great example of this. The square base of the mausoleum is a symbolic image of the earth, ordered, oriented to the cardinal points, otherwise – an analogue of the house. The cylindrical drum is a kind of "transition" from the earthly to the heavenly, and the rounded or conical dome always symbolizes the World Mountain, the stylized World Tree, the firmament, as if covering a steppe like a giant bowl protecting the earth and people.

<sup>160</sup> According to A. Ordabaev, the historical memory of the people recorded this time as «alty alash» (six alash) – a period of long-awaited mutual understanding and search for points of contact, and not even greater disunity (at the same source 193 p.). [in Russ.]

The Abat-Baitak necropolis is popularly associated with Abat, the son of the famous Kazakh poet-philosopher Asan-Kaygy\* (Asan the Sorrowful).<sup>161</sup> The sage and adviser to the Kazakh rulers Asan-Kaygy made a huge contribution to the formation of Kazakh statehood, and the date of his death is 1465, historians and archaeologists advise considering the time of the construction of Abat-Baitak (XV–XVI centuries). Given the popularity and respect of people for the personality of Asan kaigy, his memory and descendants, it is logical to assume that the mausoleum was built in a short time and with the participation of a large number of assistants. Actually, the researchers explain the prefix “Baytak” (kaz. “wide, universal”).

Experts say that this “universal” also determined the artistic appearance of the building. In Abat-Baitak, there are many signs that distinguish the mausoleum from the number of similar ones throughout Kazakhstan. For example, architectural analysis showed that there are 11 faces in the drum, and not indispensable 8 or 12 (an even number). Also, unknown masters allow yourself to deviate from the traditional canons of the so-called “Turkestan school” and express “the most characteristic features of Kazakh folk architecture, namely: creative application and rethinking of the ideas of Islamic architecture; a free interpretation of traditional compositional schemes, including the most archaic.<sup>162</sup> The sometimes not very high engineering level of buildings, associated in many respects with the weak technological equipment of the construction business, was compensated by the diversity and richness of forms.<sup>163</sup>

Soaring upwards by sixteen meters and even after significant destruction, the Abat-Baitak mausoleum was the tallest and most impressive building in the district and a kind of spiritual center of the vast necropolis, which appeared later.

For the first time, started talking about Abat-Baitak back in the 80s of the twentieth century. Serik Azhigali\*, a Kazakhstan scientist and expert in Turkic history and culture\* immediately realized the uniqueness of the mausoleum, and after a whole cycle of publications, the question arose of preserving the mausoleum and giving it a special status. The scientist also insisted on a detailed study of the surroundings of the mausoleum with a diameter of almost one hundred kilometers.

Only in 2004 was the first large-scale scientific research of this remarkable monument of ancient Turkic architecture carried out, and by 2006 its complete reconstruction was accomplishing. Now the mausoleum is open for visitors and is still a spiritual landmark for many pilgrims.

The Kaldyrgach-biy mausoleum (XV century, Tashkent necropolis), Suzak mausoleums of XVI – beginning of XVII in Shik-niyaza and Karmakchi-Ata (Dzhusaly village, Kzylorda region) mausoleum are also interesting and original.

<sup>161</sup> Cit. by A. Ordabaev. Architecture of Kazakhstan // History of Arts of Kazakhstan. Essays. P. 194. [in Russ.]

<sup>162</sup> «Turkestan School» is an unofficial term denoting the professional architectural tradition dominating in the Middle Ages and later in a significant part of Kazakhstan: in the south, the Aral Sea region and the north-eastern regions of Uzbekistan. [in Russ.]

<sup>163</sup> Cit. by A. Ordabaev. Architecture of Kazakhstan // History of Arts of Kazakhstan. Essays. P. 194. [in Russ.]

Since the XVII century, the southern and southwestern regions of Kazakhstan have experienced economic decline, which negatively affected the monumental construction. Caravan routes, formerly land routes, now, thanks to the era of great geographical discoveries, have become predominantly maritime, and the interest of European powers in Central Asia and Kazakhstan very soon faded away. Now for all these were the outskirts of civilization, and the ruling elite – khans, emirs, beks and sultans, quickly lost their real powers and status as serious political figures. In this troubled time, the creative potential of the people ceased to be important for the nobility, occupied only with their own problems.

The invasion of the Dzungars in the XVIII century and the fierce struggle against the invaders became a difficult test for the young Kazakh statehood, and during this period art and architecture were in stagnation. Strengthening ties with the Russian empire, strengthening contacts in the northern regions influenced the movement of the main centers of cultural life from the south to the north and northeast. Cities and settlements began to develop rapidly, which contributed to the emergence of, in fact, urban architecture. Uralsk, Guryev, Kokchetav, Aktyubinsk, Semipalatinsk, Petropavlovsk and others, being originally military forts, quickly transformed into real cities with a developed and diverse infrastructure. Trade began to flourish under the protection of the military, people flocked to the cities. The Kazakhs began to winter more and more in urban houses, and they tried to lead the usual nomadic lifestyle in summer and autumn.

The second half of the XVIII and the beginning of the XIX centuries was marked by the rise of monumental architecture, so mausoleums and mazars were erected more often and were characterized by a variety of styles. Some masters tried to adhere to the ancient pre-Mongol traditions (Dusen Mausoleum), while others developed a new style. The Kalabagasun Tower (Pavlodar region), the Sultan-Klysh mausoleum (East Kazakhstan), Kyz-mol (Central Kazakhstan), Kyzyl-tam (Aktobe region) can be considered as such.

These are just some examples of the steppe architecture, which has experienced great difficulties in connection with the invasion of the Dzungars. But, despite this, folk architecture was constantly striving for development, and the turn of the XVIII and XIX centuries is considered to be the beginning of the formation of the amazing, unparalleled in Kazakhstan and far beyond its architectural tradition Mangystau (Western Kazakhstan).<sup>164</sup>

Kazakh yurt. Although the yurt as the home of the Eurasia nomads, an object of material culture, has been known since ancient times, the appearance of the traditional Kazakh yurt, such as we know it now, developed precisely in the XV–XVI centuries.

In the indicated period, the Kazakhs made quite significant changes to the process of migrations: “the home” on the carts got rid of the wheels and became collapsible, which was extremely convenient on the road. The Kazakh yurt has become a masterpiece of creative and technical thinking of many generations of nomads, has been honed for centuries, getting rid of excess. We can say that the Kazakh version of the yurt, given its optimal shape, size and content, is a great example of a truly design solution.

<sup>164</sup> This will be discussed in detail in the next section of the book.

Instead of the old yurts of the “ancient Turkic model” with a double dome, the Kazakhs began to use a flatter shanyrak (wooden circle at the top of the yurt, chimney of the yurt), which had significantly improved aerodynamic characteristics. This made the dwelling not only more stable under strong steppe winds, but also convenient for transportation.

The Kazakhs never thought of the yurt simply as a home. The yurt was a kind of mini-projection of the celestial world on the earth’s plane, so researchers of the traditional culture of Central Asian nomads are unanimous in the opinion that for nomads it was a microcosm in the macrocosm. The trinity – this is the real basis of Eurasia, and the Kazakhs are no exception, having inherited this constant from their ancestors. Everything in nature, one way or another, belongs to one of the three zones – Heaven, Earth and the under earth/under water worlds. Therefore, in the Kazakh yurt everything is deeply symbolic.

The round yurt in terms of design is perfect in its structural simplicity: it takes no more than two hours to assemble/disassemble it.

This can be explained by the presence of only three main parts: kerege (wooden grate, part of the yurt), uyk (concave poles on which the upper dome of the yurt is held) and shanyrak (wooden circle at the top of the yurt, chimney of the yurt).

Initially, the yurt did not have wooden doors, this role was played by a strong straw mat shi (steppe cane, whose stems are used to make mats) of a vertical shape. Doors appeared much later and are now considered the fourth element in the construction of the yurt.

The table below briefly describes the functional significance of the main parts of the yurt:

Structural element	Functional meaning
<p><i>Kerege</i> – a wooden composite frame of the yurt, folding horizontal lattice links, the number of which determined the number of ropes (wings) of the yurt. Depending on the type of yurt, there could be from four to twelve ropes. The eight-rope yurt was usual for everyday life of Kazakhs.</p> <p>Due to the hinged fastening of intersecting planks within one core, it easily folded, taking up little space on the sides of a loaded animal, and when assembling yurt, kerege were fastened together with hair arkan (braided rope). Such an elementary design was extremely simple, reliable and functional.</p>	<p><i>Kerege</i> is the lower part of the three-level system of the yurt and symbolizes the world of people. The horizontal elongation of the kerege emphasizes this. Kerege, as it were, outlines the borders of the yurt, forms a circular enclosed space that is circular in plan, protecting its owners.</p> <p><i>Kerege</i> on the outside was covered with a special piece of rectangular-shaped felt – <i>tuyrlyk</i> (nightmares that cover the yurt), which was also cut horizontally.</p> <p>Inside the kerege, they were curtained with horizontal patterned wall panels – <i>tuskiiz</i> (wall mounted nightmare with ornament) and <i>syrmak</i><sup>165</sup> (embroidered nightmare), which have the sacred meaning of the fulfilled life of the flowering steppe. For <i>kerege</i>, the most commonly used is willow wood-tal.<sup>166</sup></p>

<sup>165</sup> **Tuskiiz** (kaz.) – embroidered wall ornamental panel, syrmak – felt wall carpet. [in Russ.]

<sup>166</sup> **Tal** (kaz.) is the Turkic name for trees of the willow family (willow). [in Russ.]



Structural element	Functional meaning
<p><i>Uyk(s)</i> – vertical, bent at one end, thin wooden poles forming the domed part of the yurt.</p> <p>The lower ends of the <i>uyks</i> (straight) are attached to the <i>kerege</i>, and the upper (bent) are inserted into the special holes of the massive wooden <i>shanyrak</i> ring.</p> <p>Large yurts can have more than two hundred <i>uyks</i>, and the <i>shanyraks</i> sometimes reaches two meters in diameter.</p>	<p>A narrow vertical <i>uyk</i> has the meaning of a connecting element between the earth (<i>kerege</i>) and the sky (<i>shanyrak</i>). A greater number of <i>uyks</i> not only strengthens the design of the yurt, but also makes the connection between the levels of the universe closer.</p> <p>According to ancient tradition, Kazakhs always used only long, strong and flexible branches of the hoist to make <i>uyks</i>.</p> <p>The <i>uyks</i> were covered with special nightmares – <i>uzik</i> (two pieces of felt covering the yurts' unins located between the tuyryk and the tunnel).</p>
<p><i>Shanyrak</i> – a massive wooden ring that closes the entire structure of the yurt from above; consists of an outer ring and thin wooden poles intersecting in the center at a right angle (there must be an even number of them). Thus, the <i>shanyrak</i> is a circle with an equilateral cross inscribed in it. Through to the <i>shanyrak</i>, the ventilation of the yurt is carried out, the microclimate is regulated.</p> <p>Also, the <i>shanyrak</i> can be considered as a kind of gnomon (sundial): looking through the <i>shanyrak</i> at the location of the sun, the Kazakhs always knew what they should do at this time.</p>	<p><i>Shanyrak</i> is the most important element of the sacred space of the yurt, as it relates to the upper level of the universe – Heaven and Cosmos, the abode of the Aruah ancestors (ancestral spirit). <i>Shanyrak</i> was also always identified with the Sun – a symbol of eternity, divinity, bestowing light and grace.</p> <p>According to the ancient law of the Minorat, 167 the main family heirloom – the <i>shanyrak</i> was always inherited by the youngest son, who from that moment was assigned the duties of the guardian of the clan and the successor of his traditions.</p> <p><i>Shanyrak</i> was always made only of birch.</p>

The yurt was divided into levels not only vertically, but also horizontally. Its interior space was also three-part, which was expressed by the features of the interior decoration. A person entering the yurt found himself in the third – “lower” part of the room, this space was considered an analogue of the “lower world”. When guests gathered, there could be three categories of people: poor in mind, health and social status. This was followed by the median plane – the hearth or center of the yurt as a microcosm. This was followed by the median plane – the center or center of the yurt as a microworld. The hearth was directly under the *shanyrak*, and the sacred fire was lifted directly through the *shanyrak* to the sky, the monastery of the Great Tengri. Therefore, the Kazakhs have long been led to say “*kara shanyrak*,” that is, “black” from the smoke of many generations of this family. Here, too, there could be only three categories of guests: “average” in age, wealth and position.

The most important part of the yurt was the *tor* (place of honor), a place opposite the entrance. In the pre-Islamic era, an improvised family altar (idol) was located

<sup>167</sup> **Minorat** (kaz.) is the right of inheritance passed from father to youngest son. [in Russ.]

here, where the *ongons*<sup>168</sup> were stored. Therefore, the echoes of this organically complemented the torus as the most honorable place in the house, intended for guests, older in age, social status and wise men. But there were exceptions in this hierarchy, which was strictly observed in the steppe: people marked by the Supreme gift of knowledge, creative talent (*akyns*, *saly* and *sery*) were always invited to the torus, despite their age. Kazakhs believed that true talent has no age restrictions and is always valuable.

There is another way of zoning the horizontal projection of the yurt. Half of the yurt to the left of the entrance, if you look at the torus, was considered masculine. In fact, it was on the right, but the Saks, and then the Turks, were always oriented in space, looking east towards sunrise. That is, the yurt was located on the East-West axis, and the torus, being in the west, was turned “face” to the east. Accordingly, the female half was located to the right of the entrance. It housed kitchen and other household utensils, while the men kept weapons, horse and military equipment.

For the last hundred or two hundred years, the doors of the yurt are usually oriented to the south or more often to the southeast. This can be considered a compromise between the pre-Islamic tradition (to the east)<sup>169</sup> and the southern (to the south) that intensified after the XIII century, typical of the Mongols, who considered the south not the east, but the main direction.

In a traditional Kazakh yurt, it's not hot in summer and warm in winter. It is easily ventilated and made only of pure, natural materials – wood and felt, and therefore is environmentally friendly and ideal for the lifestyle of nomadic herders.

**APPLIED ART.** The nomadic way of life predetermined the special status of applied art: it was it that became the most optimal and expressive way to realize the creative potential of nomads. “Nothing superfluous” – this may be a kind of motto of Kazakh nomads. Indeed, in the conditions of the eternal nomadic thing, anything, thing should combine both aesthetics and usefulness. To be simply “beautiful” means to be useless, therefore, over the centuries of history, the Kazakhs have developed in themselves artistic thinking, amazing in its strength and functionality. Not only warriors, but also great masters, Kazakhs sacredly followed the traditions of handicraft, transmitted from generation to generation. The father sought to teach his son not only to be a warrior, but also a creator.

The epoch of the Kazakh khanates is key to national history and ethnic identity, but, unfortunately, an extremely difficult period for the study of culture and art, especially applied. If some oral folklore monuments or architectural structures have been preserved, then in the context of the study of handicraft, we now have extremely scarce factual material. This is explained by the main feature of applied art: to be always extremely functional. Therefore, given the fact that the result of

<sup>168</sup> **Ongons** – the spirits of ancestors in the shamanic universe of the Turkic and Mongol peoples. [in Russ.]

<sup>169</sup> This was the custom among the Sakas, Wusuns, and then the Turks [in Russ.]

handicraft is both a work of applied art and a necessary thing constantly used in everyday life, it is obvious either the complete absence of such or the extremely poor preservation of those few artifacts that are now at the disposal of researchers.

**Ceramics.** Pottery was prevalent mainly in the southern and southwestern regions of Kazakhstan, where the strongest influence of the Central Asian traditions of the manufacture of glazed ceramics was felt. In the XV century, the so-called “Timurid style” dominates everywhere. It is characterized by a practically monotonous internal space of the vessel, for example, a bowl (sometimes it can be a maximum stripe along the curb or a point at the bottom) and richly ornamented external. The predominant color is shades of cobalt on a white engobe, blue-turquoise glaze was applied on top, and this immediately distinguishes such pottery products from others.

In the XVI century, trends change slightly: ceramics can be already painted with three colors, but the traditions of cobalt patterns on a white engobe are still strong. Ornamentation is sometimes already applied to the bottom of the bowl, and, as a rule, the floral motifs of vines and shoots, cotton bolls, flower bushes, twigs with leaves and flowers, etc., dominate. Geometric motifs are not marked.

At this time, in Turkestan (Yasy), a large pottery center specializing in irrigation ceramics was formed.

Researchers note a special group of ceramics depicting stylized animals and birds in the form of small sculptures.<sup>170</sup> The color was also aged in blue-green tones. Their purpose, most likely, is associated with remnants of pre-Islamic beliefs.

The XVII century is characterized by the gradual abandonment of cobalt paintings. They are replaced by dark brown manganese on a white glaze, and later green painting on a yellow glaze. Perhaps this is due to the weakening of trade along the routes of the Great Silk Road and the inability to receive cobalt.

The XVIII century is characterized by a simplification and somewhere even primitivism of paintings, as well as a general deterioration in the quality of both firing and decoration of ceramics.

**Glassmaking.** Very few glass products have survived, but even the fragmentary finds available indicate a fairly high level of glass-blowing craft. Multi-colored glass, apparently, enjoyed great success, although its manufacturing centers were few in number and concentrated mainly in southern Kazakhstan.

**Art metal and jewelry.** The best examples of art casting date back to the 14th–15th centuries and are located in the mosque of the mausoleum of Khoja Ahmed Yassawi in Turkestan. This is a majestic bronze cauldron-kazan and various stands for chirag (lighting tool) and candles, delicate door hinges, etc. We do not know the names of the masters, but scientists have established that these were not only foreigners, but also local artisans.

XV–XVIII centuries are known for their rich jewelry traditions. Workshops of jewelers (*kaz. zerger*) were concentrated mainly in the cities of Syr-Darya, Central

<sup>170</sup>History of arts of Kazakhstan. Textbook. – Almaty: Publishing-Market, 2006 – P. 99. [in Russ.]

Kazakhstan and Semirechye. Kazakh *zergers* skillfully worked with gold, silver, copper and tin, using sophisticated techniques. The jewelry art of the Kazakhs was especially famous for the technique of cutting silver with iron.

In the XV–XVIII centuries, semi-precious and ornamental stones, widely used in jewelry, were actively mined on the territory of Kazakhstan. Massive rings made of jade, jet, opal, carnelian and rock crystal were especially popular.

It should be noted that in the period from the XVII–XVIII centuries the influence of neighboring sedentary cultures decreases, and the national Kazakh style with its unique design and figurative language is gradually crystallizing in jewelry: concise, clear, synthesizing the form and content as much as possible.

**Traditional clothes.** Given the specific lifestyle of Kazakh nomads, we practically do not have any clear evidence of what kind of clothing they wore, or how it fundamentally differed from others. Therefore, in this matter we can rely only on well-known facts: descriptions of travelers, historical chronicles and examples of applied art of neighboring cultures.

The close cultural interaction with the Central Asian region and the activity of highways led to a certain uniformity in clothing over vast areas from Semirechye to Azerbaijan. This is especially evident in men's suits, since it was men who were able to communicate with many representatives of other ethnic groups and travel long distances. Based on a detailed analysis of miniatures of the XV–XIX centuries. Khorasan and Maverannah is scientifically proved by researcher Gorelik M. V.\* The men's suit was a "collective image", synthesizing Turkic, Iranian-Mesopotamian, Mongolian, Chinese elements.

The style of men's clothing was the same for everyone and did not differentiate the classes: different social categories or ethnic groups preferred a certain way of wearing clothes and a combination of small details. The ornament played a special role here; often it was he who was the main method of ethnic identification.

In general, the men's suit consisted of a lower body shirt, an upper tunic-like clothing that looked like a bathrobe or caftan. It is interesting that the length of clothing depended on the type of estate: the military elite preferred semi-long clothes, but scientists and people engaged in intellectual work wore long, fluttering clothes with wide sleeves. Representatives of creative professions, artisans and artisans most often wore knee-length robes.

Wide pants, popular in the XV–XVI centuries, in the XVII century became narrower. Frequent military clashes caused some simplification of the silhouette, in particular, narrow legs were much more comfortable to wear with boots, and the upper jacket was shorter for ease of movement.

A headdress was an obligatory attribute of a man's suit and was very diverse in the southern regions. The cap with the cut fields, traditional for nomads, gained more and more popularity.

The women's suit consisted of a body shirt, pants, oversized hip skirts, a dressing gown, a caftan and/or an oversized cape. As in the case of men's clothing, tailoring and elements of women's costumes were widespread everywhere and varied in materials, richness of decoration and ornamental subjects.

### Test questions

1. Why do you think the role of folklore in Kazakh culture is so great? Argument your point of view.
2. What are the main trends in the development of Kazakh folklore of the XV–XVIII centuries?
3. Why is the status of akyns and zhyrau so significant in Kazakh culture? Explain specific examples.
4. Analyze the general trends in the genesis of traditional Kazakh music. What changes in the XV–XVI centuries? How do historical events affect cultural paradigms?
5. Why is the art of dance gradually dying away by the XIX century? What is the reason for this? Explain your answer.

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5. Kazakh epos. – Almaty: "Print Express", 2010. – 472 p. [in Russ.]

## 3.2 Performing arts (folklore, music, dance)

**FOLKLORE.** The period from the XV to the XVIII century inclusive in the Kazakh steppe was characterized by the rapid development of oral poetry. The basis here are patriarchal traditions, since, despite the formation of statehood, the spiritual and moral way of the people did not change so rapidly. Folklore was the soul of a nomad, their hopes and joys, everyday life and holidays.

Whatever happened, a joyful event or a sad one, the nomad perceived it only through the prism of folklore. When a child was born, the relatives sang with happiness; playing, working, girls and boys joked, argued with laughter, sprinkled with proverbs. At weddings, *bet-ashar*, *zhar-zhar*, *sinsu rang* – this is how the girlfriends saw off the bride, and the friends called the groom. *Koshtasu* sounded when parting with the family and native places, and from the *zhoktau* they mourned the deceased. The family got to know about the fate of a soldier who fell in battle through *estirtu*.

Whether it was matchmaking or litigation, the Kazakhs always called for help from folklore. Together with jokes, matchmakers urged stubborn parents to come to terms with the choice of children, citing *Kozy-Korpesh* and *Bayan-sulu* as examples, and the accused reminded the judges of the wisdom of their ancestors, which became instructive stories for everyone.

Travelers have always marveled at the Kazakhs' quickness of mind and art of speech, their ability to instantly find a way out, improvise, and find the right words. They were also delighted with the boundlessness of poetic creativity: in the Kazakh nomad camp, everyone, young and old, children and old people loved poetry and mots.

From the XV century onwards, the institute of akyns and *zhyrau* expanded and strengthened. Not everyone could become an akyn, only the one who is really talented, the Kazakhs said that an akyn is gifted with a prophetic heart, he feels everything and knows everything. A young singer became a full-fledged akyn only when he received the teacher's blessing for this.

The Kazakhs, as a whole people, completely listen and trust their voice – akyns and *zhyrau*, who will not keep silent and will not hide. It is hardly possible to characterize this aspect of Kazakh folklore better than the remarkable Kazakh scientist and patriot Alkey Margulan\*: "As a patriarch, singer and exponent of popular aspirations, *zhyrau* performs improvisation of songs very rarely, only in necessary cases.

According to the nature of the performance of epic legends and narratives on everyday topics, Kazakh akyns were divided into *zhyrau*, *zhyrshy*, *akyns*, *aitys-akyns* (competition singers), *olenshi*, *kakra olenshi* (singers of small genres). The most revered were *zhyrau* (pythonic accordion) and *zhyrshy* (singers who praised the heroic deeds of the batyrs). *Zhyrau* is a singer, author of legends about outstanding historical events, various canonical sayings (*takpak*), thoughts (*saryn*) and reflections (*tolgau*). As a singer expressing popular aspirations, the *zhyrau* performed with

improvisations very rarely, in exceptional cases. *Zhyrau's* advice, as a nationwide authority, was consulted during times of troubles or when the enemy invaded. *Zhyrau* called the people to order, predicted the outcome of events. Prediction, foretelling "*bolzham aytu*" is one of the main functions of *zhyrau*. The *zhyrau* also played this role when giving a name to a newborn member of society."<sup>171</sup>

Kazakh statehood was manifested not only in politics. People tried to remember important events for them, and those who accomplished them, so old, half-forgotten plots were recalled and new ones were born. Epic tales and legends were passed from mouth to mouth, having a "heroic", social and everyday or moral and instructive orientation. This is what we now know as the "Golden Fund" of Kazakh folklore: "Koblandy-batyr", "Er-Targyn", "Kambar-batyr", Kozy-Korpesh and Bayan Sulu, "Kyz-Zhibek" and others.

The national memory has carefully preserved the names of Asan Kaigy (XV century), Kaztugan zhyrau\* (XV century), Shalkiiz-zhyrau\* (XV century), Dospambet-zhyrau\* (XVI century), Zhyembet\* (XVII century), Bukhar-zhyrau\* (XVII–XVIII centuries). In their songs, poems, epic legends, people, their exploits and thoughts were sung, the true history of the nomad was told.

In the XVII–XVIII centuries, a new folklore trend is formed – *shezhire* (genealogy). The responsibility for this fell on the shoulders of akyns and zhyrau. The Dzungar invasion sharpened the national identity to the limit, ordinary people and beks every day faced a difficult choice between cowardice and honor, and therefore to know their ancestors, to experience sacred awe in front of them, not to lose dignity, not to betray memory – that was the true goal of *shezhire*, and not just an abstract "chanting" of deeds. In our opinion, *shezhire* is much more important than the folklore genre – it is the oral history of the people.

In the XVIII century, *aitys* – a song contest, became very popular. Separating from the ritual folklore, *aitys* attracted by its democracy and creative freedom. Even non-professional singers-akyns could have become participants in *aitys*, often *aitys* started suddenly, and people immediately connected, watching the "fighting" with great interest. *Aitys* united people, made people think, worry, laugh and support each other.

In the XVIII – the turn of the XIX centuries, lyric song gained independence, allowing people to draw attention to their experiences, feelings, and share them.

**MUSIC.** Traditional Kazakh music is practically inseparable from the space of folklore. Life in constant motion, the desire to be free, a deep and indissoluble connection with the surrounding world, the desire to be part of a common tradition – all this led to a unique synthesis of Word and Music. This is not just a "story with a game," but one of the highest manifestations of the creative spirit of a Kazakh nomad.

Since the XV century, the epic, epic storytelling (*zhyr*) has dominated the Kazakh musical culture. One of the most important factors in the study of traditional music is

<sup>171</sup> Cit. by A. Margulan "Kazakh khalkynyk epikalyk zhyrlary, mifleri, ertegileri, anyz angimeleri". – P.234. [in Kaz.]

that “not only the texts of the epic, but also the names of its creators and performers, the very traditions of storytelling, have survived to our time. Epic and epic storytelling is a unique and reserved cultural area, a relic of high spirituality, inherited by us from our ancestors.”<sup>172</sup>

In fact, all Kazakh folklore is music. A person was always accompanied by a melody, whether it was *akyn*, *zhyrau*, *sal* or *sery*. A musical instrument increased the power of the word, made people suffer or rejoice. “The dombra began to rumble,” “the strings sang,” “the dombra burst into tears” – this is how the Kazakhs spoke about music. The instrument for them was never just a piece of processed wood, it was a living soul, incorruptible, faithful, strict. The sound in storytelling was not just a “musical accompaniment”, but a kind of “disenchanted” of words.

Kazakh music was not born in the XV century along with statehood. Its origins as a cultural phenomenon should be sought in the early Middle Ages, where the Turkic culture was born.

**DANCE.** This art form has always been an important component of Kazakh culture, another “language” capable of expressing a rich palette of emotions and feelings. Ever since archaic times, dance and choreography organically supplemented the pagan beliefs of nomads, which is captured with artless simplicity, but extremely convincingly in petroglyphs and rock paintings.

Dance is an embodied rhythm that permeates the life of a nomad. Initially, dancing was never fun or “interesting pastime”, it has a shamanic origin and nature. Dancing for a nomad is as natural as breathing, all movements were elements of rituals, they seemed to echo the sacred animals, the flight of an eagle, lynx of an argamak (pedigreed horse), etc.

The dance art of Kazakhs is almost impossible to “tie” to any specific dates. Until the end of the XIX – beginning of the XX century, no one particularly set out to somehow describe, research, classify traditional Kazakh dances, so it is very difficult for modern theorists of Kazakh dance to restore its true history. Arising in ancient times, many movements smoothly migrated into the Middle Ages and beyond, right up to the present day.

The secrets of the art of dancing have been passed down from generation to generation. Every self-respecting family wanted to be distinguished by its craftsmen. It is interesting that Kazakh dances have never been canonical; on the contrary, as in folklore traditions, improvisation prevailed here. As there are no two identical wolves or bears, golden eagles and leopards, so the dancers should not be alike. This philosophy only enriched the “narrative” that unfolds in the dance.

It is known that in the XV–XVIII centuries, dances still inspired the folk spirit, which allowed them to freely, brightly and distinctively support the tradition. But further the

<sup>172</sup> Cit. by S. A. Elemanova “Heritage of Turkic culture (historical review of Kazakh traditional music)”. – P.213. [in Russ.]



strengthening of the influence of Muslim culture and patriarchal-feudal relations in society did not contribute to the development of folk dance, and it gradually began to be supplanted and, according to researchers, almost completely faded away by the XIX century.

### Test questions

1. Why do you think the role of folklore in Kazakh culture is so great? Give reasons for your point of view.
2. What are the main trends in the development of Kazakh folklore of the XV–XVIII centuries?
3. Why is the status of akyns and zhyrau so significant in Kazakh culture? Explain with specific examples.
4. Analyze the general trends in the genesis of traditional Kazakh music. What changes in the XV–XVI centuries? How do historical events influence cultural paradigms?
5. Why did the art of dance gradually fade away by the 19th century? What is the reason for this? Explain your answer.

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## CHAPTER 4

# ARTISTIC CULTURE OF KAZAKHSTAN IN NEW TIME

## 4.1 XIX CENTURY

### 4.1.1 Architecture and Kazakh traditional crafts

**URBAN CONSTRUCTION.** The accession of Kazakhstan to Russia (1732) marked the beginning of a new era in the culture and art of the Kazakh people. Politics demanded that in every region of Kazakhstan there were fortresses, which then inevitably grew into cities. At first, these were the northern, western and northeastern regions, then in the south with the displacement of the Kokand and Khiva khanates, already existing cities (Taraz, Shymkent, Sairam) are being modified and new ones (Verniy) are formed. This allowed Russian urban planning traditions to develop widely.

Purposeful development of minerals with the involvement of a large number of workers led to the emergence of settlements of a new type – industrial towns (Karaganda, Zhezkazgan, Oskemen, etc.). The Russian-Ukrainian settlers who poured out from the territory of Russia formed their settlements, building them up with peasant house typical for the Slavic peoples.

As we have already mentioned, the population of military forts was constantly growing, as people were attracted by security and the opportunity to find work, and trade expanded. New architectural objects were required that could satisfy the needs of the townspeople – mosques, madrassas, churches, city markets, squares, administrative and public buildings.

Since the population of new and old Kazakhstani cities and towns was heterogeneous, multiethnic, this left an imprint on the nature of urban planning: it was a mixture of styles without the predominance of any particular one. Along with the traditional Central Asian types of buildings, new ones appeared: in the Art Nouveau, neoclassical and neo-Russian, pseudo-Eastern style. People tried in every possible way to emphasize their ethnicity at least with some details, architectural elements, as a result of which a unique eclecticism appeared, intricately combining signs of various cultures and traditions. A typical example is the famous Zharkent Mosque, built by order of Muslim Uighurs, immigrants from the Chinese province of Xinjiang.

The building is Muslim in spirit, built in the mixed traditions of Sino-Central Asian architecture, with a bright dominance of the Chinese style.

Wealthy enlightened Kazakhs increasingly began to send their children to study in cities, and the younger generation matured surrounded by cultural diversity. Such a student, while studying in a Muslim madrasah, could go on instructions to the city “presence” built in the European neoclassical style, and then go to the library built in neo-Russian architectural traditions, eat sweets in a confectionery shop in the modern style, etc. That is, a special urban culture was gradually formed, radically different from the previous “Asian” format.

Practically in every city of Kazakhstan, especially those that appeared in the XVIII–XIX centuries, there are interesting architectural objects – examples of different styles and schools.

**Memorial architecture and stone-cutting art.** If the urban construction in Kazakhstan was distinguished by a marked heterogeneity, then the memorial architecture was characterised by the creation of an amazing original style, which, without exaggeration, can be considered national.

In western Kazakhstan – Mangystau and the Ustyurt plateau, a real school of architecture was formed. This region, like no other in Kazakhstan, is rich in monumental masterpieces of architecture and stone-cutting art. Although the stone-cutting craft is usually referred to as applied art, in Mangystau it is practically inseparable from ritual architecture and therefore it is advisable to consider it as an organic part of architecture.

This phenomenon is based on ancient folk traditions, where elements of different historical eras from the archaic to the present are bizarrely combined. It should be noted that the skills of stone processing and architectural art of Mangystau are rooted in the centuries, namely in the early medieval Turkic traditions and further – Begazy-Dandybay archaeological culture.

The synthesis of pre-Islamic traditions and Muslim canons led to the creation of a specific plastic language, powerful, sonorous and free in its creative courage. This was also facilitated by the features of the landscape – the abundance of soft limestone (shell rock), since this region is the bottom of an ancient sea.

The easy-to-work shell rock, of which Mangystau is rich in massive deposits, caused such a powerful rise in architecture and stone-cutting art. In other areas, they were built mainly from soft sandstone or limestone. Not only the material characterizes the flourishing of architecture and stone carving, but also the ancient caravan routes that form two of the branches of the Great Silk Road – the Nogailinskaya and Mangystau roads, connecting the Golden Horde and Khorezm, across the Caspian Sea at the mouth of the Volga and further up.<sup>173</sup>

Ritual Kazakh architecture of Mangystau has the following typology:

– *kulpy tas (kulup tas)* – a rectangular stele with a pommel in the form of various geometric shapes;

<sup>173</sup> Cit. by T. Zhanysbekuly Tasornek. Ornament in stone. – Almaty: Nurly Alem, 1999. – P. 9. [in Russ.]

– *koshkar tas* – a tombstone in the form of a stylized image of a male ram (*koshkar*) with a carefully designed head and horns;

– *koy tas* – a tombstone in the form of horizontal stone carved or smooth blocks that form something like a stepped pyramid;

– *sandyk tas* (stone chest) – a gravestone in the form of a chest with a closed lid, sometimes strongly convex, like a dome;

– *saganatam* – a quadrangular fence without a roof, the head of the grave is usually slightly raised;

– *kumbez* – a domed mausoleum, the walls were covered with skillful carvings on the outside, and painted on the inside.

In general, the specifics of the memorial architecture of Western Kazakhstan can be represented as follows: the walls of the mausoleums were smooth flat slabs, richly decorated with carvings and polychrome painting. Researchers who at least once saw the ornamental richness of the Kazakh small architecture were mesmerized by it. E. R. Schneider\* wrote about it this way: "... there are cemeteries with hundreds of monuments that amaze with their beautiful work, magnificent composition and color. Their ornamentation is so rich, so perfect ..."174

In general, the ornamentation of small architectural forms has been attested since the XIII-XV centuries, and these are mainly gravestones of the Turkmen type "koytas" (ram stone). The mass distribution of carved tombstones begins in the XIX century. Researchers believe that "plant and cosmogonic motifs show a close connection with wood carvings, but there are no less clear connections with carpets and felts."175

The true flowering of small architecture and stone-cutting art begins in the middle of the XIX century and reaches its peak by the beginning of the XX century.

**Yurt.** In the XIX century, the Kazakh yurt was finally formed as a traditional dwelling and is not only a kind of architectural object, but also the result of a unique synthesis of various types of traditional crafts.

But along with this, the intensified process of settling of nomads led to the emergence of intermediate and stationary types of dwellings used during wintering. For example, a *shoshala* made of stone is constructed like a yurt – it is a squat domed structure, rounded in plan.

### KAZAKH TRADITIONAL CRAFTS (APPLIED ART)

The XIX century was marked by the flourishing of applied art, and unlike previous eras, it was in the XIX century that a serious scientific study of Kazakh culture began. Monuments and cultural sites are detailed, mapped and registered. Russian and

<sup>174</sup> Cit. according to E. R. Schneider Kazakh ornamentation. // Kazakhs. Anthropological sketches. – L, 1927. – P. 143. [in Russ.]

<sup>175</sup> Cit. by S. E. Azhigali The architecture of nomads is a phenomenon of the history and culture of Eurasia (monuments of the Aral-Caspian region). – Almaty: Gylym, 2002. – P. 491. [in Russ.]

foreign historians, archaeologists and ethnographers record and sketch, compare and analyze the pictures of the Kazakh nomadic life. A huge contribution to the study of Kazakh culture was made by the artists E. Korneev and A. O. Orlovsky, ethnographers V. N. Beloslyudov and G. Gurkin and A.I. Levshin. The meaningful information collected by G. N. Potanin, S. M. Dudin, R. Karutts, V. M. Chepelev, B. A. Klodt and others.

The materials of expeditions and observations of Sh. Walikhanov are truly inestimable. Unlike the studies carried out by foreigners, Shoqan Walikhanov was the son of his nation, and therefore saw the world of Kazakh nomads differently, without the conventions and prejudices inherent in other cultures.

The scientific approach to the study of Kazakh culture revealed its true depth, mythopoetics and uniqueness which formed as a result of the layering of eras, beliefs and customs, sacred knowledge and traditions of the peoples who participated in the ethnogenesis of Kazakhs.

**Ceramics.** The pottery art of this period is a poorly studied object. However, there is no doubt that the quality of both the products themselves and the paintings has deteriorated. The statuary and the delicate taste that were still inherent in the ceramics of the last century have practically disappeared. According to the unanimous opinion of researchers, one of the main reasons for this regression should be considered a sharp increase in the share of imported Russian ceramics (Gzhel workshops, factories of M. S. Kuznetsov, etc.). The inundation of the market with quality imported goods led to the decline of the local ceramic production.

**Felting.** Of all the varieties of Kazakh traditional crafts, felt is the most important. Without diminishing the importance of other types of applied art, felt like no other material embodies the soul of a nomad.

The first patterned feltings were found in the Pazyryk mounds. The main ornamental row is formed by swirl rosettes, cross-shaped figures, stripping motifs, specific patterns in the form of a comma, curls and spirals. The skill of the ancient nomads simply amazed the researchers. Perfectly crafted, bright, they represent the true harmony of the spiritual and the material.

Traveling around Mangyshlak (Mangystau), R. Karutts\* became convinced that "the technique of felting production, undoubtedly, is an invention of the nomads."<sup>176</sup> Indeed, the whole life of a Kazakh was inseparable from the felt that accompanied him from birth to death. The dwelling itself – the yurt and its interior decoration were almost entirely made of felt. Each element of the yurt (except for the wooden base) assumed its own technique of making felt and ornamentation. Of course, the wealthier the owners were, the more elegant the yurt. The inner space of a rich yurt was a wonderful world where ornament rules.

M. S. Mukanov\* described in detail the felt products used by the Kazakhs. In general, without differentiating them in any way by their importance, he singled out

<sup>176</sup>Cit. by R. Karutts. Among the Kirghiz and Turkmens in Mangyshlak. – SPb: Devriena, 1911, – P. 167. [in Russ.]

*tekemets*, *syrmaks*, *tuskiiz*, covers and felt bags.<sup>177</sup> All patterned felts are divided into wall felts (*tuskiiz* and *syrmak*) and bedding felts (*tekemet*).<sup>178</sup>

*Tekemets* were most often bicolor, combining tones natural for wool (gray, brown, milky white). Such diplasty had completely simple and clear reasons – the acquisition of peace of mind, harmony. Although in the second half of the XIX century, colored *tekemets* began to receive more and more popularity. In this regard, it is worth saying a little about the colors and methods of staining the felt.

According to written evidence, until the middle of the XIX century, Kazakh women used exclusively natural mineral dyes. This, of course, somewhat limited the colorful palette, but the felts acquired noble restrained colors, were distinguished by their durability and richness. But already from the second half of the XIX century, cheap aniline dyes poured into Kazakhstan, quickly replacing the “grandmother’s methods”. As a result of the craze for the novelty, Kazakh felts lost their inherent coloristic aristocracy, replacing it with unusual tinsel multicolor. In addition, aniline turned out to be unstable to the living conditions of the Kazakhs, it quickly faded and faded. Already at the beginning of the XX century, researchers could thus establish the quality of the felt. *Tekemets* were distributed throughout Kazakhstan.

Patterned felt *syrmaks* are rightfully considered the most valuable type of felt making. The manufacturing process is more laborious than that of *tekemets*, more effort and time was spent, but in terms of strength it was unmatched. *Syrmaks* were not as widespread as *tekemets*: although they were widespread in the Semey region, they were completely unknown in Mangystau. The main localization of *syrmaks* was in the North-East of Kazakhstan.

*Tuskiiz* – embroidered wall panel. Previously, it was actually made of felt, but now it is based on a strong thick fabric. *Tuskiiz* was called to transform the yurt, and his example best reveals the narrative essence of the ornament.

*Tuskiiz* had an amazing peculiarity: being like half of a whole carpet, it was bordered on three sides by a wide border in the form of the letter П (in Cyrillic alphabet).

According to their technological properties, two types of *tuskiiz* are distinguished: mosaic (*kalauysh*) and fully embroidered.

There is another amazing variety of Kazakh *tuskiiz* – embossed leather wall hangings. Leather *tuskiiz* required a lot of effort and therefore was most often made by men. In addition to the finest leather, such *tuskiis* was decorated with silver plaques and onlays. Unlike woven products, leather *tuskiiz* was definitely better preserved and therefore there are still originals dating from the second half of the XIX century.

<sup>177</sup> M. S. Mukanov Kazakh home art crafts. – Alma-Ata: Kazakhstan, 1979. – P. 37–50. [in Russ.]

<sup>178</sup> All the works of traditional Kazakh weaving given in this section are dated no earlier than the XX century, although we are considering here the artistic culture of the 19th century. This is explained by the fact that due to active use in everyday life, samples of the XIX century have practically not survived. However, the artifacts of the early and mid – XX century were created according to the old tradition and can be illustrations for this material. (Author’s note) [in Russ.]

**Carpet weaving.** Carpet weaving is divided into pile and napless. There are regions famous for their pile weaving, and on the contrary, there are those that did not know it at all. This, in turn, determined the method of ornamentation. In general, it can be represented as follows: napless weaving was known to all three Zhuz (horde), but pile weaving was typical only for certain tribes of the Elder and the Younger, completely bypassing the Middle.

Absolutely all women knew how to weave, at least at the level of *bau*<sup>179</sup> and *bascur*.<sup>180</sup>

In addition to geometric motifs (rhombuses, triangles), the most common ornaments were *koshkar muiz* and *sinar muiz*.

The favorite colors were red, dark blue (black), sometimes dark green. This was common throughout Kazakhstan, only on the lands of the Younger Zhuz (adaï) there were unique black-and-yellow napless Baskurs with red flowers and stars.<sup>181</sup>

*Tykyr kilem* (napless carpet) lay on the floor under the more valuable pile or patterned felts. The main ornamental motifs of *tykaryr kilem* are large rhombuses, squares, spirals, curls and S-shaped stylized figures. Moreover, the central field was usually occupied by *koshkar muiz*, and the borders were decorated with ornaments *su*, *irek*, *zhylan* (water, zigzag, snake), etc.

A special situation has developed around pile carpet weaving – *tykti kilem*. Due to its local prevalence (South Kazakhstan and Mangystau), pile carpet weaving here is an indicator of settled way of style. Experts distinguish two areas – South Kazakhstan and West Kazakhstan as “Uzbek” and respectively “Turkmen.”<sup>182</sup> Technological identity also led to the ornamental row, which is more characteristic of Uzbek and Turkmen pattern making.

Each Kazakh Zhuz or large tribal association had its own ornamental set. In general, everyone used the same symbols, but the meaning in the combinations varied quite noticeably. This is typical for all Kazakh applied crafts, be it musical instruments or carpets. The ornament acts here precisely as a language. Those who had access to this knowledge could use it as a kind of identification method.

**Shi.** *Shi* are woven mats made of steppe reed (cheegrass).<sup>183</sup> They have been known since the V–IV centuries BC, that is, from the Saka era.<sup>184</sup> *Shi* are extremely practical as they are able to protect against cold, wind and summer heat. The technology for making shi is quite simple, but it requires a faithful eye and a firm hand, since each straw must be tightly wrapped with pre-prepared colored woolen threads.

<sup>179</sup> **Bau** (kaz.) – carpet ribbon decorating Kazakh yurt. [in Russ.]

<sup>180</sup> **Baskur** (kaz.) – a woven fabric in the form of a strip with floral or geometric patterns, which serves as an adornment of the Kazakh yurt. [in Russ.]

<sup>181</sup> See «Folk arts and crafts of Kazakhs» 45 p.

<sup>182</sup> A. A. Shevtsova Kazakh folk ornament. Origins and tradition. – M.: Moscow Fund «Kazakh Diaspora», 2007. – P. 83. [in Russ.]

<sup>183</sup> Cheegrass in Kazakh language is shi. [in Russ.]

<sup>184</sup> Reed mats almost identical to modern shi were found on the territory of Kazakhstan in the Besshatyr barrows of the Semirechye. See details at “Kazakhs: Historical and Ethnographic Research”. [in Russ.]

Researchers now know four main types of shi:

- *ore shi*: a mat widely used in the household, including for sheds and fences;
- *shabak shi*: a screen that encloses the female part of the yurt;
- *shm shi*: a patterned mat designed for wrapping the kerege of a yurt;
- *esik shi*: an ornamented shi part of the hinged door of a Kazakh yurt.

Based on the peculiarities of the shi technique, ornaments must certainly be vivid, large and clear. Therefore, it embodies a geometric ornament in the best way: rhombuses, stripes, triangles, chains of large rhombuses, geometrized curls resembling a stylized Greek meander, etc. Moreover, the ornamental composition depended on the purpose of the thing itself: if it was a long, horizontally oriented *shim shi*, intended for the *kerege* of a yurt, then the pattern of the ornament echoed the shape of the mat.

It is interesting that the researchers note how exactly the Kazakh craftswomen used this technique to create the illusion of ornamental and compositional diversity with a rather “modest” set of geometric shapes: to avoid monotony, the entire shi was divided into a number of parts where the same pattern prevailed, but different color combinations. Sometimes in mats there was a combination of several “parts”, characterized by their ornamental composition and color, which gave the impression of several products, successively connected into a single whole.

**Kurak (patchwork).** Although the earliest examples demonstrating the skill of Kazakh craftswomen in the “*kurak*” technique date back to the XIX century, they have known this method for a long time.

The *kurak* technique was a waste-free production – the smallest pieces were used. Craftswomen in this way sewed *kurak-korpe* (blankets), *kurak-korpeshe* (bedding mattresses), *besik-korpe* (blankets for babies), etc.

Given the specificity of this technique, the geometric ornament was especially popular.

**Embroidery.**<sup>185</sup> Although it is believed that embroidery as an art is significantly inferior in “importance” to felt, in fact in the XIX century it became more and more popular. Dynamic and changeable, embroidery gave the craftswoman much more creative freedom, allowing it to adapt to different types of matter.

Like everything related to fabric, embroidery was a purely feminine affair. An exception was leather embroidery, which required a man’s hand. For a Kazakh woman, embroidery was a kind of meditation, since “a woman, doing what she loved, plunged into her innermost inner world.”<sup>186</sup>

<sup>185</sup> Embroidery in Kazakh “keste”. [in Russ.]

<sup>186</sup> Cit. according to S. Z. Tokhtabayeva. Masterpieces of the Great Steppe. Monograph. – Almaty: Daik-Press, 2008. – P. 65 [in Russ.]



The classification of items involving embroidery looks like this:

- wall panels – *tuskiiz*;
- household utensils (bed and table linen, covers, bags, etc.);
- clothes, hats and shoes.

Embroidery ornaments, like carpets, served as a kind of markers. If some people, looking at embroidery, saw only beautiful, graceful things and nothing more, others, without even entering into a conversation, knew exactly where they came from and who made them.

**Currying.** The first leather goods known to us were found in the Saka burials of Pazyryk. For the Saka tribes, leather was the most valuable material; they formed stable traditions of its manufacture and ornamentation, which date back to the I millennium BC.

There were two ways in leather ornamentation: embossing and metal overlays. Often, they were combined to achieve greater expressiveness and beauty. Due to the need to use considerable physical force, this was a purely masculine craft.

For different items, a different skin type was prepared. Soft and delicate saffian – *saktiyan*, popularly compared to satin, was made from goat skin; suede – *kuderi* was made from the same leather and dyed in yellow, mustard and red-brick colors. Due to the ability of leather to absorb paint strongly, a muted soft color was obtained. Dried, crushed and mixed with fat or vegetable oil peel of pomegranate – *anar* or ocher, henna was used as dyes. At the same time, children and men were forbidden to look, otherwise a marriage would result, as well as while sewing clothes and making carpets. *Shapans*, pants- *shalbar* intended for batyrs and wealthy people were sewn from such suede.

Kazakh traditional leather goods are subdivided into five groups: household utensils (bags, dishes and chests), belts, shoes, harness and wall leather panels – *tuskiiz*.

**Wood carving.** As an artistic material, wood was known to nomads much earlier than metals. Already in the Neolithic era, people used it in addition to household needs and for the manufacture of jewelry. Even by the appearance and spread of metals, wood still does not lose its importance. In the burial grounds of Berel (IV century BC), many wooden artifacts have been discovered, which serve as the basis for covering from gold foil and as independent works of art.

Since the Middle Ages, the skill of woodworking has invariably fascinated eyewitnesses, especially in the context of the arrangement and decoration of yurts and carts. "Most of the trees in this country are birches, due to the hardness of which they make very skillfully good strong carts and drive wheels, extremely strong and strong," the traveler Ruzbihan wrote in the XVI century.

At the end of the XIX century, researchers O. Finsch and A. Brehm wrote in their travel notes that Kazakhs are skilled in making objects that are used for daily use, for example, chiseled cups or other wooden items.

The ornament was not present on all wooden products, only furniture, dishes, sometimes saddles and parts of the yurt frame were decorated. The most common forms of ornamentation were carving, often combined with inlaid with bone, brass and silver.

**Jewelry Art.** In the XIX century, its own, national style was defined in jewelry. Travelers and researchers admiringly described the wealth and some elusive grace of discreet, but extremely impressive jewelry of Kazakh women, proudly performing under the gentle iridescent ringing of silver.

It should be noted that traditional Kazakh jewelry was mostly silver, not gold. Silver was semantically related to the Moon and since ancient times it has embodied the steppe spirit, mystical and capable, like the Moon, of being reborn again. In addition, the Kazakhs perfectly knew the unique antiseptic properties of silver, and therefore not to have at least one silver jewelry meant to put themselves under attack, to become vulnerable. A Kazakh woman had no right to cook food without a silver ring.

Identification of Kazakh jewelry is not difficult. Decorations are distinguished by the monumentality of forms, the laconicism of the figurative language, the absence of ornateness unusual for the steppe inhabitants. Almost all varieties of traditional Kazakh women's jewelry have survived, which made it possible to highlight certain specific regional differences in jewelry in Western, North-Eastern and Southern Kazakhstan. But in general, despite the small nuances, the equipment and artistic style are the same for the whole of Kazakhstan. All pieces of jewelry can be classified as head, neck / chest, and hand jewelry.

Head adornments were subdivided into earrings (*syrga*), hairpins for turbans (*tuyreush*), hair pendants (*sholpy*, *shashbau*), temporal pendants (*shekelek*, *suyrta*), which were attached to headdresses or hair with special small hooks.

A set of neck / breast jewelry includes beads and necklaces (*monchak*), round brooches (*tana*), massive breast jewelry (*onirzhiyek*, *alka*, *boi-tumar*). *Onirzhiyek* is a large, heavy decoration with a vertical orientation, the bottom was additionally decorated with pendants. They wore *onirzhiyek* on a chain or pinned to the shoulders. A certain severity of the decoration did not allow the Kazakh women to hunch, and the specific contrast of the massive matte silver jewelry and the slenderness of the girl's figure only added to her charm.

*Alka* was a lighter and horizontally oriented silver necklace made of coins, semi-precious stones, or colored glass framed in metal. *Alka* was additionally decorated with pendants.

*Boi-tumar* is not just a chest decoration, it is, first of all, a talisman. It is a pendant with a triangular box or a cylinder with tapered edges, where a piece of paper with a prayer was hidden, owl feathers, bundles of wool, etc.

Hand jewelry was the most common type of jewelry: rings (*zhuzik*), signet rings (*sakina*), and bracelets (*blezik*). While some types of head and breast adornments could be strictly differentiated by age, there were no such restrictions for rings and

signet rings. The only thing was that the design could differ significantly according to the territorial principle or according to the age qualification (young girls wore thin graceful jewelry, women of age preferred massive ones). There are several types of rings: *kus muryñ/kus tumsyk zhuzik* – “bird’s beak,” *otau zhuzik* – a wedding ring, *baldak sakina* – a square signet, *kudagi zhuzik* – a matchmaker’s ring, etc.

There are two main types of Kazakh traditional bracelets: *zhapak blezik* – flat thin bracelets of different widths and lengths and *zhumyr blezik* – massive, thick jewelry with simple ornamentation. Of particular interest are *bes blezik/shynzhyrly blezik* – massive bracelets connected by chains with three/two rings. This type of bracelet is little known among the neighboring peoples.

Territorial differences were characteristic not only of the appearance of jewelry, but also of jewelry techniques. So, in the north of Kazakhstan the mob was popular, in the central regions – chasing, and in the south and west – mob and grain.

Jewelry is primarily talismans and amulets designed to protect their owner, their decorative, presentation function is secondary. This emphasizes the sacred, philosophical meaning that Kazakh zergers (jewelers) put into their art.

**Traditional clothing.** In the XIX century, a complex of traditional men’s and women’s clothing was finally formed, and its own national style was created. In general, the components of the kit do not undergo any special changes, since these are still underwear and outerwear, but it is greatly simplified, modernized, and gets rid of unnecessary elements intended solely for “beauty”. Of course, there were certain territorial differences, but, as in the case of jewelry, the Kazakh type of traditional costume was defined, which is easily recognizable among other Asian clothes.

It is important that now we can know exactly what the ancient Kazakh clothes looked like, because there are eyewitness accounts, fragments of recordings of conversations with masters, ethnographic sketches and photographs.

### Test questions

1. How would you describe the main trends in urban development in the 19th century in Kazakhstan? What is the reason for the dominance of eclecticism in urban architecture of the 19th century?

2. What, in your opinion, is the uniqueness of the “western school” of monumental architecture of the Kazakhs?

3. Why, considering the peculiarities of the memorial architecture of Mangystau, is it advisable to speak here about the stone-cutting craft, although it would be logical to attribute this to applied art?

4. Describe the main types of ritual architecture in Mangystau. What are their similarities or differences?

5. Describe the main types of felt products traditional for Kazakh life, how they differ and why?

6. What are the varieties of traditional carpet weaving?
7. Analyze the typology of Kazakh jewelry. Why do you think Kazakh women's jewelry was predominantly silver, not gold?

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## 4.1.2 Performing arts (folklore, music, dance)

**FOLKLORE.** We can safely say that the XIX century was a turning point for Kazakh folklore. Of course, each era makes its own adjustments to the general picture, sometimes very significant, however, in the XIX century this manifested itself most sharply and contradictorily. The accession of Kazakhstan to Russia, an increase in the proportion of the sedentary population, a sharp social stratification, a clash of Muslim ethics with the primordially nomadic – these are the main signs of the time, as if reflected in a mirror in Kazakh folklore.

Noisy cities, fairs, active trade and exchange of cultural values invaded the former patriarchal seclusion, and new impressions poured into the life of an ordinary Kazakh: Russian officials “oyaz,” agriculture, hard work for hire and the search for happiness in cities. Now the Russian language is in use, tea from a samovar, forks and plates, and the *Jataks*<sup>187</sup> are no longer dressed in aul, but in a Russian manner.<sup>188</sup> Not only the poorest, but also the more prosperous strata of Kazakh society felt the inevitability of change. The new way of life invaded everywhere, and, despite all the nuances, one thing was common to all Kazakhs: the cruel fight between the old and the new. Here is how Ch. Valikhanov spoke about it: “At the present time, one might say, there is an imperceptible, but strong struggle between antiquity and novelty: Muslim, imitating the East and Russian.”<sup>189</sup>

The folklore of this time, on the one hand, became a messenger of change, and on the other, almost the only guardian of traditions fading into the shadows and gradually being eliminated by the new reality. In an effort to survive, folklore was forced to combine traditional plots with modern improvisations.

Certain changes affected ritual poetry: Islam invaded it. In wedding traditions, *neke*,<sup>190</sup> appeared, and *iskat* and *zhanazu*<sup>191</sup> were added to the funeral ritual. At the same time, Islam took up arms against some primordial archaic Kazakh rituals, and those that still “survived” are changing. Thus, Muslim religious symbolism is firmly included in the tradition of *joqtau* (memorial lamentations), and people appeal first of all not to Tengri, but to the holy prophets Ibrai, Musa, etc.

The paradoxical nature of the synthesis of Kazakh and Muslim traditions is interesting, for all the contradictions, Islam to some extent contributed to the preservation of ritual folklore, not allowing it to dissolve in an alien European worldview.

<sup>187</sup> **Jataks** (kaz.) – impoverished Kazakhs who left the aul for the cities and Russian villages to earn money (Author’s note.) [in Russ.]

<sup>188</sup> Cit. by N. Smirnova. Research on Kazakh folklore. – Almaty: Publishing House «Zhibek Zholy», 2008. – P. 97. [in Russ.]

<sup>189</sup> In the same source, 96 p.

<sup>190</sup> **Neke** (kaz.) – a Muslim wedding ceremony (Author’s note.) [in Russ.]

<sup>191</sup> **Iskat** (kaz.) is an element of the Muslim funeral rite, the “sale” of the sins of the deceased mullah. *Zhanaza* – Muslim prayer over the deceased (Author’s note.) [in Russ.]

In the second half of the XIX century, Kazakh folklore becomes an object of purposeful scientific study by both Russian and Kazakh scientists. Asceticism, deep personal interest, patriotism determined the research of S. Valikhanov\*, Y. Altynsarin\*, A. A. Divayev\*, V. V. Radlov\*, G. N. Potanin\*, I. A. Castagne\*, N. I. Ilminskyi\* and others. They had to collect them all over Kazakhstan, comparing, noting similarities and differences, isolating a single steppe tradition. By this time, folklore was already partly dim, its history ceased to be a national property, gradually turning into "archaic remnants" of a backward people from the outlying lands.

It is the long-term painstaking work of the aforementioned scientists that allowed us today to know and remember the names of the famous epic storytellers and singers – Shozhe, Musabay, Maykot, Zhanag, Suyunbai, Nurpeis, Kazangap, Kazakpay, Kashagan, Orynbai, Arystanbai, Birzhan and many others.<sup>192</sup>

*Epos.* The institute of akyns still plays a leading role in the Kazakh folklore of the XIX century, but the epic itself is undergoing significant changes, since the disintegration of the patriarchal foundations that still nourished it is accelerating. Former historical epics are no longer topical, not acute, do not provide answers to questions that disturb people now. Heroic epoch-making feats give way to other views of the established truths. New facets of events and human relations are highlighted, which is why the social and everyday epic began to rapidly gain strength and popularity. The fates of young heroes, their hopes, dreams and the choice that life puts before them become the subjects of such epics as "Kulshe-Kyz", "Makpal-Kyz", "Sulushash", "Korlan", "Ayman-Sholpan", etc.

Akyns compose new versions of old stories, striving not only to "revive" old truths, but to prove their correctness and timelessness. Thus, Akyn Maykot Sandybaev is known for his own version of the famous epic about Alpamys, which appeared at the end of the XIX century. In addition to the main plot, the akyn focuses on the personality of the bride Alpamys Gulbarshin, trying to show her integrity, courage, the ability to sacrifice herself for the sake of her beloved, the desire for freedom.

Behind the sublime lyrics, other facets of the epic are clearly visible – the traditional world of the Kazakh aul, the games of youth, the evening hours of relaxation, when children, comfortably sitting next to adults, listen to the wise word of the akyn or aksakal.

A special place in the folklore of the XIX century is given to the historical epic, based on real events of this century. Akin Suyunbai Aronov is famous for the epic about 'Suranshi-batyr', who was his fellow tribesman and his senior contemporary. The epic "Isatay – Makhambet" by Igelman Shorekov vividly and truthfully tells the story of the 1836–1837 uprising in the Bukeev Horde. Akyns try not only to recreate historical events, but through them show the way, inspire hope, strengthen ethnic memory.

<sup>192</sup> Cit. by B. U. Azibaeva, «Kazakh epic». – Almaty: «Print Express», 2010. – P. 17. [in Russ.]

*Fairy tales.* The phenomenon of Kazakh fairy tales attracted close attention of researchers of folklore at the end of the XIX century. The rich and vibrant traditions of the steppe found their expression in a variety of subjects that have both an entertaining character and a deep moral meaning. Nowadays everyday fairy tales, brought to life by tough social contradictions, are coming to the fore. Resourceful commoners, noble poor people favored by smart girls over rich but stupid suitors, daring brides who openly oppose patriarchal vestiges are just a few of the popular stories. Of particular importance are characters denouncing stupidity, limitation and greed. Such is the beardless deceiver Aldar-Kose, the wit Zhirenshe or the clever Khoja Nasyr (Nasreddin). Moreover, in fairy tales, bravery, truthfulness and justice are glorified as the best human qualities, which are still in honor of the poor, but not of the beys.

Fairy tales are still extremely popular, but they are also changing. The satirical beginning is more clearly expressed in them, and the heroes are surrounded by things that were not typical of the everyday life of nomads: samovars and sweets for tea, merchants' shops, where girls buy fabrics measured in arshins and pay in gold dillas or rubles, and matchmakers demand for their services "red product."<sup>193</sup> Gradually, but inevitably advancing, everyday life displaces a fairy tale from a fairy tale. Ancient mythopoeitics, shamanic principles, magical powers are giving way to moral teachings and morality. Characters endowed with magical qualities are increasingly acting dimwitted simpletons, eccentric, funny and stupid.

Wisdom and resourcefulness, the ability not to lose heart in any situation, the ability to help oneself become the core of folklore in the XIX century, striving to equalize everyone not only according to social characteristics (rich or poor), but also according to gender (men and women).

*Aytys.* We can say that aytys in the XIX century are a competition between akyns. If earlier anyone could become a participant in aytys, now this right in the overwhelming majority of cases belongs to professionals. The unhurried narration of the XVIII century, aimed at seeking wisdom, spiritual guidance, was replaced by an acute socially accusatory satire. Of course, for aytys there have never been any restrictions in the subject matter, but now the clan dignities are preferred to public polemics concerning everyone.

By the middle of the XIX century, the clan aytys, glorifying their own clan and humiliating others, acquired a new sound, becoming a kind of confrontation between the "old" and "new". Thus, researchers of Kazakh folklore report that akyn Abubakir, competing with Khoja-Akhmet, blames the new school, post office and telegraph office. Ulmambet criticizes not only the Ista tribe, where his rival Maykot comes from, but also all Kazakhs living in Karatau and near the Syr Darya. This region was one of the first to experience the "pernicious" influence of the city, and Ulmambet is the defender of antiquity.<sup>194</sup>

<sup>193</sup> Cit. by N. Smirnova. "Research on Kazakh folklore". – Almaty: Publishing House «Zhibek Zholy», 2008. – P. 103. [in Russ.]

<sup>194</sup> In the same source, 108 p.

Aytys were not always a confrontation of interests. The story tells about the famous pair of singers Birzhan Kazhagulov (Birzhan-sal) and the girl-akyn Sara. Close in spirit, like-minded people in many life issues, they were looking for simple truths in a poetic dispute. The problem of freedom of thoughts and feelings is the main line of creativity of Birzhan and Sarah. And these aytys were not based on humiliation of one person and praise of the other, but on the contrary, the "rival" paid tribute to the skill of the other, acted nobly and wisely.

*Lyric song (olen).* This folklore genre acquires special significance in the XIX century. Not an epic or aytys, but a relatively small poetic work, the song poses no less important problems. Among the lyric songs there are those created by ordinary Kazakhs, but still the authorship of the majority belongs to the akyns. The spontaneous song, pure improvisation, quickly became popular. The people passed it on from mouth to mouth, and so the song turned into a national property, a kind of treasure. Thus, the song of Akhana-sere "Zhiyrma bes" (Twenty-five) is still the unsurpassed truth about the threshold of life, which everyone has to step over. The names of Zhak, Birzhan, Baluan-Sholag, Zhayu-Musy and others, well-known *akyns, sals, serys* throughout the Kazakh steppe, now represent the "Golden Fund" of folk poetry, traditional folklore.

It is necessary to mention a special kind of Kazakh song folklore of the XIX century – ritual songs dedicated to the signs of a new way of life, – folk laments about the heavy share of workers in factories, mines and mines. The character of these zhotau is already disconnected from the rite as such. Archaic ritual dims under the onslaught of stronger emotions: anger, suffering, thirst for justice and calls for rebellion. And here the discontent of the common people with the corrupt mullahs and the sweet-talking, deceitful muftis is most sharply exposed. The songs openly call not to trust those who have made faith an object of trade.

Thus, Kazakh folklore in the XIX century acquired a new meaning, enriched with new traditions, not forgetting those that make up its core.

**MUSIC.** The musical culture of the Kazakhs of the XIX century is still closely connected with folklore, therefore it is inappropriate to single it out as an independent phenomenon, independent of anything. At that time, the question of differentiating folk and professional music did not exist at all. But modern researchers, trying to streamline the available information, nevertheless adhere to the opinion that "bearers of professional art are *sal, sery, akyns, zhyrau* and *kuynshi*. The genres of their creativity should be considered *an (ән)* – a lyrical song, *zhyr* – an epic legend, *terme* – a recitative song, *kuy* – an instrumental piece with a programmed story."<sup>195</sup>

Just like folklore, Kazakh music in the XIX century is going through a process of liberation from religious vestiges, releasing the enormous creative potential of

<sup>195</sup> Cit. by A. I. Mukhmabetova. "Study of traditional Kazakh music in the XIX–XX centuries". [in Russ]



singers, *akyns* and musicians. Every Kazakh since childhood loved and appreciated music, and *dombra* has never been just a “musical instrument”. *Dombra* was a friend, companion, voice and thoughts, literally, an integral part of a person. During this period, the main musical traditions of the Kazakhs – instrumental and song (*akyn’s*) – were finally formed.

Unique musical and performing traditions are formed throughout the territory of Kazakhstan. It is impossible to single out significant or insignificant among them. Each region has specialized in some of its own special tradition, according to which we now in the XXI century “recognize” them. So, Sary Arka was glorified by a professional song, and the southwest is significant with the richest customs of epic storytelling, Zhetysu is known as a kind of center of *aitys*, and in the West of Kazakhstan schools of *dombra’s kuy – tokpe* were concentrated.<sup>196</sup>

It is important to know that for *akyns*, *sals* and *seres* it was not enough just to be able to play an instrument, sing and improvise. A true virtuoso, the master was a man of extensive creative talents, including oratory, acting, elements of theatrical and circus culture, etc.

**DANCE.** The XIX century brought nothing new to the art of Kazakh dance. On the contrary, the researchers respond with a clear regression of dance culture, since the strengthening of religious prohibitions by the Muslim clergy and active social stratification of society did not contribute to the positive development of this type of art. Dancing became a sign of a low, dependent position, and the dancer himself was perceived as a forced person, forced to “grimace” for the amusement of the crowd.

However, here it is necessary to highlight the art of horse riding, which, in equal measure with the military skills of a rider, can be considered a kind of dance. Horse riding was an integral part of the upbringing of a male warrior, a dashing *dzhigit* (man), and therefore did not lose its relevance.

### Test questions

1. Does Kazakh folklore retain its significance in the XIX century? How does it manifest?
2. Describe the main directions of Kazakh epic traditions?
3. Why is the social and everyday theme so sharpened in oral folklore?
4. What changes does Kazakh musical culture undergo in the XIX century? Give examples.
5. Why do you think the traditions of Kazakh dance do not receive further development in the XIX century?

<sup>196</sup> **Tokpe** (kaz.) is a *dombra* technique that differs from others in sonority, strength and power of sounds flowing almost non-stop (“*tokpe*” in translation from Kazakh “bubbling”, “flowing continuously”). A famous representative of this *dombra* tradition was an outstanding composer, author of pieces for *dombra* Kurmangazy Sagyrbayuly. [in Russ.]

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4. S. Zhienkulova Dances of friends. – Alma-Ata: Mektep, 1989. – 144 p. [in Russ.]
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### 4.1.3 Customs and traditions

90 Customs and traditions are a kind of culture's core and Kazakh culture is no exception. Rich, bright, smart customs and traditions are not just a certain system of values of society, but the focus of morality, intellect, ethnic memory, because most of the customs we inherited from those who lived on the territory of modern Kazakhstan long before the Kazakh statehood. Islam had a great influence on Kazakh culture. At the moment, many of the customs that are organically woven into our daily life have Muslim roots.

It is not occasionally that we decided to place this material here, in the chapter dedicated to the XIX century, and not earlier, since the traditions go back to time. Reliable sources documenting the life, everyday life and culture of Kazakhs date back at that time. Foreign, Russian and local travelers, ethnographers, historians strove to record as much information as possible that could represent the richness and diversity of Kazakh traditional culture.

The uniqueness of Kazakh culture is largely based on two "pillars": the laws of hospitality and respect for elders. Whoever knocks on the door, no matter how he looks, he will find in the Kazakh yurt not only shelter and food, but also friends who can share spiritual generosity and warmth.

Respect for elders is the basis of the entire Kazakh life. From the cradle, children were taught respect and attention to the memory of their ancestors and elders. As they grew up, these categories expanded and deepened, transforming into the concepts of honor, duty and patriotism, spiritual asceticism. Passing from generation to generation, these laws were sacredly observed, keeping the mentality of the Kazakh people.

Today we see the growing interest of young people in the customs of grandfathers and great-grandfathers. Nowadays, not a single Kazakh wedding is complete without the ancient wedding ceremonies of the bride and groom majesty, instructions from their elders, cheerful voices of friends, singing *zhar-zhar*, jokes and good wishes, candy "fireworks" – *shashu*, suited children, enchanted by this spectacle and many another. After a while, the young, now parents themselves, will tell the children about the traditions of celebrating *Nauryz* and will lead them to the elders in order to pay tribute to the customs of their people together. So, imperceptibly for ourselves, but invariably for self-awareness, the customs of tradition enter our life, becoming its integral part, that bosom where our feelings and thoughts are born, where our memory lives.

The customs and traditions of Kazakhs are extremely extensive and interesting. It is impossible to describe all of them in a few pages, so we will focus only on a few: the customs of hospitality, holidays and folk games.<sup>197</sup>

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<sup>197</sup> The authors of this book are aware that this is only a certain part of the overall picture of the customs and traditions of the Kazakhs. We deliberately omit many of them: family rituals, legal, household, customs dedicated to health protection, hunting, etc.

**Hospitality.** “Қонақ келсе, құт келер” (when a guest will come – happiness will enter the house) says an old Kazakh proverb. A guest is always to luck, the more welcome are guests and more merciful the heavens are to you. This steppe tradition has become one of the key Kazakh’s life principles.

During the reception, the entire creative potential of the nomad instantly revived: the yurt, furniture, household utensils, carpets and felts – all these were elements of artistic culture, delicious food demonstrated the culinary art of the hostess, and witty jokes and heartfelt songs made it possible to feel part of the common cultural heritage.

In Kazakh fairy tales, you can often find a plot where the owners sit gloomily in the corners of the yurt and do not talk to each other, but the uninvited guest who knocks on the door literally breathes life into the inhabitants of the yurt: flames flew up in the hearth, the hostess laughed cheerfully, taking out supplies, and the guest was already preparing to tell the news, admiring the amber reflections of thick tea in his bowl. The Kazakh proverb “Ot zhagylmagan ui-kora, kisi kelmegen ui-mola” (An unheated house is like a barn, a house without guests is like a grave) tells us exactly about this.

Here are just some Kazakh customs associated with hospitality:

- “*Konakasy*” (konak – is a guest, asy – is a treat). Guest treats are perhaps the most important ritual here. It demonstrates the ability of the owners to share, not to succumb to the sin of greed, selfishness. The cordiality, the desire to show respect, not being ashamed of their wealth, if only there is peace and quiet in the soul – this is what is most important for a Kazakh. In addition, it was an excellent evidence of how much a man is the head of the house, and a woman is his support. The careless housewife had a dastarkhan that matched her. The most delicious was always reserved for guests, who were divided into three varieties: “arnayi konak” – specially invited guest, “kudayi konak” – an occasional traveler, “kydyrma konak” – an unexpected guest.

A person who ignored the “*konakasy*” was fined. For example, taking away a horse, a camel, etc., but the worst of all was shame, from which it was extremely difficult to get rid of.

- “*Konakkade*” (kaz. Қонаққаде”, konak – a guest; kade – a gift). This hilarious custom of charging a “payment” from a guest for attention has a long history. It is based on the principle of balance, a kind of “quid pro quo”. In ancient times, people clearly realized that everything in the world is in equilibrium, and the energy expended by a person must necessarily return to him in some other form. Therefore, according to “*konakkade*”, the host can ask the guest to sing a song, tell a funny story, etc. In order not to get into a mess, Kazakhs from childhood learn the art of words, sing beautifully and are always ready to respond with a sharp, intelligent word. Besides, “*konakkade*” is a wonderful way for a guest to express gratitude for the hospitality.

– *"Korimdik"* (kaz. көрімдік) and *"baigazy"* (kaz. байғазы). The etymology of these words goes back to the "look" verb, so it can be characterized as: a gift for the bride. Kazakhs, who saw someone or something for the first time, try to "pay" for the pleasure, share the joy with the owners. Thus, *"korimdik"* is given for a daughter-in-law, a newborn baby, a foal or a camel, and *"baigazy"* is a look of something inanimate – new clothes, etc. *"Korimdik"* and *"baigazy"* demonstrate the wishes of relatives to the owners for future increase in wealth.

– *"Shashu"* (kaz. шашу). *"Shashu"* or "shedding" or "rain" as the goodness of heaven, pouring down on people, is called to unite heaven and earth (the world of aruah and the world of the living). For *shashu*, coins or sweets are usually used, which are scattered in generous handfuls from painted trays by women who are wise in life, experience, who have known happiness, luck and contentment. At weddings or other celebrations, *shashu* is perhaps the main custom, besides, it is very fun and easy to implement. Of course, you can just take the candies from your hands, but then the ceremony will lose the sacred semantics of "blessed rain".

Kazakhs are deeply convinced that *shashu* has no age restrictions, and both adults and children who pick up a candy / coin from the ground will be lucky.

– *"Bata"* (kaz. бата). This is perhaps the most sacred Kazakh custom and perhaps the most ancient. *Bata* is a parting word given by the oldest and wisest representative of a family or clan before a test, a long journey, an important event; it is also a blessing of the dastarkhan, the kindness and sincerity of the owners, hospitality and loyalty to traditions. *Bata* does not have a definite and necessarily observed verbal formula; philologists consider *bata* to be a unique form of poetic art, where the best and most sublime spiritual qualities are manifested, multiplied by the power of human faith and kindness.

– *"Belkoterer"* (kaz. белкөтерер) is a special treat dedicated to the elderly. This tradition, like the *bata*, goes back to the most ancient of the nomads. The cult of ancestors and elders, respect for the elderly, frail bodies, but who have accumulated vast experience and wisdom, are the basis of the steppe moral laws. "Кәріге құрмет – балаға міндет" (Old age is a duty of youth) is a Kazakh proverb. *"Belkoterer"* symbolizes the eternity of the cycle of life: today you prepare a special "soft" treat for the elderly – freshly whipped butter, cottage cheese, kumis and shubat, tender meat and honey cakes and tomorrow – children, neighbors, relatives, and even just people striving to live in harmony with their conscience and honor.

– *"Yerulik"* (kaz. ерулік) – a treat for new neighbors or new settlers. Like the previous tradition, *"erulik"* has a pronounced ancient semantic nature, based on the mutual assistance of people who have fallen into an unfamiliar space. Empathy and sympathy, friendship, the ability to selflessly share what you have – *"yerulik"* does not provide for anything special, sometimes it can even be just drinking water, firewood, salt, flour, etc.

– “*Zhilu*” (*kaz. жылу*) is the Kazakh custom of providing material assistance to people in distress (natural disasters, fires, devastations, etc.). As a rule, this is financial support, although the root of the Kazakh word “*zhilu*” (warmth) sounds for itself: a person shares his warmth and care with those who need it now. Therefore, sometimes it is not money, but things, food, livestock, a kind word – that it’s not a pity to give it up for the good of others, are the essence of “*living*”.

***National holidays.*** In non-literate cultures, it is extremely problematic to establish any specific dates or periods regarding customs, rituals and traditions. Kazakh culture is no exception. The majority of folk holidays that are celebrated in Kazakhstan now are came from Muslim traditions. But there is one that undoubtedly has not only a very ancient history, but also of exceptional importance for all Central Asians, especially in the cultural space of nomads – Nauryz.

*Nauryz.* This is the most important and massive celebration among the Kazakhs. The history of Nauryz as a symbol of the New Year, renewal, the beginning of the next round of the Great Spiral of life, goes back into history for more than five thousand years. The archaic essence of Nauryz is characterized by pagan semantics and the basis is the magical balance in the world. It is no coincidence that the start date of the celebration is March 22, the day of the vernal equinox, the awakening of nature for a new life cycle.

The Kazakhs celebrated a whole month, and it is still captured in our modern calendars as the month “Nauryz” (March). It was a period when not only the Steppe blossomed, but also the time came for a person to reflect, to think about his life, thoughts, feelings. Therefore, Nauryz can be considered a kind of revelation, a time for the triumph of peace of mind and fair thoughts.

The word “Nauryz” sounds almost the same in all oriental languages, but the Kazakhs also have their own name: “Ulystyk uly kuni” or “The Great Day of the People”. It shows not only the cultural context of this holiday, but also its social and even political significance. Rapprochement, rallying, pride in who you are and what you are a part of. This is the true nature of Nauryz. Most likely, this is the main reason for such a grandiose popularity of the holiday in modern Kazakhstan.

It is necessary to emphasize one more significance of this holiday, which is important for our textbook, Nauryz – literally the concentration of all types of arts: crafts, folklore, music and dance, cooking, ethics, aesthetics and much more.

According to the mythopoetics of the Kazakhs, the eve of Nauryz is the time when the happiness “kut” becomes accessible and close to people as never before. Stupid will miss such a moment. Therefore, people prepared for this in advance. The Kazakhs cleaned, washed the whole house, tidied up the farm and livestock, specially stored the most elegant clothes and delicacies, so that later they would cover the most significant dastarkhan of the year.

The more guests, the better intentions and wishes for the owners, so the treat was great: the table was supposed to symbolize abundance and generosity. People tried to fill all empty containers in the yurt with rain or spring water, grain or milk, and everything here is deeply symbolic: water is a guarantee of life, milk is a return to the origins, motherly love and affection, and grain meant an ineradicable thirst for life capable of overcoming the earthly firmament and aspire to the sky.

All people laughed and greeted each other, even the strict class restrictions were losing their force these days. Nauryz came to everyone equally, regardless of wealth and position. Kazakhs said that sometimes the tough and salty kurt in the yurt of a hospitable poor man is sweeter than the sweetest honey in the house of a greedy rich man.

Since Nauryz, despite its pagan roots, is a phenomenon deeply in harmony with the surrounding world and man, this holiday, fundamental for nomads, painlessly synthesized elements of the Islamic tradition. So, at a generous dastarkhan, the mullah read prayers in honor of the ancestors-aruakhs, gave the blessing - *bata*, glorified the generosity and loyalty to the customs of the grandfathers, and instructed people.

The main festive feature of Nauryz is the ritual treat – “Nauryz-kozhe”. This is not just a tasty and healthy stew, but also a kind of magic spell for a beneficent, generous and gracious year for every person. Traditionally “Nauryz-kozhe” consists of seven essential ingredients: water, milk, cereals, flour, fat, salt and meat. Each of the products is deeply symbolic and correlated with a vital element. All seven parts were mixed in one large cauldron and became as a whole. Kazakhs of all ages and classes had to cook “Nauryz-kozhe” and treat their friends and neighbors, otherwise this year luck and happiness will bypass their families.

In Nauryz, the most beautiful dishes and other kitchen utensils were obtained from the bins or specially ordered from artisans. Clothes were sewn, jewelry was presented. Other gifts were also prepared, which were also works of jewelry, pottery and weaving, leather dressing and artistic metal.

Nauryz is always fun, games, jokes and sharp words, in other words, the triumph of folklore. These are songs, dances, aitys, games, races and, of course, the Kazakh swing “*altybakan*”, where all the aul youth gathered. Girls and horsemen had fun together. It was a blessed time when the whole world smiled at people, and even the elders became more tolerant of the fun of the young.

Nauryz was an excellent excuse to make new acquaintances for an hour or for a lifetime. Therefore, people boldly entered into competitions, improvised, played, competed in skills in order to test themselves, learn something new, get rid of complexes, become a little wiser. And one of the means to achieve this was the national games.

**National games.** The world of Kazakh folk games is extremely wide. In the life of any Kazakh, regardless of age, there was always time for hours of hard work and for minutes of fun games. Of course, over the years, a person's worries and anxieties increased, but to enter into a playful skirmish, to admire the amusing children and young people, to play with a neighbor in "togyz qumalak" and will become younger imperceptibly!

For children, the Kazakhs had many games, but these were not empty fun, but a kind of school, a specific educational process. Indeed, in the process of playing, the child learned to count, to catch the rhythm, to acquire coordination, to hone his intuition and intellect: "Ak suyek" (White bone), "Oramal" (Scarf with a knot), "Takiya tastamak!" (I have an idea!), "Aigulek", "Kara-siir", "Sokkurteke" and others. The moral aspect is also very important: while playing, the kid acquired the basics of ethics, morality, learned justice and honesty, courage and the ability to empathize, cheer for friends.

There were games aimed at learning about the world around them, where children were like birds and animals, studying their habits and characteristics ("Japaktar zhane karlygash" (Hawks and swallows), "Balapandar" (small chickens), "Alarmazh" (wolves and sheep).

Growing up, children moved to a new level of competition, where they became already full-fledged participants in "adult" games, which only outwardly seemed funny and carefree fun. At the heart of each game was its own space, archaic history, the whole world. What now seems to us to be games, centuries ago, was part of the struggle for life, a person's desire to get in touch with higher forces in order to create harmony out of chaos.

Demonstration of strength, dexterity, ingenuity, and sometimes cunning as integral elements of any national Kazakh game is actually nothing more than a way to join the ancient tradition, become a part of it, literally "create a myth" in real time. Below we will characterize only some of these national games, guided by the specifics of semantics and great popularity in modern Kazakh culture<sup>198</sup>.

"*Altybakan*" (kaz.Алтыбакан – six poles) is a traditional Kazakh swing, consisting of six large poles (3–4 meters high), assembled in three and covered from above with a crossbar (seventh pole). *Altybakan* would be the favorite entertainment of Kazakhs, starting from childhood, and accessible to everyone, regardless of class. The simplicity of the design made it easy to build, even for children.

During mass holidays and games, girls and boys swung in pairs on such swings. The rest were nearby and while away the time singing, and more often than not the guys tried to "pin up" the girls and provoke them into a playful duel in wit.

It is interesting that at the "*Altybakan*" young people always had fun in the evening, and parents simply had no right not to let their children go there. Nobody knows where it came from, but parental prohibitions could apply to any other fun, but not to "*altybakan*".

198 Unfortunately, the format of our book does not allow us to cover all the variety of Kazakh folk games, so we will present here the most «recognizable» ones.



Considering that *"altybakan"* has ancient roots, perhaps here we are faced with the semantic meaning of the number "seven". Seven heavens, seven tribes of ancestors, seven constituting "nauryz-kozhe" and a host of other examples of the magic of the seven take us back to the pagan past of Kazakh nomads. It can be assumed that all this was embodied in *"altybakan"*, where a young couple, a girl/boy, swinging on a structure of seven components, "whipped" the air, or as it is described in the sacred writings of the East, the ether churned, triumphant with the power of life.

*"Kyz kuu"* (kaz.Қыз қуу – *catch up the girl*). This is probably one of the funniest Kazakh gaming traditions. *"Kyz kuu"* is a pair races of a girl and a boy from the start to the designated place, where the dzhigit has a responsible task to catch up the girl and break her kiss on the go. The girl must dodge and overtake the guy, then she will have the right to lash him with whip all the way back.

With all the fun that reigns on the field where all the aul residents gather, this is a serious test for the dzhigit. The girl will be justified in any case, but for a man, losing to a woman, even in a playful competition, is a very painful blow to pride. And given the sharp tongues of fellow tribesmen, a failed kiss will be remembered by the poor fellow for a long time at every opportunity.

Behind this fun lies the ancient steppe myth about a man chasing a woman, like the Sun following the Moon. Only the worthy will be able to achieve what he wants, only the strongest, bravest and fastest will get a beautiful and clever woman as his wife. Kazakhs in the old days said that a cowardly wife would give birth to worthless sons. Therefore, Kazakh girls, unlike many other Asian peoples, were brought up free and wholehearted, capable of standing up for themselves and protecting their home. The *Kyz Kuu* tradition dates back to the Saka times, when a man, before becoming a husband, was obliged to defeat the bride in a real fight.

*"Baiga"* – (kaz. бәйге) traditional Kazakh equestrian competitions, horse races. The riders competed on level ground, where they could move either in a straight line or in a circle. Although the conditions of the *baiga* were quite democratic, any dzhigit could participate, even on a nag, the spectacular game, its importance as a way of male self-affirmation, required careful and responsible preparation. *Baiga* was not only a game, but a real challenge for men and significantly increased their "popularity rating" far beyond their aul.

*"Zhorga zharys"* (kaz.жорға жарыс). Both boys and girls could participate in this competition of riders. The goal of the game was to demonstrate the art of dressage on pacers. These horses had an amazing gait, soft and rhythmic. The horse had no right to stray from the pace to another step, and this was a task for the rider. In case of failure, the rider was either fined or removed from the competition altogether.

*"Kokpar"* (kaz.көкпар). This national game can be considered an image phenomenon for the Kazakhstan culture, a kind of brand. *"Kokpar"* was a serious test, not only the prestige of the aul, but also the clan was at stake, so the men

carefully prepared themselves and trained their horses in advance. In *"Kokpar"* strength, endurance, dexterity, team spirit, the art of being in the saddle were tested. On the day of the competition, all the aul residents, forgetting about business gathered on the field to "cheer" for their horsemen with bated breath. For real men, strong in mind, body and spirit, *"kokpar"* is most likely not a game, but a ritual, a living cosmogonic and genealogical myth, sacred for the Turks. We will explain this position below.

The *"Kokpar"* rules: two teams of dzhigits from the neighborhood auls. The riders sat opposite each other and waited until a headless goat braise was dropped onto the ground fifty meters away. The dzhigits had to lift her with their bare hands at full gallop and throw her into their territory. This was extremely difficult, as the opponents tried to take away the carcass, and often it looked more military action than a game.

Now several variations of *"Kokpar"* are known: the braise must be thrown into your field or into the enemy's gate, sometimes it can be an impromptu cauldron for cooking meat. And there is also a custom where the most dashing dzhigit, who has taken possession of the braise, brings it to the doorstep of the most respected person in the aul and leaves it there, thereby showing the highest respect. Despite certain nuances, the Kazakh *"Kokpar"* has one goal: to be a kind of dedication of young men into men, soldiers, because it was possible to participate in the game only at the limit of one's capabilities. *"Kokpar"* is a team game, and if the dzhigit showed himself selfishly, then in a real battle he will never put his shoulder for a friend.

Studying the semantics of *"Kokpar"*, we will go into the etymology of the *"Kokpar"* name – *kok-bori* (kaz.көк-бөрі – gray wolf). The cosmogonic symbolism of this game consists in the carcass of a goat, given to the ritual torn apart by the "wolves" (dzhigits). The goat in the world of nomads always personified chaos and darkness, so the sacrifice of the goat turned into a rite of ordering the universe and the triumph of harmony. Only the strongest, fastest and most courageous "wolves" will have the right to destroy chaos, so the meaning of throwing a carcass into the enemy's gate is quite understandable.

*"Kokpar"* is also unique from the Turkic genealogy. *"Kok-bori"* – "gray wolf", but it would be more correct to say "blue wolf", is a great ancient Turkic totem<sup>199</sup> - the forefather of all Turks. According to the Turkic genealogical legend, the She-Wolf became the wife of a warrior by Gunmo name, crippled by enemies and gave him ten sons, who became the founders of ten tribes and subsequently formed the Great Turkic people. The ten sons of the She-Wolf began to call themselves "heavenly Turks".

"Heavenly" as "blue" explains the semantics of the Kazakh *"Kokpar"*. Blue (heavenly) wolves guard the order and balance in the world. *"Kokpar"* is not fun, it is a sacred ritual, a myth that still lives on in Kazakh culture.

<sup>199</sup> **Totem** – in archaic cultures, an animal or plant that is the ancestor of the clan, the mythical progenitor, the father / mother of the tribe. According to ancient beliefs, even the image of a totem can endow a person with the power of a sacred animal. (Authors' note)

Now the popularity of “*Kokpar*” in Kazakhstan is higher than ever. We have an association “*Kokbori*”, acting under the Federation of National Sports of the Republic of Kazakhstan, and in 2001 the first official Kazakhstan Kokpar Championship was held. Every year, different cities of Kazakhstan have the honor to host these competitions at the republican and international levels.

“*Tokyz kumalak*” (kaz.тоғыз құмалақ – nine balls). The history of this Kazakh national game is coming from the pagan antiquity. The number “nine” has no less magic than “seven”. Nine is three times per three, in other words, a perfect number that unites three worlds – Upper, Middle and Lower. Each is also divided into three levels. “*Tokyz kumalak*” is a board game for two people, a test of logic and ingenuity. Scientists jokingly call “*togyz kumalak*” as a “algebra for shepherds”, although none of them doubts the potential of the game for the development of tactical and mathematical mind.

### Test questions

1. What do you think are the importance of customs and traditions for the preservation of cultural memory? Justify your answer.
2. Give examples of Kazakh customs of hospitality known to you. What is their semantics?
3. Why is Nauryz the most important holiday of the year for Kazakhs? Explain your point of view. What points to its ancient pagan roots?
4. Why do we include folk games in the field of traditions and customs? What is their cultural significance?
5. How would you explain the cosmogonic sacred principle inherent in almost all Kazakh folk games given in our textbook?

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## 4.2 XX CENTURY

A radical change in the history of the Kazakh society development, which occurred at the beginning of the XX century, forced to completely change all the parameters of the existence of society, and a particularly heavy blow befell spiritual consciousness, and with it the whole complex of world outlooks.

100 Over almost two centuries of close contacts with Tsarist Russia, the Kazakh people, although with difficulty, came to a certain consensus with their closest neighbors. World politics has long ceased to be limited to the territory of only those states that directly conflict with each other beyond the redistribution of the world. The main arena of hostilities was moved to the dominions, where the interests of countries that had nothing to do with the local population, which were forced to endure violence due to a sharp imbalance of forces, collided.

At the turn of the century, a large-scale agrarian crisis in Russia triggered an uncontrollable outflow of emigrants to neighboring territories, especially to Kazakhstan, due to its size and relatively favorable political and social climate. According to the data, "by the end of the XIX century, more than 40 million dessiatines were withdrawn from the nomadic population in favor of all categories of settlers, which amounted to almost 20% of the total land area."<sup>200</sup>

Mostly Slavic and German populations resettled, forming stable diasporas, and over the two centuries of Kazakhstan's existence as part of the Russian Empire, a complex polyethnic and multicultural community was formed on its territory at the turn of the century. Before the October Revolution, Kazakhstan was a strange combination of a meager proportion of cities with its sedentary inhabitants and the steppe, which is still home to most of the nomads.

The starting point of a new era was 1918, when the power of the Soviets spread throughout the region. In Kazakhstan, the Soviets faced outright difficulties associated with centuries of an entrenched way of life, and it became obvious that "without changing the economic basis and, above all, property relations, it was impossible to radically change the system of political power."<sup>201</sup> The forcible collectivization of the indigenous population as the main priority and the desire for the inevitable industrialization of society violated the spiritual genotype of nomadism, and this was the beginning of irreversible changes in the spiritual mentality of the Kazakh society.

The though policy of "persuasion" offered the former nomad cities with industrial landscapes instead of the steppe space freedom and instead of nature, a technogenic environment. As a results: from 1926–1939, the entire population of the republic increased by 2.6%, and the urban population – by 268%. The collectivization made it

<sup>200</sup> Cit. according to the N.E.Masanov's article History of Kazakhstan: peoples and cultures / Textbook. allowance. – Almaty: Dyk-Press, 2001. – P. 245 [in Russ.]

<sup>201</sup> In the same source, 269 p.

possible to talk about the humanitarian catastrophe of the 1930s, where “1,798,400 ethnic Kazakhs, or 46.8% of the total Kazakh population, became victims of famine”. According to the specialist’s analysis, only by the end of 1966 the number of the Kazakh people approached the level of 1926. This influenced the entire demographic policy, for a long time turning Kazakhs into an ethnic minority in their ancestral historical territory.

The physical extermination of representatives of the indigenous nationality became the destruction of the main carriers of the gene pool of the Kazakh people, since, first of all, two categories came under attack: simple nomads – keepers of traditions who did not want or did not know how to change their way of life and thoughts, and the intelligentsia – the spiritual potential persons with the nomadic culture.

The formation of professional art in Kazakhstan began in the 1930s of the XX century and was at the same time with the most tragic events in the history of Kazakhs. Perhaps it was the real danger of losing the inner unity of the past and the present that forced people who are always at the forefront of spiritual self-awareness – creative personalities, scientists, artists, poets, to look for a way out. Despite the complexity of the situation, it was a matter of life or death, and young Kazakh art declared itself brightly and authoritatively. Fine arts, architecture, painting, graphics, sculpture were fed from a single source – national cultural identity.

## 4.2.1 Urban planning and architecture

**URBAN PLANNING.** Urban development of Kazakhstan in the XX century is a kind of phenomenon. In contrast to Central Asia with its ancient sedentary culture, in Kazakhstan, the urban environment and the architecture caused by it developed unevenly and relatively recently. Of course, memorial architecture has a long history, but urban planning in Kazakhstan, and not just the construction of individual structures, had to be carried out practically from scratch.

102

It should be noted that some cities have already existed for a long time and imported many historical eras and styles (mainly the South region), and many arose no more than two hundred years ago and were initially conceived as military fortresses (north and northwest). All this means that Kazakhstan urban planning as a science, a very young system. Nevertheless, has both great prospects and significant developments.

The imaged polyethnicity of the population, the big territory, the presence of certain architectural schools and traditions determined the specific blurring of style boundaries. Urban architecture was forced to adapt to reality, leveling some local features. In addition, the sharp influx of people into the cities demanded quick and sometimes not the most successful decisions, but this was a characteristic sign of the times. In any case, the issue of developing a unified architectural concept, creating a master plan for development on a national scale, and forming our own human resources came to the fore, which ultimately determined the fate of Kazakhstani cities and urban planning in the XX century.

Alma-Ata became one of the first cities of the new type. The first project for reconstruction and further development was developed in 1936. The existing architectural fund of Verny city was in need of transformations and modernization. We can say that it was a matter of honor and, as we say now, the image aspect. The capital of the Kazakh SSR was obliged to become an exemplary city of the future and to prove to everyone the correctness of reforming the nomadic way of life. A large village should be transformed into a flourishing city with an indispensable rectangular-quarter system.

The grandiose plans of the architects were interrupted by the Great Patriotic War. The mass evacuation of enterprises, factories, manufactories, educational and scientific institutions to Kazakhstan and Alma-Ata was of great importance for the future city appearance. The northern and western districts of the city began to develop intensively, where industrial objects were concentrated and people who served them settled.

The next general development plan of 1953 took a lot from the old, pre-war. New adjustments were made in the central, southern and southwestern regions.

Proceeding from the rather difficult engineering and geological conditions (increased seismicity, proximity to the mountains, extensive groundwater), all efforts of city planners were thrown into the formation of a high-quality road-trunk system. Practically in parallel with this, a decision arose and began to be actively developed to build satellite cities with a developed infrastructure.

The success of Alma-Ata development inspired the intensive modernization of other Kazakh cities and settlements. In connection with the development of industrial zones concentrated around mineral deposits, processing plants, urban-type settlements (UGT) appear.

From the middle 1950s onwards, Dzhambul (Taraz), Chimkent, Kokchetav (Kokshetau), Guryev (Atyrau), Pavlodar, Tselinograd (Astana), Shevchenko (Aktau), Dzhezkazgan and others cities developed systematically. Every city has its own special story, based on the development of virgin lands, the development of copper mines, the formation of a civilian merchant fleet or research on oil shelves.

**ARCHITECTURE.** The history of the new Kazakhstani architectural art begins in the 20s. This is one of the most difficult, but also the most interesting periods when fundamentally new building and finishing materials appeared.

The new era required to start everything from start from “new page”. That is why Kazakhstan architects faced a special task: to create their own architectural language, a different engineering concept, bright, recognizable, ambitious. Constructivism with its laconicism and pronounced functionality was chosen as the style basis.

An iconic figure of that period was the famous French architect, “the citizen of the world” Le Corbusier\* (1887–1965). A leading specialist, one of the “fathers” of modern urbanism, Le Corbusier set himself the goal to design cities of the future, intended for the ever-growing population of the Earth, free from religious, ethnic and other prejudices. His “international” style initiated the intensification of architectural processes in many countries of the world – the USA, India, Germany, Switzerland, Brazil, Argentina, the USSR, Japan.

Le Corbusier put particular importance to developing countries. In contrast to economically developed countries, the countries of the “second” and “third” world from the architect point of view had an amazing potential for urban planning and architecture. In Europe, Le Corbusier’s ideas did not always meet with a response and approval for their revolutionary spirit and desire to destroy borders, including those of class. But in developing countries, demographic and employment problems forced the government to be more loyal and look for innovative solutions. The pace and nature of the political, economic and cultural growth of the USSR and Kazakhstan, were in full harmony with Le Corbusier’s ambitious ideas. The Former House of Government of the Kazakh SSR (1931, architect M.Ginzbur with the participation of I.Milinis) can be considered one of the brightest examples of the new style. At the moment, there is the T. Zhurgenov Kazakh National Academy of Arts (KazNAA).



Since the 1940s, urban architecture has been dominated by the neoclassical style with its constructive logic, monumentality, symmetry and the triumph of the order system. The public buildings of that era are impressive and even a little pompous (the Abai Opera and Ballet Theater in Almaty, 1941).

After the war, on the national joy and jubilation wave, an active search for a national style, creatively comprehended and reworked into a new plastic language, begins. The main artistic means here is the traditional Kazakh ornament, which has become a striking addition to architecture. For example, oriental motives are clearly visible in the majestic building of the Academy of Sciences of the Kazakh SSR (1953, architects A. Shchusev and N. Prostakov). The uniqueness of the national color is also distinguished by the railway station Alma-Ata-2 (1939, architect A. Galkin) and many other architectural objects of Kazakhstan.

In the 60s, a number of iconic sports facilities were built in Alma-Ata: the Central Stadium (1958) and the Medeo – highest skating mountain rink (Medeu) (1972). The sports and entertainment complex “Medeo” was popular and the creative team of developers was awarded with the USSR State Prize in 1973.

1970-80s became a special time for Kazakhstan architecture. The Soviet political system guaranteed peace and tranquility to the people, the internal and external status of the state was not in doubt, therefore the most ambitious projects are being implemented. This is the unique 25-level hotel “Kazakhstan” (1975–1977). A team of architects and civil engineers – Y. Ratushnyi, L. Ukhobotov, A. Deyev, N. Matviyets, A. Tatygulov, M. Abduldinova, was awarded the 1980 State Prize of the Kazakh SSR named after S. Valikhanov.

The architectural design of the Republic Palace (the former Palace named after V. I. Lenin, 1970) is difficult and original. Not only the building, but also the surrounding area is an example of constructive design thinking and creative freedom.

Also, an interesting and memorable object is the Almaty State Circus (1972, architects V. Katsev and I. Slonov). On the one hand, the motive of the circus tent, on the other, the Kazakh yurt, the Circus, like a small Cosmos, has absorbed all the wonders of the world and architecture as well.

The end of the 70s and the beginning of the 80s was marked by the number of large, almost state-owned facilities in Alma-Ata: the District House of Officers (1978, architects Y. Ratushnyi, T. Yeraliev, O. Balykbayev), the M. Auezov Kazakh Drama Theater (1982, architects O. Baimurzayev, A. Kainarbayev, M. Zhaksylykov), the Republican Palace of Pioneers (1982, architects V. Kim, A. Zuyev, T. Abildayev), the “Arasan” spa-complex (1983, architects V. Khvan, M. Ospanov).

The housing stock of Alma-Ata and other Kazakhstani cities is being replenished with numerous microdistricts for hundreds of thousands of residents: multi-storey buildings, four-five-story brick “Khrushchevs” of the 60s, and nine-twelve-story high-rise monoliths. Despite certain disadvantages like typical construction, praised

in Soviet cinema (Russian name “Ирония судьбы или С легким паром!”, 1975), the XX century’s Kazakh urban architecture successfully implemented its main task at that time: providing people with comfortable separate housing.

From the 90s, a fundamentally new stage of architecture development – the era of Independence, which significantly changed the appearance of Kazakhstani cities. Despite the fall of the “iron curtain”, freedom of thought and the information revolution, for Kazakh culture time to restart and reassess values and form a new artistic space has come.

### Test questions

1. How would you describe the main trends in urban planning in the 20th century in Kazakhstan?
2. What, in your opinion, is the uniqueness of the Kazakh urban architecture of the first half of the 20th century?
3. Think and tell us what is interesting in terms of architecture in your hometown or your favorite street, building, park or square?

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## 4.2.2 Fine arts: painting, graphics, sculpture, applied arts

106 **PAINTING.** The uniqueness of Kazakhstani professional art is not so much in the fact that it started from scratch, but in its inner content. Painting, being an unstudied phenomenon for Kazakhs, was formed due to the creative potential of yesterday's nomads. They had a full necessary powerful spirit. The core was the pure, unclouded traditional consciousness, which we now know as folklore. For folk talents, folklore continued to be a reserve of high art, an actual experience. Their art was a fundament of folk art. It also inspired to create ideas and images that fully accumulate the national energy.

It is interesting that painting became a kind of "experimental platform" for a new artistic reality. In fact, that in Kazakhstan the painting was rapidly developed in the 1930–50s, in contrast to decorative and applied art, which was in oblivion at that time. The main reason is the requirement of the "socialist realism" policy: to create "national in form, socialist in content" art, which was announced in the decree of the Central Committee of the All-Union Communist Party of Bolsheviks of 1932 "On the restructuring of literary and artistic organizations."<sup>202</sup> This could be done most quickly and effectively in painting, a completely new form of art for the Kazakhs, where there were no internal links, as it was in applied art, which always showed the soul of a nomad.

After adaption to the new rules, folk traditions became an almost inexhaustible source of inspiration for professional art, which contributed to the preservation of the people's ethnic memory. This allowed to be a professional school and to combine the genuine national spirit with a new form based on historical realities, without becoming an obedient ideological tool.

In general, the development of the Kazakh artistic culture history of the XX century can be divided on a several main periods:

- 1930–1950, of the XX century
- 1950–1970
- 1975–1991
- Kazakhstani sovereign art

Every period we can clearly see how the spiritual content of artistic creation changes, how it evolves.

The initial formation stage of professional Kazakh art is the 30–40s of the XX century, and the Kazakh art critic Raikhan Yergalieva poetically calls it "*Anthea's*

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<sup>202</sup> Cit. by B. A. Yerengross World art culture / Textbook. manual. – M.: Higher School, 2001. – P. 442 [in Russ.]

*syndrome*.<sup>203</sup> Like the mythical demigod Antey, the first Kazakhstani artists were not only inspired, but literally “fed” with native land energy.

The former figurative system is in the past, but no one could forbid talented people to search themselves. They intuitively understood that they were called upon to determine the future fate of art. And in order to set the correct vector, they had to push off from something powerful, inviolable, constant. Representing the intellectual elite, the artists turned to their spiritual “I” and tried to project the old formed oral forms onto canvas and paper.

Just as before, the living, remarkable folklore went into unfamiliar forms created with a new plastic content language, which marked the future fate of Kazakh art.

Despite its high national identity, Kazakh art quickly finds its place in the long-established context of the world art system. This happened due to the folklore, which in general is authentic and unique, nevertheless, is a part of the world’s traditional idea. A folklore, unfading spiritual values are on connection with true humor and eternal archetypes that everyone can understand.

Abylkhan Kastejev\* is true ancestor of professional Kazakh painting. Together with his comrades-in-arms – the Khodzhikov brothers\*, Aubakir Ismailov\* and others, he tried to reach the secrets of the new art to express images and emotions from the heart. These images were woven of variegated threads, the colors and weaving were suggested by their native steppes and mountains, whose invisible closeness they constantly felt, despite the fact that the city was becoming their refuge.

The works of artists of those years, the traditional cultural principle spiritualizes everything, testifying that a new reality can be created not on the rubble of the old, but proceeding from it. The masters did not follow in full the folklore, but the poetics of their native land, eternity and people remained the main reason of artistic searches. Just language changed.

Portraits, landscapes, genre compositions are not just “covered” with folk motives, but immersed. It is impossible to snatch them out of there, to separate them, because of the artless simplicity and truth, there is life. The steppe, mountains, tart aroma of dead wood, animals are not just a background for people, but the main “faces”, true heroes, without them this world is impossible.

*“The land of grandfathers”* – this is how you can express the main tendencies in the Kazakh fine arts of the 50s. This is already the stage of the national art school

<sup>203</sup> **Antey** – a hero of ancient Greek myths, demigod, son of mortal and earth goddess Gaia. According to the myth, Antaeus was invincible, because he constantly drew on the strength of his mother. He needed to touch the ground at least for a moment. Antaeus’s impunity began to burden people, and Hercules, the son of Zeus and a mortal woman, was the only one who could overcome him. The gods revealed the secret of Antaeus to Hercules, and during the fight he raised Antaeus above the ground and did not allow him to touch her. Antaeus quickly exhausted and Hercules was able to strangle him. In the context of our textbook, “Anthea’s syndrome” should be understood as blood attachment to the native land, patriotism and perception of the Motherland as a Mother (ed.).

maturity.<sup>204</sup> Moldakhmet Kenbayev, Sabur Mambeyev, Kanafiya Telzhanov, Sakhi Romanov and other artists were already a new generation, developed by the socialist system and received a real professional education in the leading universities in Moscow and Leningrad. Their worldview was different, due to the local painting school, developing in the mainstream of the Soviet art space, was isolated from the world cultural processes.

108 Socialist realism as a truly imperial style influenced everything, especially the ideological content. It was possible to "create" only in the "right" way. But the Kazakh land with its simplicity and artlessness somehow did not fit the bright, glossy, pretentious decorations of the ideologically consistent official way.

This strong conflict of form and content made young artists, who grew up surrounded by industrial landscapes, seek inspiration and creative energy in the eternity of nature. The previous mentality, clearly formulated by the first generation of masters, were transformed into epic-romantic poetics. It is important that the professional art educated in the best academies led to an incredible enrichment of the figurative language. Thanks to access to world fine schools, Kazakhstanis were able to actively experiment with composition and color.

Although this period was called as a political "thaw" for the entire Soviet world, the dissonance between the external and the internal, shell and meaning, continued to deepen. Therefore, it was necessary for Kazakhstani art to find that delicate balance that would reconcile a person and the world around him. Thanks to this strong and intense energy of national self-expression, the art of the 1950s became in local history as the first significant period of the nation's identity, through the visual arts.

The 60s became a period of "*self-identification*" for Kazakhstani art. Unlike the soft, subtle and soulful lyrics of the 50s, this stage sharply and fundamentally formulated its credo: the search for a national style. This language should be extremely simple, whole and pure, like ancient signs that have the same meaning in all cultures of the world.

Salikhitdin Aitbayev, Tokbulat Togusbayev, Shaimardan Sariyev, Oralbek Nurzhumaev, Abdrashit Sydykhanov and others, with a complex traditions spectrum, continuity problems, identity and political ideology, "matured" to rethink the entire dominant artistic system. Constantly improving their technique and intellect, relying on the entire world creative heritage, the "sixties" were looking for themselves not only as painters, but as a link in the chain of generations. In this context, the priority became the desire to identify oneself, mentally separate from cultural unification, gain spiritual independence and inner freedom.

They were looking their path through imagery, symbols, metaphors and allegories of the East classical art. They were fascinated by the expressiveness and brevity of traditional Japanese art. Muslim miniature attracted the perfected technique of translating the everyday life into the magic of art.

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<sup>204</sup> Cit. according to the R. A. Yergaliyeva's article Ethnic and epic in the art of Kazakhstan. – Almaty: Publishing House "Zhibek Zholy", 2011. – p. 56 [in Russ.]

The meaning of the traditional culture value and the generalization of vast artistic experience led to the emergence in Kazakhstani art "rough style" that characterizes the 60s. "The Sixties" drew parallels between the aesthetics of the ancient nomads and the pictorial language of Matisse, Gauguin, Van Gogh and Cezanne. They weren't just experimenting: they were looking for meaning. So, gradually getting rid of unnecessary shells, it was drawn own, deeply original, national Kazakh style. Clear and plain, it shows simplification of forms, even a certain severity, in other words, maturity.

The canvas by S. Aitbayev "Happiness" (1966) can rightfully be considered the most indicative for us, as it seems to revive traditional Kazakh felts with their static character. The images of the young shepherd and his wife seem to be imprinted, woven into the narrative fabric, and angularity do not make the composition too heavy. They breathe confidence and purity. The viewer's sight immediately highlights the nobility of the characters, despite the lack of grace and cuteness. We immediately recognize in the ancient bronze Saka plaque covered with a matte patina, a genuine masterpiece, in contrast to the flashy shine of new-fashioned jewelry alloys.

The adherents of the "rough style" clearly and pure formulated what artists before them had groped, intuitively. The "Sixties" formed a genuine national style, combining the solidity of the former artistic language and the dynamics of the current.

The next stage in the Kazakhstani art development is conventionally limited to 1975–1991. This time is marked by active artistic searches, which, however, do not have a homogeneous cohesive character as it was in the sixties. The new generation of masters has finally mastered the international art space and represented an established original professional school. It should be noted that now there was a more free circulation of the acquired knowledge and skills. Artists actively experimented, attracted new techniques, were searching themselves and their own style.

The ideological situation crushed with its inertia and utopian ideas, in which more and more often it was necessary to lose faith. In politic, this time is called "years of stagnation", but not for art. The main character of this stage was the latent nature of the search. This can be explained that the former heroic pathos under the influence of external factors was replaced by a certain fragmentation and heterogeneity of the artistic quest of each artist. The decisive role was played by the discrepancy between the desired and the actual.

The hero conquering space and time was the central theme in the art of that time. This concept is completely opposite to the traditional worldview, and is distinguished by artists with the help of exaggerated pictorial techniques. The works of those years are emphatically large-scale and impressive. There is a lot of air, light, and in the foreground, there is certainly subject, changed by the consciousness and hands of a person.

The hypertrophied exaltation of the person's status and the inconsistency of this with the true position put to the deep individualism. It is excluding a spiritual basis

and, as a result, dark painful thoughts, forebodings and excitements characteristic of the of 70s and early 80s emotional world of fine arts... Despite a heroic nature and pathos, art lacked the main thing – life.

It was in the crucible of disappointment and doubt at the seventies and eighties that a new artistic vision began to crystallize, to reconcile the needs of real time and traditional cultural constants. In order to regain the lost space, the artists did not become isolated in themselves, but were actively looking for points of contact with everything new in general. "The Seventies" was nourished by the friendly communication of philosophers, poets, writers, artists, architects. According to that time, this was most often informal.<sup>205</sup>

Through the success of the yesterday's "renegades" works in the international cultural community, non-conformist art took the long-awaited freedom, which gave to artists to activate art search. Choking in the ideological clutches of consciousness burst out, greedily devouring everything, "at the end of the 1970s and 1980s, art at an accelerated pace gets "sick" with all possible "isms", as a result received the desired experience and the necessary immunity"... Yergaliyeva\*.

It took almost sixty years for the Kazakh professional art to stand on its feet and empirically determine its destinies. In search of landmarks, the creative community turned to the entire world cultural and artistic heritage - the figurative monumentality of the Italian trecento, oriental miniature, French post-impressionism, the Russian avant-garde. This diversity is dictated by the intuitive need to find signs of spiritual unity as a basis for developing their own original artistic vision.

As a result, it is obvious that at each development step of Soviet art in Kazakhstan, the ethnic principle was not only not lost, but was carefully guarded, transforming into new figurative forms. And the harder the ideological pressure was, the more actively the artists resisted reality. We mean genuine art, behind which there are many destinies mutilated by the system, and not "entourage" official narrative.

The 90s of the XX century have become a new starting point for Kazakhstan, and now it is no longer a "union republic", but an independent state, forming a new and progressive cultural space.

**GRAPHIC ARTS.** Along with painting, graphics are also a fundamentally new art form for Kazakhs. Its history begins in the 20s and 30s and goes through the same development stages as painting.

Graphics is one of the types of fine art, where the main expression is line, stroke and spot. Graphics are not always black and white, monochrome, they can be colored, but color is not as important here as in painting. In general, the word "graphics" comes from the Greek γραφικός – "written" and γραφω – "I write". It is quite obvious

<sup>205</sup> Cit. according to the A. K. Yusupova's article *Painting of Kazakhstan 1980–1990s: paths and searches.* – Astana: Folio, 2009. – p. 8 [in Russ.]

that graphics were innovative for Kazakh culture, which was unwritten until the XX century. And the more important is the development speed, success, experience accumulated by artists not over hundreds of years, but over years of practice.

Unlike other types of fine art, graphics are the most mobile and allow you to quickly capture your thoughts and feelings. This explains its enduring popularity. This quality has become the reason of intense artistic evolution: from propaganda posters, signs and banners of the 20s to the heights of easel art.<sup>206</sup>

Another important development factor in Kazakhstani graphics is surprisingly – ethnography. The fact, that the graphics as an art came to the Kazakh steppes earlier than painting – almost two hundred years ago. Ethnographic expeditions have always included artists whose mission was to capture reality, and the most optimal way for this was graphics. Instead of an easel and a box of paints, a folder with sheets of paper and a pencil. Thanks to the talent, the right eye and the firm hand of artists and scientists, we now have an invaluable documentary fund that captures the life and household culture of Kazakh nomads of the XVIII–XIX centuries.

It is impossible to ignore the personality and work of the great son of the Kazakh steppe Chokan Valikhanov. Although he is now known as a scientist, ethnographer, writer and traveler, his artistic legacy is no less significant for Kazakh contemporary art. Field sketches by S. Valikhanov are not only the most valuable historical material, but also an example of high creative talent.

Laconic lines and strokes on yellowish paper, proud beks and laughing girls, swaggering baibishe and children playing asyk come to life. And also the pencil of S.Valikhanov is a sample of steppe architecture, gravestones and ruins of ancient settlements, that he visited as a researcher.

Kazakhstani graphics of the 20s and 30s were formed mainly by Russian artists who brought strong realistic traditions with them: N. Krutilnikov, V. Antonov, M. Kudryashov, V. Antoshchenko-Oleneva, M. Gaidukevich and others. Further, this type of fine art began to develop Kazakhstani natives: A. Ismailov, Khodzhikov brothers, S. Kenzhebayev, I. Isabayev, B. Urmanche, A. Khaidarov and other graphic artists.

In the post-war period, Kazakhstani graphics had a true heyday for over thirty years. Pathos, emotional uplift, fullness of being – these are the signs of the art of that era. The main character was a toiler, dashingly coping with all adversities, overcoming obstacles, standing guard over the Soviet people. These are workers employed in the country's most ambitious construction projects – BAM, virgin lands; miners, milkmaids and metallurgists, brushing labor sweat from their foreheads with a black soot hand. These are tough shepherds, increasing the number of livestock and romantic geologists, examining another specimen of the breed in the sun. They

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<sup>206</sup> **Easel art** – a visual art, the works of which are independent and do not have a direct decorative or utilitarian purpose (unlike, for example, works of monumental art or book illustration). In painting it is art; in sculpture – statues, busts, groups, easel reliefs; in graphics – prints, easel drawings. Ideological and artistic expressiveness of easel art works does not change depending on the place where they are located. [www. wikipedia.org/wiki/easel art].



are an ordinary Soviet people, sung in their works by graphic artists M. Kisametdinov, A. Smagulov, A. Guryev, A. Rakhmanov, B. Pak, N. Gayev, A. Dyachkin, E. Sidorkin and many others.

The seventies and early eighties for Kazakhstani graphics were a kind of return to the origins. Probably, the increasing political pressure, once again brought to life folk traditions, cultural memory, which were especially imprinted in graphic works through ornament and plot. More often we see scenes of Kazakh nomadic life, national games and other customs.

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At this time, social services played an extremely important role in the artistic life of the USSR and Kazakhstan. It has always existed, only now the emotional upsurge of the 60s is replaced by signs of despondency and an ever-increasing disappointment in what you see and what the media is enthusiastically broadcasting about. For people engaged in art, the social service meant a lot, sometimes it was completely decisive for a career and life in general.

According to the documents, in the 1970–1980s, a member of the Artfund<sup>207</sup> received guaranteed funding from the fund, a kind of “salary” of 250 rubles, instead it was necessary to create socialist realism works, and it was all over union republics, including Kazakhstan. Creative aspirations were hampered by the isolation from world contemporary art, the notorious “iron curtain”, as a result a double standard became as a part of real life. Like all creative people, artists had to be in the public service, and they could be divided into four categories<sup>208</sup>:

- the elite of the Academy of Arts, Unions, etc., which had the most favorable perks and advantages in the distribution of orders and participation in exhibitions;
- a group of social (commercial) success, or artists who are successful and have weight with critics and viewers;
- “bohemian” or “free” artists who have no connections with state structures due to their categorical disagreement with the only legitimate artistic course, and therefore constitute opposition to the official narrative;
- “hack” – artists embedded in the Artfund system, to take any order, regardless of the creative characteristics of the work, only for commercial income.

This picture clearly demonstrates the policy of state “art management”, where three out of four groups exist in full agreement with the state machine, and only one could openly oppose the official course. Of course, it does not mean that nothing progressive has been achieved over the entire period. We only want to emphasize the scale of the difficulties that artists had to face in for the right to defend their creative freedom.

<sup>207</sup> USSR Art fund (Artfund) – public organization at the Union of Artists of the USSR. It was created on February 4, 1940. The task of the Art Fund of the USSR is to promote the creative activity of artists – members of the fund, to improve their material and living conditions. [Digital recourse <http://dic.academic.ru/dic>]

<sup>208</sup> Cit. according to the “Contemporary art and local art market / ed. THOSE. Schechter”. – Spb. : SPbGUP. – P.66 [in Russ.]

In the 80s, graphics, like some other art forms, went through a difficult period of stagnation. One of the reasons, in addition to the political and ideological crisis of the Soviet era of “stagnation” was economic destabilization. Easel graphics require certain conditions: specially equipped workshops, professional printing presses, special printing inks, chemicals, etc. In general, during the years of “perestroika”, almost all types of art, providing at least some specific conditions for existence and development, fell into decay: graphics, animation, book illustration, advertising design, clothing modeling, etc.

**SCULPTURE.** In the XX century, professional sculpture appeared in the artistic culture of Kazakhstan. In general, the art of sculpting has been familiar to nomads since ancient times, however, the history of this type of plastic art begins from the 30s.

As in other types of professional art, the beginning of Kazakhstani sculpture was laid with the support of Russian masters, who significantly influenced on the national school. One of the first was Isaac Itkind (1871–1969). His colleagues Jan Kuchis, Zorya Beregovaya, Nikolai Zhuravlev, Alexander Isayev are looking for themselves in various materials and techniques: marble, porcelain, plaster, majolica. Here is what art critics have to say about this: “the circle of plastic traditions that represented the initial basis of Kazakh sculpture of the XX century was entirely determined by the Russian and European academic schools.”<sup>209</sup>

However, the post-war years are the true heyday of professional Kazakh sculpture, and Khakimzhan Naurzbayev is the most significant figure, the founder of this type of plastic art. Like the great Michelangelo, K. Naurzbayev was very fond of marble, and in his hands it transforms, losing its coldness and alienation of a dead stone. It is under his hands that not just people come to life, but personalities – Dzhambul, Amangeldy Imanov, Chokan Valikhanov, Abai and many other sons of the Kazakh Steppe. According to his works we know and love the faces and names that are inscribed in golden letters in the history of our Fatherland.

In the 60s and 70s, Tulegen Dosmagambetov and Bek Tulekov successfully synthesized the familiar sculptural materials and the true national spirit. Metals and wood, gypsum and chamotte, regardless of their plastic properties, obey the hands of sculptors, opening new pages in the history of Kazakhstani sculpture.

Yerkin Mergenov is working on the images of his contemporaries. By nature, he is somewhere an insurgent and a rebel, so his work is ambiguous – it makes you think and reflect. He brings the material, usually bronze or aluminum, to complete “self-denial”, own physical loss. Metal becomes a naked nerve, melting human flesh in his hands, completely obeying the will of the sculptor.<sup>210</sup>

<sup>209</sup> Cit. according to the R. A. Yergalieva’s article Ethnocultural traditions in contemporary art of Kazakhstan. Painting. Sculpture. – Almaty: NPC “Gylym”, 2002. – P. 122 [in Russ.]

<sup>210</sup> In the same place. P.140

Vagif Rakhmanov, Kamalov Farkhad, Baldano Serenzhav, working in various plastic materials, created whole galleries of unique images. In their work, one can clearly see the desire not to rudely subjugate the material, but to get "in touch" with it, to understand, to delve into its nature, to show its full potential.

The famous Kazakh sculptor Yesken Sergebayev is truthful and extremely frank with us. His element is metal, and he helps to reveal the images of his contemporaries. These are simple and clear-hearted people, and maybe we would not have turned out, but their faces, imprinted in cold metal, invite us to think about who we are and where are we going?

The 90s opened up new amazing prospects for the further development of Kazakhstani professional sculpture. Creative freedom, the appeal to new plastic materials that previously would never have been perceived as suitable for sculpture: artificial stone, plastic, polymers and even ordinary garbage, used car tires – all this contributed for a new level of artistic vision.

**DECORATIVE APPLIED ARTS.** In the first third of the XX century, Kazakhstani applied art is characterized by crisis. Political conflicts, people's social disunity, the struggle of patriarchal foundations and a new cultural policy also affected such a seemingly neutral area as applied art.

On the one hand, there were vivid centuries-old national traditions, on the other, cultural unification and the desire to make all art "proletarian in spirit". This meant that the old cultural paradigms were being replaced by fundamentally new values, where manual craft would be replaced by factory production, and piece work would be replaced by standard stamping.

But the young Soviet government was well aware of the potential and prospects of artistic creativity, and especially decorative and applied art. Painting and other types of fine arts related to the "fine arts" took a certain imprint of sophistication, elitism, and applied art was folk in nature, perfectly "suited" to the requirements of state policy.

This and a number of other objective reasons contributed to the opening in 1919 of the Academy of Material Culture and in 1920 – the Turkistan Committee for Museums and the Protection of Antiquities, Art and Nature. In the 30s, the Kazakh Research Institute of National Culture was opened, where folk art and its potential are seriously studied.<sup>211</sup>

The beginning of the 30s was the heyday of city craft artels. Their goal was to develop a new artistic language. One of such experimental sites was the Ceramic station of Kazpromsovet in 1935. Its leader A.N.Belokurskyi was born in Western Ukraine, and this influenced on the first manufactured products: clearly Ukrainian

<sup>211</sup> Cit. according to the S. A. Shklyaeva's and T. A. Kishkashbayev's article "Applied art" // Kazakhstani art history. Book. – Almaty: Izdat-Market, 2006. – P. 202–211 [In Russ.]

forms of products were “supplemented” with Kazakh ornament. Despite such eclecticism, the activities of the Ceramic station were very active and allowed the art of pottery to survive in the difficult conditions of the 30s.

In parallel with the ceramic craft, weaving began to develop. The well-known artel in our republic “Kovrovshchitsa” was funded in 1936. Its craftswomen specialized in hand weaving, embroidery, painting on fabric. Craftswomen worked mainly on sketches that were performed by professional artists, and it is known that until the 60s A. Kasteyev, K. Telzhanov, A. Ismailov and others were successfully worked on it. The plots were quite typical for their time. For example, “Harvest Festival” (1937), “Rural toi” (1939).

The ancient traditions of stone-cutting craft were continued in the “Kolyptash” artel, in the production of small products from local stone – ashtrays, ink utensils, gift souvenirs, etc.

In 1936, Moscow hosts the I Decade of Kazakh Art. This was a truly grandiose event for the entire Kazakh republic, as well as an excellent occasion on the fifteenth anniversary of the existence of Soviet Kazakhstan to demonstrate oppressed by world imperialism the successes of the Kazakh people in the national development, socialist in culture content. A year before, the National Gallery of Arts, the State Museum of the Kazakh SSR, was opened, with the exposition of folk applied art works.

The end of the 30s was the desire to synthesize classical forms with primordial national ones, which gave rise to a far from the most successful version of the “new style”, characterized by crudeness and imitation.

The war stopped the further development of applied art, and now we have at our disposal extremely scarce material that tells about it.

The 50s for the Kazakh applied arts became the time of the party and government resolution’s implementation “On the elimination of excesses in design and construction” (1955). This resolution summed up the outlined searches, defining the lapidary style of applied art for many years. On the other hand, the rejection of decorative “excesses” in applied art contributed artists’ attention to form and color development, to reveal the natural properties of the material. During this period, new concepts were defined in the creation of public and home interiors, furniture.

In the middle of the 60s, the idea that the form of decorative applied art objects is more than just an expression of their utilitarian function, that this form simultaneously embodies spiritual values, began to appear more and more in Soviet art criticism. Scientists pay special attention to folk art, which is a syncretic national form of self-expression. In folk art, researchers see the aesthetics of the collective experience of perceiving the world, spirituality and a kind of “ancestral memory.”<sup>212</sup>

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212 Cit. according to the S. A. Shklyayeva’s article “Applied Art” // History of Arts of Kazakhstan. In 3 volumes. P. 1 Applied art. – Almaty: Oner, 2011. – P. 142 [in Russ.]

In the 60s, the Alma-Ata factory "Souvenir" established the manufacture of silver jewelry based on Kazakh national jewelry. For this, young specialists were consulted by folk jewelers, sometimes they were in generation zergers who were invited from different regions of Kazakhstan.

The opening of the "Tuskiiz" factory, the reformation of the old Ceramic station, the opening of the Alma-Ata cotton factory (ACC), a professional carpet factory – all these are signs of a new level of Kazakh applied art development. It was already a full-fledged art industry.

In the seventies, on the wave of the general trend for all Kazakh professional art of understanding the national cultural dominant, a special research institute Kazmestprom was created, to study and revival traditional Kazakh folk art.

The decree of the party and the Soviet government "On the artistic crafts development" (1975) increased attention of the governing bodies to the arts and crafts and folk art. Under the Ministry of Culture, special departments are formed to study folk art and, on the basis of their research, develop samples for implementation in industrial production.

It showed the minus of qualified staff, which led to open in 1976 on the basis of the Alma-Ata Art School, a department of arts and crafts. You can call it a kind of "smithy", where they trained professional applied artists in artistic painting, artistic processing of metal, wood, ceramics.

In the late 70s and early 80s, a new tendency in the Kazakh applied art formed: the desire to create not only unique works, but also whole object's ensembles.

### **Test questions**

1. How would you classify the main stages of the development of professional fine arts in Kazakhstan? Explain your answer.
2. Think about why A.Kasteyev is called a "people's" artist? Is it because of its origin or something else?
3. What does the expression "Land of grandfathers" mean for the Kazakh painting development? How do you understand this idea?
4. Describe the specifics of graphic art. Where does the history of graphic art in Kazakhstan begin? Explain with specific examples.
5. What, in your opinion, is the specificity of the Kazakhstani professional sculpture development? Justify your answer, give specific examples.
6. Describe the main stages in the development of arts and crafts in Kazakhstan in the XX century. Why do you think the Soviet system paid so much attention to applied arts?

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### 4.2.3 Performing arts: music, ballet, theater, cinema, circus

**MUSIC.** Kazakh music of the XX century is a unique time. As the art, professional music begins its history from the first decades of the XX century. If we try to systemize the Kazakh music history of the previous century, we will see that we have two strong and independent ways: classic and pop schools.

118 They developed unparalleled and unevenly, pop music that know today, originally is from the second half of the XX century. But its roots, however, like the classical Kazakh music, in a certain sense, should be sought in folklore. In fact, the term “classical music” for Kazakh musical culture, mean not only a course towards Western European classics, but also the transformation of Kazakh folklore traditions through a professional “Western” character.

Of course, it is impossible to present to you, dear Friend, on several pages, all picture of the musical art development of the XX century, but we will try to outline the most important milestones and key events.

***Classical music and opera.*** The rich folklore traditions of the Kazakh people have always implied a virtuoso mastery of musical instruments and a deep understanding of the music soul, its nature and significance in the steppe’s people philosophy. There is a myth behind every Kazakh traditional musical instrument, where music, as spiritual perfection, conquers Chaos.

The change in lifestyle had a negative impact on the whole complex of ideological attitudes of Kazakh nomads, but for the musical art it became, in general, “a story with a good ending”. Professional musicians, folklorists, ethnographers and musicologists, at the first meeting with Kazakh music, the richest traditions of singing culture, began to write down notes and purposefully collect folk music. Now, we can enjoy Kazakh music and songs, as they were a hundred years ago.

The XX century brought new forms and genres to folk music. Classical European musical culture in a short time was understood, felt and accepted by the young republic. Without conflict, but peacefully coexisting and enriching each other, traditional Kazakh music and European classics have been developing side by side ever since.

The synthesis of the old and the new has put opera, symphony, ballet, instrumental concert, cantata, oratorio, ensemble, orchestral and choral performance forms to a fundamentally new level. A new professional composer school based on musical notation was quickly formed.

The 30–40s amaze with a number of magnificent operas, which immediately became classics for Kazakhstan. These are “Kyz Zhibek” by Y. Brusilovskiyi, “Abay” by

A. Zhubanov, L. Khamidi, "Birzhan and Sara" by M. Tulebayev. The immortal folklore plots of Kazakh nomads were enriched by the whole palette of means available to the European classical tradition.

In the theater's stage, among the scenery created by professional decorators, in national costumes sewn by a whole artel of craftswomen based on sketches made from museum historical exhibits, aitys of Birzhan and Sara appear in all their beauty to the admiring spectators, the beautiful Zhibek in a wedding dress is longing, roaring the strings of the dombra of the national poet Makhambet, and the inconsolable Abai, having lost his son, stuck under the hysterical cry-zhoktau. European musical notation was able to capture ancient musical traditions, and the talent of composers and opera singers revived the voices of folk heroes, real and legendary. Kazakh folklore got its "second" birth already in the new cultural space on the city's and village's stages and concert venues.

In 1934, a small collective of dombra musicians created by A. Zhubanov\* was transformed into the Kurmangazy Kazakh National Orchestra of Folk Instruments. The big success and financial support from the authorities attracted some of the talented nuggets to folklore ensembles.

"Sixties-seventies" entered the history of modern Kazakh music as the heyday of the most complex genre in the European musical tradition – symphonic. By that time, a whole galaxy of Russian talents had already formed, who had received professional musical education in the best educational institutions of Moscow, Leningrad, and Alma-Ata. Ethnic memory, deep passion for national culture and creative potential, supported by skill – all this formed the basis of the classical symphonies by G. Zhubanova\* and K. Kuzhamyarov\*. The result of this amazing synthesis – the symphonic kui. Traditional folklore is arranged in orchestral and choral interpretations.

Alma-Ata of the 60s became a large westernized city with European music, symphony and chamber orchestras, an opera house, a choir, radio, television, wonderful concert venues, where foreign artists came on tour.<sup>213</sup>

Since the 30s, small peoples have been resettled to Kazakhstan from all parts of the USSR – Koreans, Meskhetian Turks, Chechens, Uighurs, etc. Ethnic diversity has determined the originality of cultural policy: Kazakh traditions have faded to some extent. An active creative life with tours, festivals and other things on the main plan, the interest in folk music began to fade away rapidly. It was not prestigious to listen to dombra for the "advanced" youth walking along the capital's "Brod".<sup>214</sup> Khrushchev "ottepel" brought a little freedom to the "working days" and urban hipsters listened with delight to jazz and pop singers, leaving folk music to the province inhabitants.

<sup>213</sup> Cit. according to the A. I. Mukhambetova's article "Traditional musical culture of Kazakhs in the social context of the XX century." P. 380 [in Russ.]

<sup>214</sup> **Brod or Brodway** – the part of Kalinina street (now Kabanbai batyr) from Furmanov street to Communisticheskaya street (now Abylai khan). The most famous "fancy" place for youth and art bohemia of the 60-s.



In the seventies, the popular Kazakh scientist and instrumentalist Bulat Shamgaliyevich Sarybaev\* (1927–1983) put the goal to turn this sad situation around. Step by step, collecting and restoring the history of traditional instruments, looking for still living carriers of the folklore tradition in auls, he organized a unique folklore ensemble. It is important that in addition to his direct musical activity, he carried out an active and extensive educational work. His lecture-concerts had a huge success with the public, both trained and completely non-professional. Live communication, immense intellectual and cultural potential marked B.Sarybayev even among his colleagues. He explained, quoted, played, taught, and people involuntarily plunged into the Kazakh music world, its history and the history of the people in general.

The expected and triumphant result of this campaign in 1981 was the folklore and ethnographic orchestra "Otrar Sazy"<sup>215</sup> with the ancient Kazakh musical instruments that had gone out of everyday life, once revived by B. Sarybayev.

The end of the XX century has become a time of reflection and dreams for Kazakh professional music. Contemporary Kazakh music is a whole world, where you can hear everything, from the magical sounds of the Kazakh sabyzga<sup>216</sup> to the majestic overflows of the organ.

The names of Y. Serkebayev, B. Tulegenova, G. Yesimov, A. Dnishev, G. Kadyrbekova, A. Musakhodzhayeva, Z. Aubakirova and many other musicians, performers and composers are inscribed in golden letters of the cultural history of modern Kazakhstan.

***Kazakhstani pop music.*** The origins of the Kazakhstani pop music art of the XXI century should be sought in the second half of the XX century, when, along with classical music, modern song also became as a part of the life.

Before that, musical cinema was popular, where the heroes sing and dance themselves without understudies, and songs from films immediately become loved and in demand. They are sung at parties, at work and in relaxation moments, secretaries of party committees at cultural events and simple village residents, gathered at a van with a long-awaited film brought from the regional center.

Like all Kazakh music of the XX century, pop music came from folklore. The beautiful characteristic voices of the steppe people, with their wide ranges, from the highest to the melodious low, did not disappear in the XX century, the repertoire just changed a little. Together with traditional music, cinema music, songs about love, dreams, goals and happiness of modern people, already written by songwriters, entered the life of Kazakhs.

<sup>215</sup> «**Otrar sazy**» (the sounds of Otrar) – Kazakh state folklore and ethnographic orchestra of folk musical instruments. Created in 1980 as an ensemble at the Kazakh Philharmonic. The organizer, artistic director and chief conductor of the orchestra was national artist of the USSR N. A. Tlندیev. [Digital resource [www.musicheritage.nlrk.kz](http://www.musicheritage.nlrk.kz)]

<sup>216</sup> **Sabyzga** – the ancient Kazakh reed flute (after a long period of unknown, it was revived by B. Sarybayev)

## CHAPTER 4. ARTISTIC CULTURE OF KAZAKHSTAN IN NEW TIME

There is a big contribution to the light music development by Shamshi Kaldayakov (1930–1992), rightly christened by his contemporaries “the king of the Kazakh waltz”. He started his creative career in the 50s and 60s. S. Kaldayakov presented us with many wonderful lyrical songs with unfading beauty, euphony and timelessness. These are “Menin Kazakhstanym” (My Kazakhstan), “Ak sunkarym” (My white falcon), “Kara koz” (Black eyes), “Kayikty” (In the boat), “Ak bantik”, “Ak yerke – Ak zhaiyk”, “Syr sulu” (Beauty of the Syrdarya), “Arys zhagasynda” (On the bank of the Arys), “Arailym ak Keles” and others.

Each song has its own story, almost all his songs S. Kaldayakov created, not sitting in a cozy room at the piano, but traveling through his native steppes, watching, meeting people, wondering, rejoicing and sadness. We can truly say that S. Kaldayakov followed the traditions of akyns and sere, composing not in an abstract, but on the topic of the day, worrying about everything. He wrote many songs to the melody of the waltz, and this amazing combination of European melody and steppe melodies immediately distinguished his talent, which everyone recognized and loved.

A special place in the history of Kazakhstani pop music is forever belonged to the legendary group “Dos-Mukasan”. One of the first, back in 1967, students of the Kazakh Polytechnic University created a vocal and instrumental group. The name of the group is a synthesis of the first syllables of the founder’s names Dosim Suleyev – “Dos”, Murat Kusainov – “Mu”, Kamit Sanbayev – “Ka” and Alexander Litvinov (Sani) – “San”. Later Sharip Omarov, Bakyt Dzhumadilov, Askar Dzhankushukov, Nurtas Kusainov and Kurmanay Omarova joined the ensemble.

It is interesting that among the participants there is not a single one with a professional musical education. Perhaps this has just positively influenced the bright, original and free creative aura of the group. “Dos-Mukasan” immediately decided the musical direction: arrangement of Kazakh folk songs and melodies, their own songs, as well as processing and performance of popular works of Kazakhstani authors, which have become musical classics.

“Dos Mukasan” was popular both in Kazakhstan and throughout the USSR. They were also known and loved abroad, where the group more than once represented not only their Republic, but the entire Soviet Union.

The 70s–80s became the “golden time” for the creative Kazakh pop music. That was exactly the time for Roza Rymbayeva, Nagima Yeskaliyeva, Laki Kesoglu and many other popular singers and musicians.

The creative search for Kazakh pop music in the second half of the XX century, free-thinking, denial of cliches, bright individuality – all this became the basis for the rapid development of pop music in already independent Kazakhstan. This happened also because many of the Kazakh pop stars of the XX century, in addition to their creative careers, are also actively involved in teaching, transferring their vast experience to young artists.

**THEATER.** Pretending and theater are phenomena unfamiliar to Kazakh traditional culture. But the first acquaintance of Kazakhs with classical European theater happened a long time ago – in the second half of the XIX century.

The first Russian theaters were created in the control centers of Kazakhstan - Omsk (1765) and Orenburg (1865).

Orenburg was generally the largest political and cultural center in the Asian part of the empire, and is also famous for a high concentration of creative intelligentsia. Quite often, these parts were settled by “elements” that were expelled from Moscow or Petersburg, undesirable for the government, who in fact were highly educated, free-thinking people.

The Orenburg theater specialized in classical repertoire and was rightfully the most successful of all Russian provincial theaters. In 1875–1877 the famous actress P. Strepetova\* was part of his troupe. In different times such famous Russian artists as V. Andreyev-Burlak, M. Ivanov-Kozelskiy, E. Leshkovskaya and the pride of the Russian scene – V. Komissarzhevskaya and G. Fedotova, did a tour here. One of the first on the Orenburg’s theater stage plays of A. M. Gorkyi (1902).<sup>217</sup>

At the end of the XIX century, other cities of Kazakhstan did not have permanent Russian theaters, but instead often hosted tours of traveling Russian and Ukrainian troupes. The larger the city was, the more there were who liked to gaze at an interesting curiosity. But there were also inveterate theater fans who “signed up” the artists, paid their expenses, created advertising for them. Usually it is Uralsk, Semipalatinsk, Petropavlovsk and Pavlodar.

The northern cities of Kazakhstan saw the theater before others, since at that time they were the centers of Russian (European) culture in the Kazakh steppe. Of course, this cannot be called a full-fledged theatrical life, but the first steps have already been taken: the appearance of Russian troupes of merchant enterprises in Uralsk (1859) and Petropavlovsk (1887), troupes of soldiers and officers of the Taraz post (1880), a society of music and dramatic art lovers in Semipalatinsk (1890).

The general audience was the Russian bureaucracy, and it set the tone in cultural life in a European manner. The enlightened Kazakhs and those who held positions also began to become involved in the theatrical art, but for the rest of the Kazakh ordinary mass, European theater was still far away.

But at the beginning of the XX century, the situation began to change, as Tatar mobile theaters increasingly began to come to the northern and eastern regions of Kazakhstan on tour. The Tatar language is very similar to the Kazakh language, as both belong to the Turkic language family. Now many have begun to understand what is being told in simple content, but extremely interesting productions. And the plots themselves have become much closer to the Kazakh worldview. Greedy bai and

<sup>217</sup> Cit. according to the article “Theatrical life of Orenburg in the 19th century”. // History of the Orenburg region. Tutorial. – Orenburg: Orenburg book publishing house, 1996. – p. 256 [in Russ.]

merchants, girls who do not want to put up with patriarchal arbitrariness, dashing dzhigits, catchy intruder – all this was familiar and close to Kazakhs. The result was the beginning of the first independent Kazakh theater workshops – the forerunners of the national theater movement.

And now, since 1910–1912, the enlightened Kazakh intelligentsia has been trying themselves in amateur performances on the subjects of folk legends, legends and true stories. Larger-scale works are also staged, such as “The Fruits of Ignorance” by Kulbai Togusov and Ishingali Mendykhanov’s comedy “Maldybai”.

In 1910–1915, the scripts repertoire of the life and everyday life of Kazakhs was expanding. And already in 1917 Mukhtar Aueзов\* wrote the first version of the tragedy “Yenlik-Kebek”, which was then reworked several times. The theatrical process became more active in the post-October years. In 1918–1924 troupes were organized in Akmola, Taraz, Kokshetau, Orenburg, Tashkent, Turkistan, Shymkent, Kostanai, Petropavlovsk. The plays were staged by Z. Aimauytov, M. Aueзов, M. Dulatov, Y. Yerdanov, K. Kemengerov, B. Mailin, S. Seifullin.

Kazakh professional theatrical art officially opened on January 13, 1926 with the play “Yenlik-Kebek” by M. Aueзов at the Kazakh State Drama Theater in Kyzylorda. At the origins were the director and artistic director Z. Shanin, actors – nuggets and singers K. Kuanyshbayev, S. Kozhamkulov, Y. Umirzakov, K. Badyrov, I. Baizakov, K. Zhandarbekov, A. Kashaubayev, K. Munaitpasov, G. Abdullin and others.

In 1928 the theater was relocated from Kyzyl-Orda to the new capital Almaty. The creative staff of the theater was replenished with a new galaxy of artists – K. Baiseitov, K. Baiseitova, Z. Yelebekov, M. Yerzhanov, S. Zhiyenkulov, U. Turdykulov, and in the mid-30s – K. Karmysov, S. Telgaraev, A. Umbetbayev, R. Koishibayeva, M. Surtubayev. In 1937 the theater was awarded the title of “academic”.<sup>218</sup>

Other Kazakhstani cities did not lag behind, and the facts speak for themselves: in 1934 – Uralsk, Semipalatinsk (now Semey), Shymkent, in 1935 – Petropavlovsk and Aktyubinsk (now Aktobe), in 1936 – Karaganda and Taraz, and in 1938 – Atyrau and Pavlodar. Such activity testifies to the enormous cultural potential of cities, because everywhere were lovers and connoisseurs of beauty, and they made every effort to ensure that their city was not worse than the others.

An important factor in the development of theatrical art was the opening in 1934 in Alma-Ata of the Uygur Music and Drama Theater, and in 1937 in Kyzyl-Orda of the Korean Music and Drama Theater. These peoples have ancient and powerful theatrical and musical traditions, and their knowledge and experience played a positive role in the theatrical culture of Kazakhstan as a whole.

In 1935, the State Puppet Theater was established in Almaty. In the 80s, puppet theaters were created in other cities of Kazakhstan: Aktyubinsk and Zhezkazgan (1985), Aktau (1981), Shymkent (1983) and Petropavlovsk (1992).

<sup>218</sup> Cit. according to the L. Manannikova’s article “Kazakhstani theaters: Development of Kazakhstani theatrical art” [Digital source [www.dramteatr.kz](http://www.dramteatr.kz).] [in Russ.]

In the 30s and 40s, professional troupes were formed in all national theaters. Among them are S.Aimanov, Z.Kurmanbayeva, S.Maikanova, B. Rimova, S. Zhandarbekova, A. Tokpanov, A. Ismailov – in the Republican Kazakh Theater; K. Arbenin, S. Assuirov, M. Brandt, A. Dymyskiy, A. Kamenskaya, Y. Kruchinina-Rutkovskaya, Z. Morskaya, V. Kharlamova – in the Republican Russian Theater, S. Atamkulov, M. Abdikarimov, R. Yesimzhanova, S. Musin, Z. Sakenova, S. Sakiyev, Z. Suleimenova, M. Tabanov, A. Shanin, Z. Shaimerdenova – in regional theaters; Z. Asimov, G. Zhalelov, K. Iliyeva, S. Sattarova, M. Semyatova, R. Tokhtanova, A. Shamiyev – at the Uyghur Theater; Kim Ding, Lee Gir Soo, Lee Ham Dek, Park Chun Seb, Choi Bong Do – in the Korean theater.

In 1944, a theater for children and youth was opened in Almaty. On its basis, a Russian troupe was formed in 1945, and a Kazakh troupe in 1946. Over the years, a creative work was headed by directors: V. Grodskiy, B. Dobronravov, G. Zhezmer, M. Kosybayev, A. Madievskiy, Y. Markova, Men Don Uk, Y. Praslov, B. Puchkin, A. Tokpanov, S. Khairullina, the actors were: K. Zhakibayev, B. Kaltayev, K. Kozhabekov, M. Kulanbayev, A. Mambetova, S. Musin, K. Omirzakov, A. Omirzakova, S. Sattarova, G. Kuzmenkov, Y. Muratov, O. Reshetnichenko.<sup>219</sup>

The post-war fifties, the theatrical art of Kazakhstan was on the rise. Glee, joy, but also reflections, bitterness of loss – all this led to the deepening of the director's approaches to the psychology of the plot and heroes. The evacuation of the capital's theaters and cinematographic studios to Alma-Ata greatly contributed to the improvement of acting and directing skills. Even during the war, work did not stop, and young Kazakh theatrical art could gain experience from famous masters.

A decisive role in the Kazakhstani theater development belongs to a new generation professional actor, directors, screenwriters, etc. They were no longer just nuggets, but graduates of the best educational institutions from all over the Union: A. Ruzheva, M. Salykov, Z. Sharipova, N. Zhanturin, G. Suleimenov, Z. Shulenbayev, M. Baizakova, T. Zhailybekov, M. Kambarov, R. Kanybayeva, K. Kuandykov, B. Mausynbayev, Y. Nogaybayev, M. Kosubayev, A. Mambetov, Men Don Uk, B. Omarov and many others.

**BALLET AND CHOREOGRAPHY.** The history of modern Kazakh dance develops in the XX century in two directions: classical ballet and folk dance.

**Ballet.** Ballet is a fundamentally new kind of art for Kazakh culture. Of course, Kazakhs have the richest dancing traditions, but classical European ballet as the highest degree of professional dance was absolutely unknown to them.

Kazakhstani ballet came during the Soviet era and in a short period reached the professionalism. It was a huge achievement to the world level of choreographic art. Of course, such a qualitative step would have been impossible without the rich

<sup>219</sup> In the same place.

traditions of Kazakh folk dance art: elements of national plasticity were dispersed in musical folklore, in ritual ceremonies. The integrating role was played by music. It is well known that the language of music is universal: it does not need a translator and it is an enormous advantage over literature. International tendencies inherent in the musical language of any nation do not exclude its national uniqueness. According to the rules of dialectics, they stimulate the original forms of artistic thinking.<sup>220</sup>

The basis of modern Kazakh music is folklore. It is logically to assume that folklore has become the basis for Kazakh ballet as well. The rich dance traditions of the Kazakhs are reflected in professional choreography.

The history of Kazakh ballet and choreographic art generally begins with the names of M. Auezov, A. Tazhibayev, Z. Shanin, F. Ibragimov, A. Martirosyants, A. Ismailov, L. Zhukov, Y. Kovalev, A. Seleznev, S. Zhiyenkulova, D. Abirov, Z. Raibayev, B. Ayukhanov, M. Tleubayev, Z. Baidaralin. Such a multinational names led to a deep, thoughtful view to the field, because this was a common aspiration for both specialists in European choreography and the Kazakh creative intelligentsia. In 1928, Honored art worker of Kazakhstan, dancer, storyteller, director, artist, stage director, film actor, improviser-musician, collector of folklore Aubakir Ismailov collected material on the history and philosophy of the Kazakh folk dance "Kara-Zhorga". Later, this dance became one of the most famous, as well as an element of many dance and choreographic performances in the national style.

Kazakhstani ballet immediately took diversity goal. These are "Bakhchisarai fountain" by B. Asafiyev staged by R. Zakharov, drama "Laurencia" by A. Kerin staged by V. Chabukiani, "Spartacus" by A. Khachaturian staged by Z. Raibayev, "Kozy-Korpesh and Bayan-Sulu" Y.Brusilovskyi, staged by D. T. Abirov, "Shurale" by F. Yarullin, directed by D. T. Abirov and many others.

The 30s are considered to be the starting point of professional ballet in Kazakhstan. At first, these were small choreographic numbers in opera productions and performances "Aiman-Sholpan" and in Y. Brusilovskyi's operas "Kyz-Zhibek", "Zhalbyr, Yer-Targyn". But after a few years, ballet took the place as an independent genre and even an art form.

The performances "Kalkaman and Mamyр" (libretto by M. Auezov, music by V. Velikanov, staged by L. Zhukov) and "Koktem" (libretto by A. Tazhibayev, music by I. Nadirov, staged by A. Chekryzhin) proved the potential and prospects of the new art. According to experts, the librettos of the first Kazakh ballets were built in such a way as to unfold a suite of characteristic dances against the background of pictures of folk life. They were divertissement ballets.<sup>221</sup>

The 40s became the time for young Kazakhstani choreography to master the heights of European and Russian ballet classics. These were the true pearls of ballet art – "Swan Lake" by P. Tchaikovskyi, "Don Quixote" by L. Minkus, "Giselle" by A. Adam, "Raimonda" by A. Glazunov.

<sup>220</sup> In the same place. P. 108

<sup>221</sup> Cit. according to the L. Zhuikova's article "The Kazakh ballet", P. 107 [in Russ.]

Ballet quickly became an integral part of Kazakhstani culture, and the evacuation of prominent figures of Soviet culture to Kazakhstan played a significant role. For example, the great ballerina Galina Ulanova danced on the stage of the Abai State Academic Opera and Ballet Theater during the war, and many future Kazakhstani ballet artists were inspired by her example.

Kazakhstani ballet has always been different by some elusive lyricism and subtle romance. This can be explained by the close relationship between ballet and traditional folklore. The post-war and subsequent years were marked by constant creative searches and perfection of dance techniques. A. Khachaturian's ballet "Spartacus" in 1974 became a kind of watershed, an impulse for the further evolution of Kazakh ballet art.

The 70s were marked by the transformation of the figurative language, and the core of these transformations was the synthesis of traditional Kazakh folklore and actual "fresh" topics. The prestige of the classics is still justifiably high, but the Kazakh ballet is already striving for new heights, wants to speak with the audience in a different language, more shaped, truthful, lively. For example, the productions of T. Mynbayev "Frescoes" (production director Z. Raibayev), "Aksak-Kulan" (music by A. Serkebayev, production by M. Tleubayev). It was nothing more than a triumph of Kazakh folk dance, its history and traditions.

The ballet "Aliya" (music by M. Sagatov, staged by Z. Baidaralin) is a unique and emotional. Aliya Moldagulova, the glorious daughter of the Kazakh Steppe, literally came to life and thanks to the language of dance.

A powerful fresh wind was the "Young Ballet of Alma-ata", founded in 1975 by B. Ayukhanov. This talented dance group has made the Kazakh ballet school famous all over the world.

Comprehending the secrets of Western European and Russian traditions of classical choreography, always inspiring and mastery from the folklore, Kazakhstani ballet has found its rightful place in the world cultural space.

**Choreography.** The rich Kazakh dance traditions took a new, actual sound in the XX century. In auls, people always continued to dance, although the difficult everyday life was not too pleasure to this.

But the main political course for the Soviet culture development presupposed the widespread development of folk dance. If you look at Soviet films of the 30s and 40s, you will immediately notice the abundance of songs and dances, the heroes selflessly dance and sing, creating a special positive aura. Now, folk dance is developing purposefully, and its basis is high-quality, professional choreography.

In 1934, it was grand opening of the Kazakh State Musical Theater, where the amazing Shara Zhiyenkulova\* with the folk "Kelinshek" danced in front of the admiring audience. This date can be considered as the birthday of Kazakh choreography.

Further, the talent of this wonderful dancer, her perseverance, as well as the assistance of the teacher A. Alexandrov, who taught S. Zhiyenkulova the basis of Russian classical dance, and T Zhurgenov\*, who was the People's Commissar of Education of the Kazakh SSR, became the rationale for the creation of the Kazakh choreographic school. Moreover, the art of stage movement has become a mandatory academic discipline for all artists, regardless of specialization.

In the 50s–60s, Shara Zhiyenkulova worked in the Kazakh Philharmony, led the song and dance ensemble of the Kazakh SSR, then headed the Almaty Choreographic School, where she opened a folk-dance faculty. Later, her grateful pupils continue the work of her whole life.

Later, Kazakhstani professional choreography developed with new names and achievements. Such dance groups as "Saltanat" and "Gulder" had the goal to revive and popularize folk dance art. And their work has been rewarded with numerous prizes and awards at allied and international festivals, shows and competitions. They represent Kazakhstan to the whole world and, thanks to their efforts, folk cultural traditions are alive and inspiring new generations of dancers and choreographers.

**CINEMA.** Cinema can be fiction (feature), non-fiction (documentary, newsreel and popular science) and animation (animated films). Now we call it all screen art. There was a time when cinema was not considered art, although no one doubted its magic. Today, no one think that cinema is not entertainment, not a form of leisure, but perhaps the most convincing and the most popular.

History tells us that before the film industry in Kazakhstan in the middle of the XX century, cinema was already familiar to Kazakhs since 1910. The first private cinematograph came to Vernyi (now Almaty).<sup>222</sup>Tickets were expensive and this entertainment was available not for everyone.

Film expert B.Nogerbek\* informs us that the first professional filming of newsreels and documentaries by Russian filmmakers was made in Kazakhstan since the 1920s. The first feature films promoting the October Revolution of 1917 ideas came in the early 30s. Based on the Kazakhstani materials, Moscow and Leningrad cinematographers have created dozens of documentary chronicles and feature films. The most known and frequently mentioned by historians: the documentary picture of V.Turin "Turksib" (1929), the fictional film by M. Levin "Amangeldy" (1938).

However, before the famous film "Amangeldy" with the Kazakh actors, Russian filmmakers produced films like: "Songs of the Steppes" (1930) with the famous theater and film actor S. Kozhamkulov; "Dzhut" (1931) with K. Davletbekov, S. Koshkenbayev, "Peter the First" (1937) with K. Karsakbayev, who starred in the role of the orderly of Peter the Great and he died in the war against fascism in 1941.<sup>223</sup>

<sup>222</sup> **Cinematograph** – an old name of the cinema, from the English «cinema» (cinema).

<sup>223</sup> Quote according to B. Nogerbek's article "Anti-totalitarian cinema in the post-totalitarian era", p.145 [in Russ.]



The first steps of Kazakhstani filmmaking were made during the war. Despite the extremely difficult situation, the Soviet government was going to defend culture and art, realizing how great a force it is. Therefore, film studios, theater companies and other cultural content were evacuated to the deep rear. It was necessary for the people to see and hear something beautiful, cheerful, and oncoming. For the soldiers on the front line, visiting concerts and mini-performances were organized, telling about the house, mother, beloved girl who was waiting for the return of her sweetheart, about friends who, somewhere far away, in rare moments of calm, roll a cigarette from an old newspaper and read the mean lines of soldiers letters.

People could have been withholding a lot, but cinema was and will be a special kind of art, and the government has decided: cinema should exist in any conditions. The Alma-Ata studio of feature films is urgently organized. Then, after two or three months, it merges with the largest film studios of the USSR evacuated to Alma-Ata to the Central United Film Studio of the country – TsOKS.

Such outstanding masters of cinema as S. Eizenstein, V. Pudovkin, Dziga Vertov, L. Trauberg, G. Kozintsev, I. Pyriev, Y. Raizman, E. Shchub and others worked in Kazakhstan. In general, Kazakhstan received about three thousand filmmakers. The Union Institute of Cinematography (VGIK) also arrived in Alma-Ata. At that time, 80% of the films of the USSR were shot at TsOKS. In Alma-Ata, the famous film by S.Eizenstein "Ivan Groznyi", "Secretary of the district committee" of I.Pyriyev, "She defends the motherland" of F. Ermler and many other films were filmed.<sup>224</sup>

Since 1944, after the return of the Mosfilm and Lenfilm film studios, the glorious chronicle of the Alma-Ata film studio of feature and documentary films begins. "Abai songs" (1945), based on a script by M. Auezov and staged by G. Roshal and Y. Aron, become the first swallow.

The film "A Poem of love" (1945) is the debut of the Kazakh stage director Shaken Aimanov. After him, a whole galaxy of brilliant masters will come to the cinema – Mazhit Begalin, Sultan Khodzhiyev, Abdulla Karsakbayev, and their films "His time will come", "Fathers land", "Our dear doctor", "The end of the Ataman", "Kyz-Zhibek", "We are from Semirechye", "My name is Kozha", "Anxious morning" will become classics.

Despite its specificity, for the Kazakh cinema, as well as for all other types of art, folklore has become an inexhaustible source of inspiration. Despite the powerful social and ideological pressure, the director's and acting talent has brought to life, seemingly not so noticeable moments for the audience, but exactly from these pictures of steppe life are built. These are white swans sliding on the surface of the lake, the refined aesthetics of wedding ceremonies and aitys, the riot of the national Kazakh games "baiga", "kokpar", "kures", "tenge alu", "zhamby alu", "kyz kuu", "ak suyek", thickening clouds in the foothills of Tarbagatay and much more, telling about the true history of the Kazakhs, inalienable from the Steppe, which nurtured them. The pioneers of Kazakhstani cinematography through the communist ideology were

<sup>224</sup> In the same place. p. 140

able to carry a true image of the Kazakh people, to show their past, present and future. It was in the sixties and seventies, but the old belief in a "bright future" ceased to inspire, and cinema felt it more sharply than many other types of arts.

"New Wave" is an unofficial word for Kazakh cinema of the 80s. The people's poet and prominent cultural figure Olzhas Suleimenov\* played a special role here. In the 80s, he was the head of the Union of Cinematographers of Kazakhstan and spent a lot of energy on working with young people. One of the significant achievements of O.Suleimenov was the opening in Moscow at VGIK of a special director's workshop of S. Solovyov\*, where young talents were sent to study, who later formed the core of the Kazakh "new wave".

All creativity of the "new wave" could be described as "striving for change". In the cult "Assa" film by S.Solovyov, young people at the end greet the new leader who replaced the "Bananana Boy", and this leader chants together with a huge crowd like a mantra only one thing: "Changes! We are waiting for changes!". It was the idol of the 80s – Viktor Tsoi from the "Kino" group.

Kazakhstani cinema has also overtaken changes. Such films as "Igla" by Rashid Nugmanov, "Final stop" by Serik Aprymov, "Kairat" by Darezhan Omirbayev were released almost at the same time. Cinema historians also include the work of older directors of the "new wave": "Surzhekei – the angel of death" by Damir Manabayev, "Ainalayin" by Bolat Kalymbetov, "Oh, sea, come" by Yedyge Bolysbayev, "Lovers of December" by Kalykbek Salykov.<sup>225</sup>

Kazakhstani cinema of the late 80s and 90s did not really care about aesthetics, it was not worried about beautiful views and well-looking, cute heroes and heroines. Instead, it shows us not very pleasant pictures, like in a mirror, reflected reality, and people preferred not to see the obvious, to deny what they did not like. Now Alma-Ata was not a city of dreams washed away by the spring rain, but a collection of stone high-rise buildings-boxes, crowds of indifferent passers-by hurrying about their business, blacksmiths in jeans longed by everyone, girls who prefer crime bosses to good, but poor and unpromising guys.

The Kazakh aul finally appeared in all its "picture". Where are the beautifully dressed people, singing day and night to the accompaniment of dombra "politically correct" songs, or endless flocks of sheep and herds of collective farm horses, and where is the peace, sincerity and the desire to help everyone? Instead, dusty, dirty "killed" roads, taking away into the distance a son who does not want to live with old parents, corrupt policemen, grabbing bosses, drunk husbands who beat their defenseless wives and children. Such negativity scared, could not leave indifferent, and it became extremely clear to everyone that the former consciousness and values had gone into the past, and the "kingdom of crooked mirrors" came and reigned to replace them.

<sup>225</sup> Quote according to B. Nogerbek's article "Anti-totalitarian cinema in the post-totalitarian era", p.145 [in Russ.]

Ancient oriental wisdom says that the darkest time is before the dawn. Kazakhstani cinema of the 80s–90s confirms this, because everything shows about it and does not live freely and does not breathe deeply. The next stage in the Kazakhstani cinema history will be during the independence and it is that amazing, long-awaited “dawn”.

**CIRCUS.** Insight of the Kazakhstani artistic culture history in the XX century cannot be complete if we exclude such a phenomenon as the Kazakh circus.

130 The circus has long and undeservedly been considered an original manifestation of the common people’s culture. Circus performers, clowns, jugglers, trainers, etc. have always been at the bottom of the performing arts hierarchy. In the XX century, the situation has changed. Now the circus is a real high art. There are many circus schools, types of circus, traditions.

It is notable that in a circus, like in no other art form, dynastic connection is important. Not just talent – this is not enough, but belonging to a certain dynasty is the basis for the circus art development. Circus performers around the world think so. The circus dynasty presupposes a deep, unbreakable commitment to art, the obligatory transfer of the secrets of mastery to the next generation, responsibility and a constant balance between laughter and pain.

Although the circus like we used to see, for the Kazakhs, the phenomenon is really new, the aesthetics and philosophy of the Kazakhstani circus art goes in the depths of centuries. The origins of the modern Kazakh circus should be sought in the pagan past, in the shamanic cults of the Central Asian nomads. The process of shaman-baksi ritual is generally similar to a circus act, but everything is extremely serious here, since it is about life and death. A shaman is a mummer, his movements and facial expressions always imitate someone or something. The shaman easily transforms into what he needs. The shaman’s dance is a synthesis of acrobatics and performance. He is a bird or an animal, his body is not subject to him, it is a part of another reality. Sometimes, being in a trance, the shaman could make such dizzying jumps that a normal person in his normal state is impossible to do.

Later, when the Cosmos step by step began to disappear from the everyday life of nomads in order to remain only in sacred knowledge for the initiates, the traditions of shamans-baksi were transformed into the dance art, song, improvisation, wit, and of course, the physical improvement of men.

The ability to stay in the saddle, dzhigitovka, archery, martial arts, penetration skills to the enemy, reconnaissance, surveillance, and other, which necessarily included the training of warriors – all this can be considered elements of circus art. And what about training animals and birds? This is also a kind of circus. And here, also, the fundamental is the dynasty and the skill it keeps.

Not a single major event among the Kazakhs was complete without competitions and games, where they competed in agility, courage and strength. The performance of the paluan wrestlers was a prerequisite for the celebrations. Their strength and

prestige became legends. For example, the story of the famous paluan Kazhy Mukan\* (Khadji Mukan). The people revered and loved him no less than the Japanese idolize their sumo wrestlers.

Thus, the history of traditional Kazakh folklore is closely related to the circus in all its manifestations.

At the beginning of the XX century, circus art in Kazakhstan was represented by separate performances, existing mainly in the "fair mode" and visiting guest performers. The circus, firmly united with folklore, had no opportunity to develop either in the 20s or in the 30s. War, devastation and post-war reconstruction also did not contribute to the emergence of the circus as an independent art form.

But in the 50–60s, there are the first swallows – the Shymkent and Akmola national circuses. However, there were no professionals in the circus troupes. Talented nuggets, amateur performers – they did not have sufficient ideas of what circus art was in the European format: with a real arena and enclosures for animals, with a complex protection system for aerial artists and a stage for athlete, and much more.

But the huge potential of circus art, the prestige of Kazakhstan on a national and global scale played a role: in 1965, at the highest level made a decision to create a professional circus collective.

The first release of the specialized circus studio was in 1967 in Alma-Ata. The first graduates were illusionists Sultangali Shukurov and Sara Kabigozhina, equilibrist Marat Kushmagambetov, acrobat Svetlana Samushenko and the future head of the Kazakh State Circus Kaldyk Khamitovich Begenov.<sup>226</sup> There was a difficult and responsible task for the young artists: in a maximum of three years to organize a professional circus collective capable of mastering all the complexities of this art. As there were no suitable conditions in the republic so far, it was decided to send Kazakh artists to study to Saratov, which became their home for several years.

Years of training and an ardent desire to become artists of their own national Kazakh circus did their job, and in 1970 there was the first completed circus performance, where yesterday's trainees, and now already professional circus artists, demonstrated to everyone that the Kazakh circus should be!

K. Begenov's remembers: *"There was an extensive program, based on national Kazakh games and amusements. There was a lot. High school of riding, pas de deux and acrobats on horseback, folk games: "tenge alu" – raise a coin; "kokpar" – goat-picking; "kyz kuu" – catch up and kiss. The premiere done. The performance ended with the entry of all the artists into the arena. A flurry of applause deafened us. A new collective was born, the Kazakh national collective of circus artists. This day is July 24, 1970. And on August 12, the first performance took place in Alma-Ata at the Sports Palace arena. Then these numbers as part of the Union circus were successful in Asia, Europe, America and were awarded international diplomas.*

*In 1972 we got the "Magic Yurt" – our wonderful circus building.*<sup>227</sup>

<sup>226</sup> Quete from the article L. A. Matveyeva. "From the history of circus stages". [in Russ.]

<sup>227</sup> Quete from the article of L.A.Matveyeva. "From the history of circus stages". [in Russ.]

This is the story of the Kazakhstani circus art. Following the traditions of circuses around the world, the Kazakh circus is also famous for its magnificent and strong circus dynasties, and professionalism and proficiency continue to inspire folklore – the protector of ethnic memory.

### Test questions

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1. Describe the main directions of the Kazakh musical art development. Think about what factors contributed to the development of this art form, and which, on the contrary, hindered it?
  2. Why do you think classical music in Kazakhstan constantly turned to traditional folklore, who contributed to this synthesis and what did it mean for the evolution of the Kazakh professional musical art?
  3. What are the features of the emergence and development of the Kazakh stage? Do you know any songs, what associations do you have?
  4. Analyze the main stages in the Kazakhstani theatrical art development. What do you think is the reason for such a rapid development of theater in Kazakhstan?
  5. What theaters do you know in Kazakhstan? What is the significance of national theaters for the general development of theatrical art?
  6. What are the main stages in the dance art development in Kazakhstan? What areas can you highlight?
  7. Describe the main milestones in the classical ballet development in Kazakhstan. What is its specificity?
  8. Consider and describe the key stages in the Kazakhstani cinema development. What films are you familiar with? How do they fit into the general cinematic space of Kazakhstan?
  9. Think about the significance of the Kazakh cinema “new wave” for the overall development of culture in Kazakhstan? Give an argument for your answer with specific examples.
  10. What is the specificity of the Kazakh circus? What became the basis for the emergence of the modern Kazakh circus? Explain your point of view.

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## CHAPTER 5

**CULTURE AND ART OF SOVEREIGN KAZAKHSTAN**

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Today the sovereign Kazakhstan is celebrating almost 30 years. It is enough for analyze and understand what was set on a stake and the role of the XX century. The Leader of the Nation, the first President of Kazakhstan N. A. Nazarbayev said that the formation of the national idea is possible only on the new research of our own history.<sup>228</sup>This means that we must be deeply grateful to the last century with its victories and defeats, fears and hopes. All these moments will forever remain on the historical and cultural annals of our country.

The ways for Kazakhstani art of the XX century was difficult. Started from the beginning, intellectual elite could establish a new art vision. The political and ideological situation, limits, hard times during the repressions of the 1930s and World War II did not break the people's spirit, did not destroy folklore and did not forget traditional knowledge, which is poetically called Steppe knowledge.<sup>229</sup>

The cultural result of the XX century in Kazakhstan showed the giant potential, even it was difficult times. Behind the beauty of the posters, exhibitions, open days, festivals and performances are many broken lives, skipped talents.

The end of the previous century in art was marked as nonstop researches, desire for change, frustration and expectation of a miracle. The period of a show-off changed to dark thinking and the art intelligence were always on top, in avangarde. Perestroika broke not only stereotypes, but also moral, which motivated progressive people to search national self-identification, which specified the 80s.

In 90s specific cultural energetic potential had formed. The basis was a professional school that had "survived" serious and superficial directions from Western socio-cultural environments.

The sovereign was as a start for a large-scale development of the national idea. It was not just building your own art vision, like everything else on the political map of the world, but forming a "national model of the world" that could only be realized through culture and art, but not politics or ideology.

Kazakhstan during the independence is not just a new historical stage. It is completely new vision that is common for a free, intellectual society and aims to be as a part of the modern world, but at the same time to keep and save own significant cultural heritage.

<sup>228</sup> Quete from the book of N. A. Nazarbayev "In the flow of history", p. 232. [in Russ.]

<sup>229</sup> «**Steppe knowledge**» - meaning have to design the phenomenon of the Kazakh intellectual and cultural tradition. This term, according to the modern philosopher, writer, poet and playwright, the representative of the new wave Auezkhan Kodar, most succinctly and adequately shows the Kazakhs worldview (authors' note). More detailed information about "Steppe knowledge" can be found here: [<http://www.bibliotekar.kz/stepnoe-znanie>].

## 5.1 The main tendencies of urban planning and architecture

**URBAN PLANNING.** The end of the XX and the beginning of the XXI centuries changed the face of Kazakhstani modern cities. The new political status, big changes in the demography, immigration of the non-titular nation like Russians, Ukrainians, Germans from Kazakhstan and migration from villages to cities – all this became as the most important problem for modern architecture and urban planning: modernization of the old and organization of a new.

The globalization of the world social and political, economic and cultural space sent its own requirements: concentration in city life, activities, knowledge of living in big society. This is some kind of “victims” and first of all, lack of time or inability to use it. The fast pace of city life erases, eliminates many things that make up life in an aul – meeting with friends, late evenings after midnight when the whole family gathered, the inability to skip anything in the small village or aul, the knowledge of absolutely all the inhabitants in person.

This is a certain “victim”, and first of all, lack of time or bad time management. The big city life takes, eliminates many things that make up life in villages – time with friends, late evenings after midnight, when the whole family together, the inability to skip anything in small village, the personal knowledge of all the inhabitants.

These and many other “signs” of urbanization are often problem areas of modern urban life. Convenient, proper organized and comfortable place to live is the task of urban development of the XXI century, capable of reconciling two worlds: the personal and social world.

The history of Kazakh urban development during the independence era directly depends on the socio-economic situation. In the 90s of the XX century, a huge construction activity resumed in Almaty, as well as construction also came to the western regions Aktau (ex Shevchenko) and Atyrau (ex Guryev) from the point of oil and gas sector development.

Independence for Kazakhstan was not only a new political status, but also full economic and industrial independence. This led to the rapid growth rate of those for cities that have become strategically important hubs in different sectors: industrial, mining, financial and cultural.

The main line of the urban development sector in Kazakhstan is the improvement of the environmental situation, a green economy, strengthening the positive potential of certain urban areas, their infrastructure, and, of course, modernization of the transport.

The transport cities line and republican and local roads has always been the most important urban development problem. What is the reason of a perfect city if you cannot reach it? What is the point of beautiful urban architecture when people find



it difficult to get to where they need to? Therefore, new old roads and building new ones are strategic tasks for architects and engineers. Unfortunately, sometimes this is not taken into account. The new estate in the "dormitory" area is connected with the business center of the city by a few old broken roads that cannot cope with the increased traffic.

This and other circumstances make us constantly correct the cities' master plans, because the modern city is too unpredictable. But nevertheless, the appearance of our cities and streets depends only on the foresight and professionalism of architects, because for past factors were added the old factors that had to be taken into account by specialists.

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Almaty as an example, we see that since the late 90s the city has developed in the western, eastern and northern directions. Then, every perspective area expects to have a community center for the polycentricity of the city center. The most important urban centers will be marked by multifunctional consumer services. In addition, it is planned to improve and integrated form of irrigated and landscaped places, tourist centers, further expand communications that connect Almaty with the suburbs, and involve them in the overall urban agglomeration etc.<sup>230</sup>

Now, after almost ten years, we can see the results of the 90s of the XX century's architectural plans: Karasai, Talgar and Ili districts of the Almaty region are partially included as a part of Almaty. Alatau district is a new part of the city and is the biggest. Its history was begun as a problem zone with uncontrolled self-settlement. After a number of serious social, economic and architectural decisions by the city authorities, now Alatau is the youngest and most perspective place to live.

Almaty is the first city in Kazakhstan that experienced the new architectural style. First of all, we can see it in the financial districts – banks, offices, business centers. The constructions were built on the demolished buildings sites – from kindergartens to residential buildings. New buildings not always harmonize with the architectural style on site.

Sometimes the construction completely destroyed the daily life, because a huge multistory building made of glass and concrete "screwed" between low neighboring residential buildings. The place is very limited and it was difficult to design the surrounding: ground parking, fountains, flower beds etc. Often construction companies "sacrificed" green spaces in order to organize an asphalt-bound access to the building. All this was a reason to redesign the city's development master plan and to create a new and largest financial center in the country, located on the south al-Farabi Avenue.

The big importance for development of Almaty was the decision signed by the government of the republic in 2007 to remove all gaming industry from Almaty and Nur-Sultan to Kapchagay and Schuchinsk. Many buildings, owned by casinos and slot

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<sup>230</sup> Quote, the article «The main trends in the development of urban planning and architecture», p. 211 [in Russ.]

machines, could now become the social and humanitarian buildings, but only after an architectural change. But it was a chance to develop infrastructure of Kapchagay and Schuchinsk: new roads, house building, construction of new facilities.

The "dormitory" districts are also actively developing. The new microdistricts built in the west and north of Almaty allowed many, including people who, for different reasons, had to leave their houses and sometimes whole areas in the business center, to move in more comfortable houses.<sup>231</sup>

Special note is the transport interchanges that were built in Almaty in recent years. Now the total number is up to 26. This is very important step in the city development. Almost one and a half million people and a huge number of vehicles required big changes. But even not so much as the rapidly air deteriorating situation in Almaty has become the main aspect of modernization.

Now, step by step the tension from the main transport roads decreases, and the environmental police posts organized at all entrances to the city do not allow enter too old cars, as well heavy multi-ton dump trucks are not allowed in the city center.

Probably the most long-awaited project not only in Almaty, but in the whole republic was the metro. This long-awaited project was "given" from the 80s, when the metro was only planned. In addition to common reasons, the delay in the construction of the metro was due to the specific nature of the city's landscape. The project of the first stage out of 7 stations was developed by the Moscow Metrogiprotrans Institute and the Lenmetroprotrans Institute of Leningrad. As a result, the earthquake zone, geological splits through the city, groundwater, and much more were defeated and on December 1, 2011, the Almaty Metro opened its doors for everyone.

The fact that ten – or fifteen-year's drawings now have been actively implemented. As a Republican plan, this plan for the prospective development of Kazakhstani cities, which are based on the mutually perpendicular structure of the urban and ecological framework, which determines the preservation of unique ecological-landscape systems and multifunctional transport arteries with the growing communication networks. As an example: Uralsk, Aktobe, Aktau, Semey.

Important sector of modern urban planning is not only creating new cities, but also the rehabilitation of old, especially depressed cities. These are small cities, founded near large national deposits or industrial facilities. After the collapse of the USSR and the suspension of production or the exhaustion of minerals, such cities also began to fade. Lack of work forced people to move to other places, and those who remained (most often old people, people with disabilities, children) step by step lost their normal living conditions.

This sad situation, unfortunately, has a lot of analogies around the world, especially in countries that are industrial. However, now there is sufficient experience in the rehabilitation of such places, accumulated by the UK, France, China and the USA.

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<sup>231</sup> The peak of these situations is in 2005–2010, when the city center was actively reconstructed and modernized.

This sad situation, unfortunately, has a lot of analogies around the world, especially in industrial countries. However, now there is sufficient experience in the rehabilitation, experienced by the UK, France, China and the USA.

***Urban planning phenomenon of Nur-Sultan.*** The latest history of urban development in Kazakhstan, and the entire post-Soviet Asian region, cannot be complete without the amazing transformation of the new capital - Astana. In the 90s of the last centuries to move the capital first of all had geopolitical significance.

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N. A. Nazarbayev in his book "In the Heart of Eurasia" writes: "Astana is a symbol of the renewal of Kazakhstan, a symbol of the unquenchable productive energy of its multinational people. This is a symbol of the faith, who began in difficult times to build a new capital, on own strength, it is a hope and confidence of a nation that has gained freedom, in its prosperous future, in the future of its descendants."<sup>232</sup>

Just a new mark on the map is not enough, and Nur-Sultan (ex-Tselinograd and Akmola) was to become not a "name", but a Name. This could happen only if Nur-Sultan has its own cultural space, becomes a kind of "perfect" city, distinguished by the most modern image, but at the same time, with a remarkable personality.

Almaty as the former capital, but still having the official status of the country's largest city, financial and cultural center, of course, has changed for the better. But due complicated location (the foothills and the earthquake-prone zone), which determined the maximum level on communication and transport networks, the too fast pace of turning the city into a metropolis highlighted the following: exactly Nur-Sultan has all chances and opportunities for an architectural "takeoff".

The flat nature of the landscape and the huge potential of free land for development was the reason for creative design. And this is very symbolic: new architecture for new city.

The starting point of the new urban history of Nur-Sultan should be considered 1998. In the autumn of the same year, the general concept and city development was officially announced. It won the international competition among twenty-seven applications. After long discussions, the ambitious project of the Japanese architect Kisho Kurokawa was accepted, and in partnership with the Ak-Orda design and construction company and the Central Institute of Urban Planning of the Russian Federation, it was successfully implemented.

The main priority of K. Kurokawa's concept was minimal disruption of the ecosystem of the city's region and the surrounding land during construction of the left bank. Difficult conditions (marshlands, Ishim and Nura rivers, steppe winds etc.) became a kind of challenge for the Japanese architect, and the project tried not to upset the fragile natural balance, but to use it, turning it from disadvantages into an advantage.

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<sup>232</sup>Quote from the book of N. A. Nazarbayev «In the heard of Eurasia», p.17 [in Russ.]

In general, the core of the project of K. Kurokawa\* has always been biomorphism.<sup>233</sup> A deep understanding of the subtleties and balance of the interconnectedness of nature and man in Japanese culture, K. Kurokawa applied to his new project, relying on dynamics and constant updating. Frozen constructions and forms will only stop development, so the left bank should become a special space – living, evolving as nature itself.

To create an atmosphere of oasis, secrecy, the city should be surrounded by a “green” circle. This artificial forest belt will create the necessary microclimate, as well as become a kind of city “lungs”, will not allow the lands erosion, their desertification and weathering of the fertile soil layer. Now grown trees have significantly reduced the activity of the steppe winds and have a beneficial effect on the average temperature in winter.

The plan of K. Kurokawa was originally designed for a certain population growth rate up to 700 thousand in the first ten to fifteen years. But after eight years, the city reached and exceeded this number. It was necessary to make adjustments, and mainly touched the road transport system of the city and its surrounding areas.

Big construction work began in 2000, a powerful international team of professionals was formed. On the left bank was laid a kind of business center (Downtown) as in all the capitals and major cities of the world. Cultural objects also fit into the development plan of the district, and the emphasis was placed not only to concentrate as many structures there as possible, but also to have maximum comfort and aesthetics.

The famous Water-Green boulevard of Nur-Sultan starts from the Residence of President Ak-Orda to the most famous sightseeing place of the city – the shopping and entertainment center Khan-Shatyr. A number of original business and residential complexes situated along the boulevard. There is also the main symbol of Astana, and the whole Republic – Baiterek. A number of key public objects are concentrated near the boulevard: the Government of the Republic of Kazakhstan, the Senate of the Republic of Kazakhstan, the Mazhilis of the Republic of Kazakhstan, the Supreme Court of the Republic of Kazakhstan, the House of Ministries, the Ministry of Defense of the Republic of Kazakhstan, the Ministry of Foreign Affairs of the Republic of Kazakhstan, the Ministry of Transport and Communications of the Republic of Kazakhstan, “KazMunayGas” JSC NC, “NC “Kazakhstan Temir Zholy”, State Archive of the Republic of Kazakhstan, National Library of the Republic of Kazakhstan, “Keruen” TEC.

The city is not only buildings, but also the space around. Beautiful fountains, parks and squares of Nur-Sultan are called to create a unique look, a unique energetic aura of the city where you want to live, not just work.

<sup>233</sup> **Biomorphism** – architectural style of the XXI century, even its history begins in the first half of the XX century and even earlier. One of the first architects and designers, the potential of biomorphism was understood and realized by Antoni Gaudi. The next “biomorphists” are Frank Lloyd Wright, Eero Saarinen, Ray Eames and others. Biomorphism assumes the most comfortable and ergonomic style for the human environment. The inspiration of biomorphism comes from nature, taking natural forms from it and rationally included into architecture (author’s note).

Of course, not everything in modern urban planning art is perfect and immediately can be done. People plan and develop plans, but time, circumstances, nature forces bring changes. So as in the construction of Nur-Sultan and Almaty, and other cities of Kazakhstan, there are problems. The most important thing here is the rush. Too fast construction, too cheap materials, too many unskilled workers etc. All this is can be result of a bad taste and most important – quality. As a rule, the human factor is always hidden behind this.

140 Experts say that this phenomenon bring to the pulling down of completely new and comfortable buildings, built literally the day before. In the past they were called to ennoble one of the ugliest corners of the urban space of Nur-Sultan – now, according with the general plan of the city’s development, they are now in the line of new planning decisions.

Similar problems are everywhere, including Almaty, where illegal buildings of the crisis period were as a part of a new architectural and planning development of the city for the coming years. However, the “problems” in the construction of other cities, including Almaty, in most cases are associated with inconsistencies with the authorities, with the leadership, with city architecture, the “problems” in the construction of Nur-Sultan are big mistakes or rather the issues of the leadership.<sup>234</sup>

This proves how much Kazakhstan needs local qualified specialists and workforce, how important it is to understand the specific regional features of the landscape, the worldview of society, people’s desires, and most importantly, self-awareness and the value of their own cultural traditions, rather than borrowing other people’s formulas and images.

**ARCHITECTURAL RESEARCH.** In the 90s, everything changed, including the usual customer-executor scheme, or rather not the system as the customer himself. Now it is not always a state. The great freedom made it possible for designers and architects to use a variety of ideas and materials for and implementation.

The most characterized feature of the new Kazakhstani architecture can be called stylization. Reconstruction is actively used (the first floors of buildings or the complete reconstruction of buildings, especially “long-term construction”). In cities with already established infrastructure, the post-perestroika period has already made its ugly “adjustments”. This rusty metal stalls “komki”, selling everything, anything and converted into shops, salons etc. the first floors of old houses, this and a multi-colored alucobond, designed to hide the peeling “Khrushchev” plaster. The reorganization of this “heritage” took immediate action from the city authorities and architects. New projects were needed that could bring Kazakhstan architecture to a qualified different level.

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<sup>234</sup>Quote, the article «Architecture of sovereign Kazakhstan», p. 293 [in Russ.]

In 1995, the construction of the Presidential Residence was finished in Almaty (architects K. Montakhayev, S. Baimagambetov, O. Dai, designers T. Alpysbayev, design de Chanel), whose brutal architecture opened a new stage of construction during the period of independence of Kazakhstan. There was a lot of innovations in the construction: the functional purpose of the building, the use of new finishing materials, the principle of plane modeling of facades, etc. However, the fundamental solution (both compositional and spatial) remained in the spirit of the old architecture. The shape of the structure shows it: the form of a parallelepiped with powerful corner pylons. The facades are solved in monumental forms, which are emphasized by the contrast of the light colors of the walls outer frame (polished marble) and the dark inner planes and basement (mirrored double-glazed windows and polished granite). From the side of the Republic Square to the Presidential Residence an esplanade was organized with green plant, pools and fountains.<sup>235</sup>

Plants, tiered fountains – all these are signs of oriental style. Especially the architectures plan for a rich, “eastern” stylization was shown in the construction of cult buildings: mosques and madrassas. The Central Mosque of Almaty, built in 1993–1999 (architects S. Baimagambetov and Sharapiyev) is very interesting. Simple and clear forms, laconic in decor, but showing pure taste, the mosque immediately became one of the main sightseeing places of the city.

The successful stylization of traditional Islamic architecture, but with a “steppe” sign, became the main concept of a mosque in Atyrau, built in 1999 (architects Sh. Yusupov, T. Abilda, N. Popova). An interesting transformation of national architecture formed the basis of the architectural appearance of the mosque in Pavlodar, opened in 2002 (architects T. Abilda, N. Kabdualiev, S. Yusupov, S. Dautov, S. Nurbay). According to experts, the dynamics of forms and the compositional solution of the multi-tiered content of the mosque, domed ceiling elevates this structure to the “folded” domes of the mausoleums of Babaji-Khatun and Zhoshi-Khan.

The new architecture of Almaty was shown in the international five-star hotels “Hyatt Regency” and “Intercontinental Almaty Ankara”. Built in 1997–1998, they became a model of the “Western” style. Then, one after another, business centers, office buildings, and residential complexes of the international level such as Apple Town, Shakhristan, Zhuruyuk etc. began to be built.

The special elements of the urban architecture of Almaty are shopping and entertainment centers. The first was Ramstore and then others: Promenade, Aport, Maxima and many more. One of the most significant objects in this field is the Mega Center Almaty, opened in 2007. Since then, he has been setting the tone for other projects.

**Architecture of Nur-Sultan.** A special word dedicated the modern architecture of Nur-Sultan. In a short time, the republican and hundreds of cities level objects

<sup>235</sup>Quote, the article «The main trends of urban planning and architecture development», P. 212 [in Russ.]

were built. It is impossible to characterize all of them, but we will focus only on the most significant. Of course, the first of them is the Ak-Orda complex (White House of the Republic of Kazakhstan).

An interesting project also appeals to the traditions of French classics and the motifs of steppe architecture, Ak-Orda "dominates the space of the square, it is visible in the opening of the arch of the House of Ministries, connected by the Water-Green Boulevard line, the whole composition ends with the House of Kazmunaigaz."<sup>236</sup>

142 Another indisputable symbol not only of Nur-Sultan, but the whole independent Kazakhstan is the "Astana-Baiterek" monument, built in 2003 (architect A. Rustembekov). This is the symbolic tree of Baiterek, the central character of Tengrian mythology, made of glass, concrete and metal, 97 meters high. The tree is crowned with a golden ball symbolizing the World Egg – the cradle of all mankind. "Baiterek" is a multi-valued building, it is an architectural miracle, and a spiritual symbol, a kind of lighthouse that gives hope to all Kazakhstanis.

The Palace of Peace and Reconciliation or also known as the "Pyramid of Peace", authored by the world-famous architect Norman Foster\*, a recognized master of modern architecture. Opened in 2006, this object immediately became a landmark for the whole Kazakhstani culture. The "Pyramid" has to become a symbol of the world, a bulwark of tolerance for all humanity, not only Kazakhstan. The Assemblies of the Peoples of Kazakhstan and the Congresses of World and Traditional-National Religions are held here. In addition, a spectacular and cultural-educational object.

During the Pyramid's interior design, N. Foster was guided by state symbols, the philosophy of steppe thinking, the Kazakh worldview, so blue and gold shades dominates in the interior, raising the whole interior to Heaven and the Sun.

Another project of Norman Foster in Nur-Sultan is the "Khan Shatyr" shopping and entertainment center, which was amazing in its ambitiousness and creativity, opened in 2010. The main idea of the construction is a giant transparent tent, open to the sky, the sun and the steppe winds. The khan's tent, an attribute of the life of Kazakh nomads from past centuries, now situated on the left bank, inviting everyone to enter and become its guests.

Inside, "Khan Shatyr" is the most modern shopping and entertainment complex with boutiques, a family park and even an aqua park. N. Foster planned "Khan Shatyr" to be visible from all points of the flat Nur-Sultan.

The Nur-Sultan International Airport is also taking special place. The construction began in 1930. Then on its territory was square area for plane's take-off and landing, an adobe station, a basement gas storage and an adobe oil heater.

Currently, the International Airport of Nursultan Nazarbayev has the category of International Civil Aviation Association – IIIA, and also receives and services all types of aircraft without limits.

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<sup>236</sup> Quote, the article of K.K.Truspekova «Independence and questions of identity in architecture and art of Kazakhstan (1990–2011)», p. 219 [in Russ.]

Kise Kurokawa's idea was to create a bright, stylish and modern project that could remain in the memory of travelers as an association of the capital and the country. As a result, an extraordinary architectural space was created that meets the most relevant requirements of modern passenger and cargo air transportation and symbolizes the image of Kazakhstan for first visitors, and the image of the House on return. Despite the activity of the airport as a major international air harbor, there is an atmosphere of calm, coziness, comfort and hospitality.

For K. Kurokawa, it was important not only to combine western and eastern features, but also to develop a special, personal style that is able to determine for a long time the development of Kazakhstani national architecture and design the country's post card.

Another remarkable object of the capital – the ethno-memorial complex Map of Kazakhstan "Atameken" was opened on September 8, 2001 at the initiative of the President of the Republic of Kazakhstan N.A.Nazarbayev. In Turkic languages, "Atameken" means "Land of the Ancestors". "Ata-meken" means "the land on which grandfathers-ancestors lived", i.e. it is a concept that gives the right of residence in this territory to descendants through kinship. Exactly this meaning is at the foundation of the monument, which is a scaled-down model of Kazakhstan with all the most important sights.

The layout of Kazakhstan is an open-air map where paths for visitors are laid out among the exhibits. The plant of 1.7 hectares shown with 14 regions and 2 cities of republican significance – Astana and Almaty. The total number of sightseeing places on the map exceeds 2 hundred. The exposition is updated with new copies and memorable places. The following objects are presented: buildings and architectural structures, as well as natural sightseeing places. The complex has a special arena for many cultural events.

The purpose of the complex is to familiarize the population with historical, cultural and spiritual values, promote the achievements of Kazakhstani culture, assist in the research of historical heritage, show the colorfulness of all natural zones and economic achievements of the Republic of Kazakhstan.

Now the ethno-memorial complex "Map of Kazakhstan "Atameken" is one of the most popular cultural places for citizens and guests of the capital.

The List of Nationwide Sacred Objects of Kazakhstan includes a monument dedicated to the defenders of the fatherland and memory that was killed in the Second World War – "Otan Ana". The foundation stone of the monument was laid on June 10, 1998 by the first President of the Republic of Kazakhstan N. Nazarbayev. The monument is a stele 37.5 m high made of 101 spikes, symbolizing the unity of all ethnic groups and nations of Kazakhstan. The central figure of the stele shows a woman who embodies the image of the Motherland. On the right side of the bas-relief are Soviet soldiers, on the left are Kazakh batyrs.



At the foot of the monument, the Eternal Light, delivered from the Almaty's Fame Memorial in the Park of the 28 Panfilov guardsmen. Next to the monument is the Alley of Heads of State with firs planted personally by leaders of different countries.

The construction symbolizes not only the contribution of Kazakhstanis to the victory in the Great Patriotic War and the battle with the Dzhungars, but is generally a symbol of braveness and heroism of the people of Kazakhstan at different historical stages.

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In 2010, the Museum of the Library of the First President of the Republic of Kazakhstan was built. It is a modern architectural ensemble. It was created according to the Decree of the President of the Republic of Kazakhstan, August 28, 2004 and is located in the building of the former Presidential Residence. The first visitors were met personally by President N. A. Nazarbayev. The main idea of the Museum's expositions is to show the first step of the state sovereignty of the republic and the historical role of the First President N. A. Nazarbayev in the construction of an independent democratic state.

The central place in the atrium of the Museum dedicated to a composition symbolizing the model of the "Tree of Life" – a symbol of vitality and energy, material and spiritual wealth of the people of Kazakhstan, the prosperity of a young sovereign state. The composition is based on a fragment of the decoration of the headdress of the famous Issyk Golden Man. At the foot of the tree depicted leopards, this zoomorphic image in national symbolism occupies a special place as the embodiment of fortitude, protection and wisdom.

At the moment the Museum Library fund of the First President of the Republic of Kazakhstan has more than 126 000 units, including the fund from the personal library of the Head of the state with more than 16 000 prints and books. The head of State's Archive Fund has about 100 000 units, the museum collection has over 8 000 units. The museum provides sightseeing and subject excursions in Kazakh, Russian and English. Today, the Library Museum of the First President of the Republic of Kazakhstan is represented as an authoritative research, educational and cultural center.

Akorda was built the same year. It is a unique architectural ensemble and is the residence of the President of Republic of Kazakhstan N. A. Nazarbayev. The residence is a compositional center of the architectural city design. The key points of the line of the architectural complex of Astana are: "Khan Shatyr" – "Baiterek" – "Akorda" – "The Palace of Peace and Reconciliation" – "Kazakh eli". The compositional line of the architectural ensemble idea is to preserve the traditions of the Great Steppe for future generation, to develop Eurasian culture of tolerance and strong Kazakhstan as a part of modern world civilization.

The construction was built with the new technology. The height of the building with a spire is 86 m. and the total area is 36720 square meters. Famous architects of Europe and Kazakhstan worked on the architectural and design project of the complex, including European designers – M. Gualatsi and A. Molteni.

The consultations on interior design in the national style was from Academic K. Z. Montakhayev.

“Ak Orda” in Kazakh means “White Bet” and it shows the deep semantic meaning of the residence. The semantic meaning of white in Turkic culture is deeply sacred and means holiness. Therefore, the color scheme of the facades and interiors of the building is dominated by white and light colors.

The building includes the Main Hall, Press Conference Hall, Winter Garden, East Hall, Marble Hall, Golden Hall, Oval Hall, Guest Room, Business Room, Security Council Hall, Dome Hall, Meeting Room, Library and other technical rooms. In general, the architecture and interior design of Akorda reflect the modern state style of Kazakhstan. At present, the residence of the President of the Republic of Kazakhstan “Akorda” has the status of one of the most significant and recognizable state symbols of our country.

There are a number of other iconic objects. First of all, the triumphal arch “Mangilik el” – one of the significant buildings of Astana. The official opening was on December 16, 2011 at the initiative of the President of the Republic of Kazakhstan N. A. Nazarbayev. The height of the structure is 20 m., which symbolizes the 20th anniversary of Independence of Kazakhstan. On the pedestals are niches in which relief sculptures are located. To the left of the arched passage is a sculpture of Aksakal, symbolizing Wisdom. On the right is a relief sculpture of the Woman – Mother of the guardian of the hearth. The third and fourth sculptures are the heroic deeds and courage of the Kazakh batyrs.

Under each statue is a solar sign – a symbol of Eternity. On the front of the triumphal arch is the inscription “Mangilik El,” meaning “Eternal People” in Kazakh. The entire composition is crowned with the symbols of the State flag in the form of the sun and a soaring golden eagle.

On the side there are symbolic figures: “Tai-Kazan”, as a unity, hospitality and prosperity and shield of Kazakh soldiers “Kalkan”, which symbolizes protection against threats, reliability, stamina, victory. Inside, the arched opening on both sides is decorated with relief panels, one of which is the historical periodization of the Great Steppe in the section “Saki” – “Turks” – “Kypchaks” – “Kazakhs”. Another panel is dedicated to the main value of the nation – Independence, which is shown through the images of Akorda, Baiterek and other objects of our time.

The gallery of modern art is located in the triumphal arch, equipped with multimedia installations for broadcasting works on the history of Kazakhstan and thematic videos that reveal the concept of the triumphal arch “Mangilik el”. At the very top of the triumphal arch there is a viewpoint equipped with panoramic binoculars.

Over the years of Independence, a number of unique objects have been built in the capital. Among them are the ice palace, cycle track, the palace of schoolchildren palace and many others.

The Alau Ice Palace is a world-class indoor speed skating stadium. The total area of the sports complex is 65,481 square meters. The sport complex is equipped with modern equipment. The production of quick ice in the Alau ice palace is possible through a combination of technical equipment, staff professionalism and a unique architectural project.

Sport complex "Alau" includes an ice track 400 m long and an area of 5600 square meters, 2 hockey courts, each with an area of 1800 square meters, a game room (27m x 34m), an athletic training and choreography room, outdoor playgrounds for beach volleyball and indoor soccer, a fitness center (area 4200 square meter), a restaurant for 180 seats (changed into tennis center), a hotel with for 83 people and a shooting range (area 900 square meter).

The architectural concept of the Palace is in the logo of the Palace, in the colors there are three elements: green color symbolizes renewal, youth, spring; blue – represents the ice arena – this is the basis of the object; orange, fiery color is the name and image of the object – "Alau". The author of this unique construction is the famous Russian architect Vladimir Aleksandrovich Laptev, who designed more than 50 unique housing and civil engineering facilities in Astana.

Now, big international competitions and training camps are organized at the sports complex.

The Saryarka cycle track is a multifunctional complex recognized as one of the best sports complexes in the world. The architectural image of the structure is a cyclist's helmet formed. The sports complex has two functional objects: a cycle track and an ice arena. It includes: a fitness hub (gym, 2 swimming pools and 3 saunas); hall for combat sport; gymnasium and games room; hotel and restaurant complex; conference rooms; street football fields; office rooms. The total area of the cycle track is 44957 square meters, and the area of the ice arena – 4188 square meter.

The building's multifunctional allows you quickly change the arena of the track, turning it into a boxing ring, tatami for judo, gymnastic carpet, basketball, volleyball or concert venue. The cover of the track is made of high-quality wood – Siberian cedar.

The track's length is 250 meters, the width is 7 meters, the angle of inclination is 42 degrees, and 12.5 degrees in straight sections. Movement on the track occurs counterclockwise. The capacity of the stands of the cycle track is 9195 seats.

International and republican events are regularly organized at the cycle track arena.

The Palace of schoolchildren was built in 2011 on behalf of the President of the Republic of Kazakhstan N. A. Nazarbayev. The total area of the building is 61,274.6 square meters. It is distinguished by numerous innovations, both in architectural and in engineering solutions.

As architecture, the building is a composition of parallelepipeds stacked on top of each other, covered from above with a cylindrical.

The shape and concept of the building was developed based on the traditions of the steppe architecture, where the circle is the semantic and visual. The archetypal symbol "circle" is in a cylinder form, where the main atrium – the central space of the structure is illuminated through the "megashanyrak" on several columns. The national subject is present on all three floors of the lower level. Like in a traditional box "packed" the main functions – sports, entertainment, administrative and others. There is a theater in one building, a swimming pool in another, and a museum in the third.

The building's facade is also unique: a double glass facade made of a light greenish inlaid with a white pattern of fourteen types of national ornaments gives a feeling of lightness and delicacy. The big territory of the palace is beautifully designed.

The schoolchildren's palace is notable for its multifunctionality, unique architectural solutions with national colors, new green technologies and modern technical content.

The schoolchildren's palace is a favorite place for leisure and extended education for schoolchildren in the capital.

The "Astana Ballet" theatre was founded in 2012 at the initiative of N. A. Nazarbayev. The building is a unique complex that combines classic and ultra-modern minimalist motifs. Light color gives a unique aura of lightness and elevation, symbolizing the art of ballet. The central entrance of the theater is decorated with chiseled sculptural compositions of dancers, as if anticipating the enchanting action unfolding on the stage. The abundance of glass surfaces and elegant designs creates a special atmosphere. The interiors of the lobby and the auditorium are restraint, conciseness and in harmony. The total area of the theater is 15,467 square meters.

The auditorium has 783 seats, including stalls for 609 seats, a second balcony tier for 104 seats, a third balcony tier of for 70 seats. The stage area is 536 square meters. The stage complex together with the proscenium, backstage and side stages is more than 1000 square meters. The orchestra pit is designed for 50–60 musicians.

Today the team of the Astana Ballet Theater is one of the leading teams among the ballet groups of Kazakhstan. The most modern technical opportunities of the theater make it possible to hold the entire range of musical and choreographic productions of any complexity.

The National Museum of the Republic of Kazakhstan is one of the largest museums in Central Asia and the largest in Kazakhstan.

The museum was created as part of the implementation of the State program "Cultural Heritage" at the initiative of the First President of the Republic of Kazakhstan N. A. Nazarbayev in 2013. The Museum is located on Independence Square and seems as the one architectural ensemble with the Palace of Independence, the Palace of Peace and Reconciliation, the "Hazret Sultan" Mosque and the National University of Arts. The unusual architectural form of the museum is high functional and covers an area of about 74,000 square meters.

The museum has seven blocks with variable number of levels up to the ninth floor. The hall is decorated with a giant golden eagle soaring under the ceiling. The exhibition area has 11 halls with a total area of more than 14,000 square meters, where the Astana Hall, the Hall of Independent Kazakhstan, the Halls of Gold, the Hall of Ancient and Medieval History, the Hall of History, the Hall of Ethnography, and the Halls of Contemporary Art are located. The study of national heritage is presented by the “Khalyk kazynasy” research institute.

148 The museum has rooms for a children’s museum, a center for children’s creativity, two exhibition halls, rooms for restoration, laboratories, professional museum depository, a scientific library with a reading room, a conference hall, and souvenir shops. The museum is well equipped. New exhibition technologies are in use for exhibitions: a unique curved screen with special content that works in two rooms, a media floor, a dynamic layout of the central part of the modern Nur-Sultan, media screens, holograms, LED technology, touch boxes and a multimedia guide with information in three languages. The museum is an open and ultramodern platform where various cultural events are in release.

2017 for Kazakhstan was special – the EXPO International Exhibition, which was focused on the theme “Future Energy”.

The architectural concept of the complex was based on the famous philosopher and ecologist Jeremy Rifkin’s works. The competition announced for the best EXPO project was won by the Adrian Smith + Gordon Gill Architecture project, recognized as the best in terms of sustainable development and architectural and artistic image.

The total area of the exhibition complex is 174 hectares. One of the memorable symbols of Kazakhstan and the constructions of EXPO 2017 was the “Nur Alem” pavilion-museum. It is a unique eight-storied spherical structure, viewed from afar. This pavilion has become a new and original symbol of the young capital.

The thematic concept of the complex is formed around the main message “Future Energy”. Since 2017, the monument has been recognized as a protected state architectural object. The new symbol of the Kazakh capital has become one of the most popular tourist sites in Astana. The Congress Center is also unique, which has great opportunities to hold international congresses, forums, conferences, symposiums, official events, plenary meetings and panel sessions.

In 2017, Buro Happold (Great Britain), Tabanlıoğlu Architects (Turkey), Jamas (Germany) companies built the modern “Nurly Zhol” railway station complex. This railway station complex is a six-level building with a total area of 126,000 square meters. On the first and second levels are parking for 740 places. On the third level there is an exit to the platform, on the fourth – a waiting room, on the fifth – cafes and restaurants, on the sixth – the administration of the station. Six ways are departures directly from the station building and each way has its own exit.

The station is designed for 35,000 passengers’ daily service. The design project of Astana’s “Nurly Zhol” railway station is designed by the world-famous Turkish

architectural bureau “Tabanlioglu Architects”. It was created in Istanbul by architects Murat Tabanlioglu and his father, an outstanding master of Turkish architecture Hayati Tabanlioglu. The most famous projects of Tabanlioglu Architects are the Ataturk Cultural Center (1977) in Istanbul, the building of the Istanbul Museum of Modern Art, the residential and office complex of Crystal Towers in Dubai and many others.

The main know-how of the station is the concourse, above the railway lines, which increases efficiency, compactness, and allows a more rational use. The building has all modern requirements for comfort and safety.

Unique are the new residential properties of Nur Sultan. Their poetic names often become symbols of a new standard of living: “Northern Lights”, “Emerald Block”, “Tau Samal”, “City Romance” and etc.

A lot has already been done, but more will be done. A new era in the development of urban planning and architecture of Kazakhstan needs utmost honesty and professionalism, intelligence and patriotism, as the tone and direction set by Western architects should now be continued by local specialists, for the best that traditional Kazakh culture has presented to the world.

### Test questions

1. How would you describe the main trends in urban planning of the independence era in Kazakhstan?
2. What, in your opinion, is the uniqueness of modern Kazakhstani urban architecture? Give examples and you can describe your hometown as an example.
3. Think and tell what positive and negative factors in modern Kazakhstan architecture have you noticed? What exactly do you see as the reason for this?

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of basic secondary and general secondary education. – Almaty: “Hikari” II, 2017 – 122 p. [in Russ.]

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## 5.2. Visual Arts: Painting, Graphics, Sculpture, Applied Arts

**PAINTING.** The softest reaction on emotions of human perception is from the fine art. It is not surprising that painting is a kind of “barometer” of the society’s mood, its thoughts and aspirations.

We do not belittle the merits of other art, every art is beautiful and phenomenal in its own way. But painting is very individual, as it expresses the figurative world of the artist. On the one hand, this is extremely personal, on the other hand, through the vision of one person, a whole worldview attitudes of the entire ethnic group can be transmitted.

There is one more important circumstance: the dominant in painting is color. The color that creates a unique aura of the picture, and also appears as a special symbolic language.

Kazakh art of the independence time is multi-vectored. It is very difficult to classify or tie it to specific. Since the 90s, artists got incredible freedom and access to different information. This shocked and inspired the artists. Someone turned to the boundaries of easel art and began to try himself on a fundamentally new way of avant-garde art: performances, happenings, installations, environment<sup>237</sup>, which are now included in the art glossary as “Contemporary art”.<sup>238</sup> The result was not always positive. But the art of sovereign Kazakhstan had to “be sick” with all kinds of Western “isms” to pass this step and to get necessary “immunity”.

According to experts, starting from perestroika, there was an explosion of creative individualism. The freedom from a totalitarian state and its ideological eyes brought to the many different styles and manners that became difficult to divide artists, although they created groups with enthusiasm based of friendships and avant-garde ideas: “Night Tram” (1987), “Green Triangle” (1987), “Art” (1989), “Transavantgarde. Structural School” (1990, Shymkent), since 1995 “Kyzyl Tractor”.

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<sup>237</sup> **Performance** – (*performance* – English: *performance*) a modern art, public act performs in solo or by group. P. originally made for not long one-off event to show the main idea or concept (Author).

**Happening** – (*happening* – English: *episodic*) a modern art, based on improvisation. The direct contact of the artist with the audience, but the difference with the performance is that there is no premeditated scenario. Everything happens spontaneously and is aimed at overcoming barriers between the artist and the rest of the world. (Author)

**Installation** – (*installation* – English: *installation*) a modern art to install literally and figuratively a certain object or structure, which is a reflection of some idea. As a material object is established in the real world, so the artist’s idea is “established” in the minds of the audience. (Author)

**Environment** – (*environment*) a form of contemporary art that synthesizes architecture and sculpture. A kind of frozen theater. E. is designed for audience’s participation, who can directly immerse in the artistic world. (Author).

<sup>238</sup> **Contemporary art** – (*contemporary art* – English: *contemporary art*) – sometimes translated as “actual art” – a complex of modern philosophical views, creative concepts and artistic practices that characterize the art of the second half of the XX century. (Author)



In 1993, there was a new group "Colorful water" of painters who painted with watercolors and tempera. They united to organize exhibitions that were supposed to "shake the world": "Crossroads" (1989), "Aluan-Aluan" (1989), "Quarter of Artists" (1991), "Shymkent-Transavangard" (1991). The galleries: in 1991 – "X" (X), 1992 – "Eye", "Myn oi", "White Gallery", 1993 – "Ular", 1994 – "Kokserek", 1995 – "Iskander", 1998 – "Asia Art", 1999 – "Vook". In 1995, the association "Bridge" was created for relationships between artists of Kazakhstan and other countries. Galleries created by art critics: in 1992 – "Tengri-Umai", "Retro", "Ulasu-art", 1993 – "Voyager", 1997 – "Arc". From 1995 to 1999, the Museum of Art Abylkhan Kasteyev held the annual exhibition "Galleries Parade". Now we had everything for the rapid development of art, and for the chaos of trends.<sup>239</sup>

It is important to know that by the end of the XX century, Kazakhstan became as a part of the world cultural community. This means that from now, everything that happens in the world is immediately highlighted in the artistic life of our country. And the world of art is also undergoing a transformation, it is changing, updating, cleaning the usual patterns, creating new ones. In fact, now there are no strict lines between art forms. Painters actively use collage<sup>240</sup>, and graphic artists turned to a picturesque palette, computer graphics more and more mean for all kinds of art, etc.

This means that to take only one side, as it was before, is no longer possible, and creative people are obliged to move to a new worldview level.

In the artistic culture of Kazakhstan at the end of the XX – beginning of the XXI century in general, and painting in particular, are in three ways:

– *Contemporary art*. Artists prefer to create in the stylistic framework of the world avant-garde, neo avant-garde, respond to new trends of the time, react to negativity and injustice; one more vector is a bias in philosophical and religious mysticism (Y. Tulepbai, A. Sydykhanov, M. Narymbetov, A. Menlibayeva, R. Khalfin, A. Akanayev, B. Bapishev, etc.);

– *Realism*. Is presented by artists who still prefer to work within the framework of a realistic method. Exactly they filled historical canvases, graphics and sculptures the cities and exhibitions of the republic, not always high quality. It was not the plot and compositional principles that changed, but the content: these are mostly Kazakh batyrs, epoch "written out" in the spirit of classical academic art. As a rule, many of them are custom-made works. The dictate of the market describes the level of its readiness to "accept" or "not accept" the artist's work in these cases. This talented work of art in the spirit of realism takes special place (D. Kasymov, M. Kaspak, J. Kairambayev, K. Azhibekov, A. Duzelkhanov, N. Kilibayev, B. Myrzakhmetov, N. Bube and others).

<sup>239</sup> Quote "The art history of Kazakhstan". Book», p. 216. [in Russ.]

<sup>240</sup> **Collage** (*collage* – French. *gluing*) – an artistic technique based on the combination of painting and graphic methods in one work. Glued on a different decorative surface. The difference in color, texture, quality of materials is welcomed, because this helps to see its new art potential. In general, collage as a phenomenon is even closer to arts and crafts (Author).

But along with these works, over the sovereignty, bad works appeared, created and focused on the needs of the market.<sup>241</sup>

– *Intuitive*; exactly this term, because the third direction of the art of the XX - beginning of the XXI century is not connected, only if with any of the traditional trends and previous practical experience. This is the work of mostly young artists who mastered at that time only one installation: freedom of creative expression. At first side, in the art of this generation, there is a complete absence of ideological clichés and, in general, a full absence of ideological constructions. This is a kind of free flight art, when the artist writes not by the reason, but by intuition, by what he subconsciously conducts with his hand, even relying on nature, having a “starting” point in front of him<sup>242</sup> (D. Malik, N. Sautbekov, A. Beken, B. Nurmagambetov and others).

Now artists of Kazakhstan have all opportunities, all artistic instruments and languages are available to find a way to deliver to the audience everything that is painful, what you want to share, what to tell about God, the world and man. Modern artists are desperate, sometimes literally gropingly, looking for their way to themselves. But in general, this indicates that we are talking about a nation in general. They are in search, but they are on the side of Good and Light.

**SCULPTURE.** The sculpture art of independent Kazakhstan, it is necessary to classify the sculpture into monumental and easel. This differentiation is always right, however, in the specific period in Kazakhstan there is a sharp rise in monumental sculpture, which we explain by the revival of ethnic memory and the desire to perpetuate it.

**Monumental sculpture** as a kind of plastic art is most closely associated with ideology and the dominant cultural policy. Most often, monumental sculpture comes from state and has a specific message. The expected result is to create a textbook image of a hero, a public figure who has played or is playing an important role in real life. In addition to his professional skills, the sculptor is required to follow a certain course and deep personal involvement on an emotional level is not always important here.

At the moment, in sovereign Kazakhstan there is nothing like the previous Soviet times with their Lenin plan of propaganda through monumental plastics. However, the government still keeps this right. Now, Kazakhstan has the State Commission on Monuments and their goal is to approve the artistic and ideological level of the monuments.<sup>243</sup> It should be noted that this is the importance to exclude the imbalance in the consciousness and historical memory of Kazakhstanis, because monumental sculpture has great emotional potential.

<sup>241</sup> Quote from the book of K. K. Truspekova «Avangarde ideas of the XX century in painting and contemporary art of Kazakhstan», p. 194–205 [in Russ.]

<sup>242</sup> In the same place.

<sup>243</sup> Quote from the article of R. A. Yergaliyeva «The main tendency of Kazakhstani monumental sculpture development during the independence», p. 106 [in Russ.]

Overall, the state ambition to create a gallery of heroic, iconic images, different not only by a high artistic level, but also by true historical authenticity is an extremely important task for state status. The attention of the state, the active patronage of ministries and departments of cultural affairs and sponsorship interest led to a sharp rise in this art form.

In 2005, according to the State program "Cultural Heritage" 2004, it was planned to create and install about twenty new monuments. Among them are a monument to Bogenbai Batyr (Astana), Baurzhan Momysh-uly (Almaty), Muhammad Khaidar Dulati (Almaty), Kenen Azerbayev (Almaty), a monument to Mustafa Kemal Atatürk (Astana) and others.

The monumental plasticity of Kazakhstan in the independence is different by one bright characteristic feature – ensemble. Previously, this aspect did not concern either sculptors or architects. The sculptor simply received the order and made it, and how successfully, harmoniously it could be matched with the surrounded space, no one undertook to assert, because the place for the monument could arise spontaneously or there already existed its own settled environment. Now, as a rule, sculptors and architects prefer to work together for a universal creatively and professionally consensus.

The most expressive and iconic "first swallows" of the new art are: the unique Independence Monument in Almaty, presented in 1996 (authors A. Zhumabayev, N. Dalbai, S. Valikhanov); a monument to Ablai Khan in Astana (authors N. Dalbai, Sh. Walikhanov); the amazing architectural and sculptural complex of the monument to Isatay Taimanov and Makhambet Utemisov in Atyrau (authors B. Abishev, E. Sergebaev); square and monument to Sultan Beibars in Atyrau (author K. Kakimov).

The special power and expressiveness has sad "Stronger than Death" monument (by S. Valikhanov), created in 2001 and dedicated to the victims of nuclear tests in Kazakhstan. This is a 25-meter black stone stele with a through hole in the shape of a terrible nuclear "mushroom", and below is a very small and mournful white-marble silhouette of a mother trying to hide her child with her body. This is not a "peaceful atom", but a ruthless killer and as a result Kazakhstanis still pay a terrible tribute for that.

Inescapable sadness and misfortune blows from the Monument dedicated to the victims of political repressions, established in 2002 in Zhanalyk village, Almaty region<sup>244</sup> (author B. Mukhametzhanov). Horrible times, the 30s, fell in huge stone blocks on the heads of four female figures symbolizing all Kazakh women – mothers, wives and daughters who were not spared by the state machine of Stalinism. As if the pillars that surrounded the semblance of a torture chamber for interrogation, the women in mourning shawls were bent from grief, but protecting their beloved, they did not give up and did not lose heart.

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<sup>244</sup> **Zhanalyk** – the village in Almaty region where more 20 years ago, a mass grave of representatives of the Kazakh intelligentsia who were shot at point-blank range and repressed in the 30s of the XX century were accidentally discovered. Among the hundreds of executed were prominent figures in Kazakhstani politics, science, education, culture and art – Ilyas Dzhansugurov, Ilyas Kabulov, Azimbay Lekerov, Beimbet Mailin, Mukash Orumbayev, Oraz Zhandosov and many others.

In the center of the barred camera an iron stool, and above it a state standard bronze lamp. The camera is empty, but somehow you feel the invisible presence of the unfortunate prisoner, whose number is on the hit list is left, but his blood splashed with brown-red granite on the floor, squeezed by the steel bars of the grate, and this pain is echoed in the hearts of those who at least once saw this monument.

It is impossible to ignore the extremely successful Almaty architectural and sculptural ensemble dedicated to the great Zhambyl. The Zhambyl monument, created in 1996 by B. Abishev, is excellent, but placed in a carefully designed environment that embodies Zhetysu's native lands with mountain rivers, granite boulders and steppe winds. The image of the akyn sparkled with new colors, highlighting the most emotional worries of the national poet.

The subtle charm of youth illuminates the appearance of Aliya Moldagulova, captured by sculptors B. Abishev and E. Sergebaev in 2005 in Aktobe. And the image of the legendary musician and composer Kurmangazy, donated to Atyrau and all Kazakhstanis in 1999 by sculptors N. Dalbai and E. Rakhmadiyev, on the contrary, is full of monumentality, eternity and wisdom.

In 2005, sculptors B. Abishev and E. Sergebaev designed charm image of Aliya Moldagulova and the image of the legendary musician and composer Kurmangazy, presented to Atyrau and all Kazakhstanis in 1999 by sculptors N. Dalbai and E. Rakhmadiyev, opposite is full of monumentality, eternity, wisdom.

These and many other magnificent monuments dedicated to the grateful descendants of those strong, wise and merciful heroes who left the sign in the history of Fatherland, now are the main parts in the cities of Kazakhstan and ennoble our souls.

**Easel sculpture** is also on top now, but, unlike monumental sculpture, it can be more chamber, intimate, emotional. The problem of restoring between generations, the search for national identity and a return to origin are the basic concepts for the development of modern Kazakhstani sculpture. This can be shown in different ways: in a realistic or avant-garde, but finding peace and faith is always the main goal, although many roads can lead to it.

One of the perspective easel sculptor is A. Yesenbayev believes that "Kazakhs today are people whose spiritual thoughts are directed from action to understanding, from despair to hope, from denial to faith, from destruction to creation."<sup>245</sup> And other masters agree with him – E. Kazaryan, U. Shanov, S. Tuleshov, D. Tulekov, S. Narymbetov, K. Ishanov. They go to the truth through the Ancient East, Egypt, Japan, the Turkic archaic and much more, in order to one day see that all this is the edge of unity.

Modern Kazakhstani sculptors are open to the world, they listen a time and try to catch and express on stone, wood or metal, sounds and colors in the same way as

<sup>245</sup> Quote from the article of R.A. Yergaliyeva «The main trends and features of modern easel sculpture development», p. 144 [in Russ.]

Y. Mergenov or M. Seisov. For some masters, all their work is an ongoing search for a "Home", where are those with whom not only to speak, but also to listen a silent is a joy. All this is carefully shown in the works of K. Kakimov and V. Rakhmanov, O. Prokopiyeva and P. Shorokhov. There are many names and everyone has a story.

Now is the golden age of sculpture in Kazakhstan and it is always on the edge and therefore is beautiful.

156 **GRAPHIC ARTS.** The last 20 years, graphic art technically has not changed. Old, tested techniques perfectly show the thoughts and feelings that excite artists. K. Bekenov, T. Ordabekov, K. Kametov, E. Ospanov, S. Nogaybayev, G. Madanov, A. Menlibayeva, S. Korotin, S. Yusupov, M. Kanlenov, B. Naimanov and many other modern graphics are sensitive and truthfully follow their sometimes slow and quiet, sometimes stormy and loud black-and-white conversation. The monochrome graphics, its limited color palette is an indisputable advantage, as it allows both the artist and the viewer to concentrate on emotions, the soul.

The world of modern graphics is depthless and endless. The usual rules like ordinariness and banality do not apply here. This may be the ancient "Sauran Settlement" (2003) of V. Katsev, "Turkic Ceramics" (2005) of N. Bube, "Chariot" (2005) of S. Gulliyeva or T. Ordabekov's characters shown as expression and rough thoughts, inspired by the heroic history of Kazakhs.

His akyns and zhyrau are the symbol of the Kazakh land. The Alatau mountain rivers are the veins in the arms of the poet warrior, clutching the dombra, and the gray beard is like the Milky Way, raging in horses thoughts, the wolf, who indifferently looks at what belongs to him and is only a small part of the mystical Universe of the past that has jumped into the modern world.

An important part of the entire art space of Kazakhstani graphics is book illustration. It is not a secret that the current printing industry is far from ideals, and the bookstores are littered with second-rate low-quality products. But we all have favorite heroes from childhood and we still imagine them right the same and not otherwise.

This is nothing but the merit of talented graphic artists who managed to create images of amazing persuasive power, but the decline in graphic art during the perestroika and further crisis was reflected in today's bad taste and lack of creative light.

More important for us the merits of modern book illustrators and graphic artists who do not trust to all work to computer. They, as before, took a pencil, crayons, pen or simple ballpoint pen, used their talent and big desire to create truly live heroes to revive the soulless paper. Works of remarkable artists like V. Lyuiko, A. Duzelkhanov, T. Temirbolatova, A. Akhmedov, A. Sas, G. Bekova, G. Ibragimova and others, lightening in the eyes of our contemporaries and ancestors, fantasy characters, mythological characters, funny animals and birds, looks at us from the encyclopedias and books, children's books and serious folios.

Over the past few years, the main trends of Kazakhstani graphic art are changing. More and more attention to the “old school”, which was able to see, not just watch. And now, when artists have unlimited opportunities to learn professional skills, new materials and technologies (graphic tablets, programs, etc.) are at their service more and more clearly showing their desire to identify themselves as part of an ethnic group.

In addition to the story line preferences, it is seen from the works themselves. Through the cover of the borrowed artistic manner, the invisible presence of a national soul and character is clearly manifested. We see the harmony of form and content as a process of harmonizing the professional and spiritual maturity of modern Kazakhstani graphics.

**DECORATIVE AND APPLIED ART.** More and more the interest of modern applied artists is to ancient archaic cultural strata. Appeal to signs, symbols, petroglyphs, Turkic runes and tamgas<sup>246</sup> proves the search of the source code as a universal language. In those days, the Steppe and nomads did not know the tough territorial boundaries and ethnic differentiation that exist today. The society united the whole lifestyle and thoughts.

We think that for contemporary art right now this is the most important thing. Artists, it doesn't matter what technique they specialize in, painting or applied art, are trying to construct their own Cosmos based on the universal symbolism.

The independence time is a time that united the pride of Kazakhstan for its successes and the premonition of inevitable changes associated with the globalization of all spheres of life, including culture. Now is a new stage in the evolution of applied art, where artists are already free ideological pressure, and the art process itself becomes a truly creative act.

The incredible activation of applied art and interest took the main vector of creative searches for applied artists, which can be poetically called “back to the future”. Despite some provoking behavior, this expression perfectly shows the essence of the art searches of all modern art of Kazakhstan, especially applied. Applied art is not only crafts, but a real school of generation traditions, and if all other forms of fine art are new to the Kazakhs, then craft is the soul of a nomad, materialized folklore, revived the steppe Cosmos.

How, without your past, build a future? Applied art shows you the way Home. “Back” to your past and only after full of knowledge, wisdom, calmness and confidence in your right decision is the future. Ceramics, felt, tapestries and embroidery, jewelry and fashion, this and much more from the richest arsenal of applied art now represents real Kazakhstan all over the world.

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<sup>246</sup> **Tamga** – emblem of a family. The etymology of the word goes back to the early Turkic era, although the tamgas have been known on the territory of the Asian steppes since the Bronze Age. Tamga is a simple geometric symbol based on a circle, vertical, square, rhombus etc. When a new family separated the main family, it assigned the right to its own tamga, which, however, was based from the original. (Author)

In art, as in sports, there are no boundaries, no conventions and differentiations. Art is a kind of Zone of Peace, free creative space. If we host guests or go to other countries ourselves, we will definitely bring souvenirs with us, which is exactly applied art. We give friends and acquaintances charming camels, funny clay figures of apashek and agashek savoring delicious tea, leather kamcha or torsyk, and we say thus: "Here, this is ours! This is real, Kazakh!"

Therefore, the development of this type of art is so important for Kazakhstani culture, and more important is the talent and merit of such famous masters as S. and A. Bapanovs, A. Mukazhanov, S. Bashirov, S. Rysbekov, Z. Mukhamedzhanuly, P. Tribunsky, A. Kryukov, D. Kamitkanov, G. Eshkenov, M. Mukanov, A. Zhamkhan, A. Kyrykbaeva, M. Ikhanova and J. Umbetov, M. Zhumagaliev, S. Sokhoreva and many, many others.

Of course, it is too early to talk about contemporary art in Kazakhstan as a single phenomenon that has formed: it is too short to live and understand without lose the connection between generations. Experimenting all the time, the artists seemed to string the lost fragments of ethnic memory onto the thread of life, creating not just a new pictorial language, but a national picture of the world.

The familiarization with own history, Turkic and Tengrian cultural traditions, the aesthetic categories of the East, completely captures the generation that has entered the art of sovereign state. We see here the desire to return Kazakh art to its harmonious "eastern" way.

Modern Kazakhstan art in a short period has managed not only professionalism, but also created own schools, perfectly fixed into the world cultural life. Every development stage, Kazakh art intuitively found own special, most objective figurative language, manifesting itself as mental codes that you cannot see visually, but you can accurately feel as concrete visual forms characteristic of different historical eras.

Now, despite all "imbalances" and "excesses" that have shown in "national identity", the modern art of independent Kazakhstan continues to develop on the synthesis of previous school achievements and awareness of personal identity.

### **Test questions**

1. How would you classify the fine arts main development stages of the sovereign Kazakhstan? Explain your answer.
2. What direction in modern Kazakhstani painting do you think is the most perspective? Give your argument.
3. The rise of Kazakhstani monumental sculpture. The reason of the increased interest?
4. What does the expression "search for a Home" mean for the development of modern Kazakhstani graphics?
5. What, in your opinion, is the specificity of the development of arts and crafts in sovereign Kazakhstan?

6. How, in your opinion, the potential of applied arts and traditional Kazakh crafts can be used to enhance the international image of Kazakhstan?

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### 5.3. Performing arts: music, choreography, theater, cinema

**MUSIC.** The modern music culture of Kazakhstan is various. Along with composing and performing music the Western European based traditional forms of music, as well as rock, pop, jazz, continue to develop.

160 Classical music of the XXI century in Kazakhstan is alive and actively developing. Music schools have already formed. The Kazakh National Conservatory named after Kurmangazy is considered the flagship of elite classical music education in our country. The country's musical alma mater is an outstanding Kazakh pianist who presents the culture and art of Kazakhstan on the world stage – Zhaniya Aubakirova.

Her unique talent and her sensitivity to new ideas in life and in music allowed her to have (as a result of the previously mentioned synthesis of directions) that uniqueness of the performing. We can confidently talk about the novelty of her pianism, sound, phrasing, and the peculiarities of conceptual programming of interpretations.

The pianist's repertoire is rich and extensive, including Bach, Mozart, Beethoven, Schumann, Brahms and many others. Special attention is her performance of F. Chopin. This composer is fully represented in her work: both piano concertos, two sonatas, four scherzos, four ballads, twenty-four preludes and a large number of miniatures. In addition to technical perfection and pianistic plasticity, without which the performance of Chopin's music is unthinkable, attention is to emotional intelligence, refinement of nuance, exquisite, truly French "flavor" of the instrument's sound.<sup>247</sup>

Aiman Musakhodzhayeva is poetically named the Queen of the Violin. She is a Honored Artist of the Kazakh SSR, Laureate of the State Prize of Kazakhstan, Rector of the Kazakh National University of Arts. Her talent was applauded by millions of listeners in Kazakhstan and abroad. "The sounds of her fantastic instrument magically affect a delicate, sophisticated European audience, her professionalism as writes the German newspaper "NeueWestfalische" (26.02.02) is a surprise, admiration and applause. She takes with a surprisingly "harmonious combination of virtuoso brilliance and high spirit, passion and sparkling smile" ("Allgemeine Zeitung", 20.02.02). Even as a child, she was predicted a great artistic future.<sup>248</sup>

Marat Bisengaliyev is called the king of violin. He is the world famous Kazakhstani artist, violin-virtuoso ("brilliant violin soloist" – "The Times") and conductor. In 2009, Marat Bisengaliyev among the "Choice of the Year of the CIS Countries" project was awarded with "Altyn Adam – Man of the Year" prize and named as the "Musical Symbol of Kazakhstan 2000–2009" for achievements in the world music art and contribution to the international image of Kazakhstan. He is an Honored Worker of the Republic of Kazakhstan, Laureate of the First Independent Prize of the

<sup>247</sup> S. Massover . **Phenomen of Aubakirova** <http://www.aubakirova.kz>

<sup>248</sup> From the web-site – [aiman.kaznam.kz](http://aiman.kaznam.kz)

Kazakhstani Patrons Club "Platinum Tarlan". Now the maestro performs at the world's best concert venues, collaborates with the best European record companies.

Today, the Kazakh folk-professional song art, different in its genre composition is fully alive and developing. It is represented by the regional schools Arka (Central, Northern and Eastern Kazakhstan), Zhetysu (Southern and Southeastern territories), Batys (Ural and Mangistau).

Specialists divide Kazakh song art into the following genre groups: ritual and everyday folklore, folk songs and songs of the oral and professional tradition. Ritual songs are presented in the genres of *synsu* (farewell of the bride), *zhar-zhar* (wedding), *betashar* (presentation of the bride), *zhoktau* (crying for the deceased), *zharapazan*, *toibastar* (table songs), *besik zhyry* (lullabies), *kara olen* and others.

At the beginning of the twenty-first century, Kazakh traditional art is ancient and archaic, and at the same time a developing phenomenon.<sup>249</sup> One of the types of traditional musical art that lives on to this day is the art of musical epos. The Kazakh musical epos is a real epic (storytelling) tradition that exists in certain geographical areas – Aral-Kazaly, Karmakshy, Mangystau, Atyrau. In Kazakhstan, there are schools of storytellers that traditionally deliver the performing style and mastery of the origin of epic texts. This is a unique tradition that has a special and high professional form in Kazakh culture.<sup>250</sup>

Researcher A. Sarymsakova identifies four main Kyzylorda schools. Each *zhyr* performers of the Kyzylorda epic tradition perform the list of their teachers. So, if Berik Zhusupov was born in the Aral, then he should perform *zhyr* and "terme" included in Nurtugan's repertoire, just like Ulzhan Baibosynova, a follower of Zhienbai's school, should not and does not perform the Nurtugan's *zhyr*. The audience does not listen to and does not perceive the performer with a combined repertoire. Moreover, the *zhyr*, performed on a "foreign" melody, is not perceived, because this interpretation cannot correctly show all features of the text itself. For listeners, the manner, style of performance of the *zhyrshy* is inseparable from the content of the text. This is the specific of the Kyzylorda storyteller's performance.<sup>251</sup> Modern famous *zhyrau* representing the Kyzylorda school of storytellers, are Arnur Koshenei, Almas Almatov, Elmira Zhanabergenova, Rysbek Ashimov, Berik Zhusupov and Aigerim Yeshpayeva.

The Mangystau epic tradition is not divided into schools, but is perceived as a whole. The local epic style of the West Kazakhstan region is characterized by great chanting, large forms, the complexity of instrumental accompaniment, which is often not limited only to unison dubbing of the melody.<sup>252</sup> This tradition is continued by

<sup>249</sup> S. A. Yelamanova. About the genesis of evolution and Kazakh traditional song culture style (methodological conversation) Bulletin of the National Academy of Sciences of the Republic of Kazakhstan. *Til, adabiyet series = Izvestiya of the National Science Academy of the Republic of Kazakhstan. Philological series.* – 2010. – № 1. – P. 91–100 [in Russ.]

<sup>250</sup> S. A. Yelamanova. *The Turkic heritage culture.* Almaty: Kantana-Press, 2012. – 314 p. [in Russ.]

<sup>251</sup> A. Sarymsakova. *Kazakh epic traditions* //www.ardahan.edu.tr

<sup>252</sup> A. Sarymsakova. *Kazakh epic traditions* //www.ardahan.edu.tr

the well-known zhyrshi Reim Kurmantayev, Amandyk Komekov, Zhetkizgen Seitov, Yeldos Yemil, Bazarbay Sabyrov and many others.

The song tradition of Arka is one of the brightest and most iconic of traditional music. The song style of the Arka represents the commonality of the figurative system, artistic expression, creative techniques, unity of the figurative and poetic content of famous representatives of the oral-professional tradition.

162 The development of the Arka style shows the existence of strong linguistic expressiveness, general principles, compositional patterns and versification techniques in the works of Birzhan Sala, Akhan Seri, Ukili Ibrai.<sup>253</sup> Today the song oeuvre is continued by: Zhusipbek Yelebekov, Manarbek Yerzhanov, Zhanyl Kartabayeva, Lyazzat Suyindykova, Madeniet Yeshekeyev, Zhanibek Karmenov, Kairat Baybosynov.

The development of the Zhetysu song oeuvre was influenced by the regional akyn-epic tradition. The basis of the Zhetysu professional songwriting was the numerous, well-preserved *kara songs* and folk songs. The region's singing traditions are continued today by: Raimkul Temirbayev, Yerzhan Kosbarmakov, Ramazan Stamgazyev, Duisenbek Omiraliyev, Akan Abduali, Tleules Kurmangaliyev, Ardak Balazhanova, Zhazgul Danylbayeva, Yerbolat Shaldybekov, Nurgul Alkozhayeva.

The thematic and genre of the Western Kazakhstani traditional lyric song is shown in *myatok songs* (love-lyric songs), *kuldirgi songs* (comic), *sagynysh songs* (nostalgic), ritual and folk *konyr songs* (lyric) that are based on *kara songs*.<sup>254</sup> Today, Aigul Ulkenbayeva, Aigul Kosanova and many others develop the tradition of this region in their work.

Special place is for Yedil Khusainov. Composer, researcher of folklore, performer who is playing the ancient Kazakh musical instruments zhetygen, sybyzgy, sazsyrynay, kamys syrnyay and shankobyz – Yedil Khusainov has uniqueness – throat singing when simultaneously there are two sounds. He has two styles of singing in his voice – kargyra (in low register) and sygyt (in high register). In ancient times, shamans used throat singing for incantation. And Yedil's work is a synthesis of ancient and modern art.<sup>255</sup>

The old genre of Kazakh traditional puppet-musical art – *Orteke* – has its second live today. "It is based on a flexible wooden figure of a mountain goat, fixed on a *dauylpaz* (drum) and attached with a thread to the fingers of an artist playing the *dombra*. The figure shows funny, dancing movements to the beat of the music and taps its feet on the stretched drum skin. The tempo of the movement is set by the *dombra* player, who, while playing music, simultaneously plays out all the actions himself.

The "Orteke" amazes the audience not by the musical accompaniment, by the fascinating narration, not by the movement of the figures on the drum, even very convincing. Amazement and admiration are to the performer who is masterly

<sup>253</sup> A. K. Baibek. Arki's song style in the context of ethnosfeggio (university course): Author's abstract of the dissertation for the degree of candidate of art history, Almaty, 2009. – 29 p. [in Russ.]

<sup>254</sup> West Kazakhstan song tradition//<http://el.com.kz>

<sup>255</sup> Yedil Khusainov: «The shared joy of being is the most important impression!» // <http://m.meloman.kz>

combine these so different actions in a rhythm with artistry in in three parallel dimensions.”<sup>256</sup>

The modern Kazakhstani platform is diverse. Along with the stars like Roza Rymbayeva and Nagima Yeskaliyeva, there are many interesting the “new wave” Kazakhstani groups: “Urker” (translated from Kazakh – the constellation of the Pleiades) and “Ulytau”. These are folk-rock bands, based on to Kazakh folk music. In the 90s “Urker” became a real phenomenon on the Kazakhstani stage, they manage to compile rock with Kazakh melody.

“Ulytau” from Kazakh – “Great Mountain”. This is the name of the group organized in 2001 and the producer is Kydyrali Bolmanov. Along with the original Kazakh and Turkic style, the group contains elements of Western and Eastern musical cultures.

One of the excellent representatives of the Kazakh music world is Dilnaz Akhmediyeva. She is characterized with a sensual voice and soulful compositions. Dilnaz has excellent natural vocal and acting skills.

The idol of our generation is Batyrkhan Shukenov. For the first time Batyr declared himself as a soloist of the “A-Studio” group back in the late 80s. The hit “Julia” still excites the hearts of many fans. Since 1999, he begins his successful solo career. Everyone knows his compositions “Otan-Ana”, “Kosni-Korlan” and many others.

As Hazrat Inayat Khan’s said: “Music is the only gift of heaven that creates harmony in both worlds and brings eternal peace. As the highest of the arts, it raises the soul to the highest parts of the spirit. As it is invisible, it rather reaches invisible parts... True music is available only to the most talented people.”<sup>257</sup>

**CHOREOGRAPHY.** In 2003, the troupe of the legendary Bulat Gazizovich Ayukhanov became as the State Academic Dance Theater of the Republic of Kazakhstan. The basis of the collective’s programs are narrative choreographic works.

In 2009, the premiere of the “Gak-ku – the call of the swan” ballet, based on the Kazakh epic “Kyz Zhibek” and Bulat Ayukhanov has not just once used this epic. But this time, Aida Isakova was the composer of the ballet.

The Kazakh people have a special attitude to the swan in general. It is not only a symbol of love and loyalty, it is a totem – from geese-swans, from which, according to an archaic legend, the Kazakhs originated. Therefore, the six swans at the beginning of the performance is symbolic, the swans will perform in the most intense moments of the action. The gentle and poetic actions of Tulegen (Yerkin Utepov) who is in a big contrast with the powerful and passionate dance of Bekezhhan (Yeldiyar Daniyarov). The ballet ends with an epilogue – a household scene, in the center is akyn Shege with a dombra telling a wonderful legend about eternal love. And even the costumes of the main characters, or rather their color reflects the confrontation, rivalry – white and black.

<sup>256</sup> Yefrat Mambek. Orteke – musical puppetry // From the application for the Representative List of the Intangible Cultural Heritage of Humanity [in Russ.]

<sup>257</sup> Khazrat Inayat khan. Introduction to Sufi. Publisher: Amrita, 2012. – 112 p. [in Russ.]

In 2000, the Baiseitova National Theater of Opera and Ballet (NTOB) were opened. The theater is young and began stages with the classics: "Swan Lake" (staged by Zaur Raibayev), the second and third "Vain Precaution" and "Korsar" (staged by Yuri Grigorovich), then Sergei Vikharev's ballets – "Chopiniana", "Polovtsian Dances", "Carnival". Sergei Vikharev is a professional of ancient ballet, or, in other words, "ballet antiques".

The work of the State Philharmonic's "Naz" ensemble (Nur-Sultan), headed by the Yerkebulan and Khadisha Agimbayevs, is a great example of the intensive development of Kazakh dance on the professional stage. They have created an original team and the main idea of national dance traditions has been well-preserved. At the same time Kazakh dance is presented in the high professional dynamics and general performing technique.<sup>258</sup>

Many major events in the capital, and even country, cannot be without this ensemble. In 2005 the "Naz" ensemble presented a grandiose project to the audience – the historical performance "Tuygyndar". Experts say that such project, performed in historical and everyday choreography, in Kazakhstan was for the first time. The plot includes all Kazakhstani historical episodes from the folk epic Kultegin time, then the Turkic Empire and the Kazakh Khanate, and finally, at the end, pictures from modern life.

It is symbolic that in 2000 the Department of Choreography of the T. Zhurgenov National Academy of Arts opened "Directing Contemporary Dance" faculty and Gulnara Adamova was recruiting for contemporary dance. Later, under her leadership, the Kazakhstani choreography welcomed the "Samruk" Contemporary Dance Troupe.<sup>259</sup>

One of the most significant productions of this troupe is "Zheztyrnak" (2004). Composers B. Akoshev and A. Mukatay, libretto by G. Dosken. The plot of the ballet is based on an ancient myth: the other world belief, or rather in the existence of a demonic *zheztyrnak* – a woman with copper claws – a character of Turkic demonology, an evil that kills and devours people.

G. Adamova, who composed the original choreographic text, combined in one, psychologically contrastingly constructed dance system, the mysterious figures, "night" world and ordinary people. Despite the fact that the plastic narration performed by the soloists and the corps de ballet strictly follows the epic story of the fatal collision of man and demons, and the movements are calculated with mathematical precision, the main impression of the ballet is freedom and ease in dramatic moments. What is happening on the stage allows, without looking into the libretto, to see the plot layers and turns of the tragic ballet narrative. Especially successful were the heroine's solo performances and the crowd scenes, in particular, the ritual dance of hunters going on a campaign to exterminate the *zheztyrnaks*... the whole performance is a bright, extremely dynamic, highly artistic spectacle.<sup>260</sup>

<sup>258</sup> A. Kulbekova. The unrepeatable and unique dance//Idea, 2005. t.№1. – P.P. 82–87. [in Russ.]

<sup>259</sup> Samruk – a mythical eagle-like bird of gigantic size, which is a mediator between the worlds. According to legend, the Samruk bird lives on the top of the world tree (Baiterek).

<sup>260</sup> K. Keshin. Tragic plasticity of the myth//Kazakhstanskaya pravda, 19.11.2004

The deep philosophical origin of Kazakh culture is transmitted through the means of modern dance.

In 2000, the dance theater of sisters Gulnara and Gulmira Gabbasovs was founded. The aim is to experiment and search for new forms in contemporary art; it is figuratively called the "theater of feelings" with three levels: visual, auditory and non-verbal. The play "Tamyр" (translated from Kazakh – "root", "roots") "strikes with its penetrating look at the connection and balance of relations between the national tradition, culture as a deep meaning, spirituality, sacred memory – and a person of modern urbanism society, with perception of the world and self-identification"<sup>261</sup>. The performance begins with a ritual of cleansing from evil spirits with the sacred herb-adraspan. The final scene of the production is accompanied by the "Otan-Ana" song, performed by Batyr.

Today, the choreography of Kazakhstan is represented by three directions: classical, folk and modern. In 2002, the "Center for Contemporary Choreography", public foundation began its work. The fund initiates various events, including the Central Asian Contemporary Dance Festival (2006, 2008, 2010). Initially, dancers and choreographers from Kazakhstan and Kyrgyzstan took part, but at the second festival in 2008, were presented groups from Tajikistan, Uzbekistan, Kyrgyzstan, Russia, France and Germany.

Another festival "Dance without Borders" (2003) tried to show everything new that was happening in the dance field at that time, to make a kind of cut of the dance art in general, including folk, classical and modern. Different choreographer's works were shown at the festival. At the moment, the choreography of Kazakhstan is active and developing.

**THEATER.** The most significant in the Kazakhstani theatrical life was the opening of the "Astana Opera" State Opera and Ballet Theater in 2013. The new theater is indeed a unique in construction and stage acoustics. This temple of art is the biggest in Central Asia. The authors of the Theater tried to reach a balance between Greco – Roman and Kazakh national architectural traditions. The first "Astana Opera" theater's season opened with the "Birzhan-Sara" opera by Mukan Tulebayev, staged by the famous Yuri Aleksandrov. The youngest and at the same time the biggest opera and ballet theater in Central Asia are with big goals.

The "Birzhan-Sara" opera by Mukan Tulebayev is the Kazakh opera masterpiece where the author found "links between the national, bright, "theatrical" art of Kazakh akyns and signers (named as sal and seri) and European stage and highly professional genres of opera and cantatas that also dedicated to the public. The music genius M. Tulebayev heard something convenient in it and gave opportunity to connect it with the depth sound and sense."<sup>262</sup>

<sup>261</sup> "Tamyр" stage //http://afisha.gazeta.kz

<sup>262</sup> Baikadamova, S. Yelamanova. Mukan Tolebayev//Introduction words to the disk edition of the nonprofit "Asyl Mura" project, dedicated to the famous Kazakh composer Mukan Tulebayev (1913–1960).

The flagship of the Kazakhstani musical art is the Abai Kazakh State Academic Opera and Ballet Theater. The artists of the theater are renowned masters and young talents-laureates of different prestigious international worldwide competitions. New works in recent years: operas – Y. Rakhmadiyev “Abylai Khan”, A. Serkebayev “Tomiris”, G. Puccini “Turandot”, “La Boheme”, G. Verdi “Troubadour”, “Masquerade Ball”, G. Donizetti “Love Potion”, R. Wagner “Tannhäuser”, W. A. Mozart “Abduction from the Seraglio”, operetta by F. Lehár “The Merry Widow”. Ballets – A. Melikov “The Legend of Love”, J. Bizet – R. Shchedrin “Carmen – Suite”, to music by A. Schnittke “Suite in Antico Style”, to the music of D. Shostakovich “Charlie”, to the music of P. I. Tchaikovsky “Anna Karenina”, S. Prokofiyev “Romeo and Juliet”, “Red Giselle” to the music of P. Tchaikovsky, A. Schnittke, J. Bizet, to the music of I. Strauss “Big Waltz” and many others.

Almas Serkebayev’s “Tomiris”, dedicated to the Queen of the Saks-Massagets. The premiere was in November 2007. Specialists call ballet scenes a new phenomenon of Kazakh culture in this opera. Three enormous ballet scenes – “Shamans”, “Hunt” and “Battle”, presented in the opera are located at the beginning, middle and end of the opera and form its compositional and dramatic base. In the “Shamans” part, the ancient ritual of kamlanie is shown as dance and pantomime. The meaning of this scene “the tragic presentiment of disaster, the coming experience that the Massagetan country and Queen Tomiris will have to endure. The main purpose of the first scene of the Prologue is to create an emotional tone that prepares next dramatic unfolding experience. Therefore, the dramatic function can be characterized as the scene-introduction and scene-anticipation.”<sup>263</sup>

The “The Hunt” scene shows the drama, the tragedy of Tomiris the woman and Tomiris the queen: the betrayal of her love and the attempt to kill the queen. “The catastrophe situation led to a dramatic interpretation of dance and music, which is more typical for the ballet genre than for the opera, which is “Tomiris”. It is symbolic that the composer turns to folk – the Kazakh dombra kyu to embody the controversial content. Its features in the “Hunt” musical style are multidimensional: in melody, the structure of the vertical features, in the rhythm picture and composition.”<sup>264</sup>

The last scene “Battle” is the culmination, as a pantomime with dance elements. The main result of the battle is the defeat of the Persian king Cyrus is shown exactly in this scene. “The battle scene is the highest point of the drama: Tomiris’s husband Rustam and her son are killed in the battle. Therefore, the finale of the opera is tragically split: the military triumph of the queen is in high contrast with the deep personal tragedy, spiritual devastation of the queen, who has lost everything except power: “Victory, you say? Why do I need such a victory, when I have to reign alone on scorched earth without a husband and without a son. Where even the sun could not be seen through the curtain of smoke ... What is left for me?!”. The loneliness of

<sup>263</sup> O. Y. Balanchuk. Dramaturgical functions of ballet scenes in the “Tomiris” opera by A. Serkebayev// Vestnik CSPU № 5, 2009. – p. 15–21. [in Russ.]

<sup>264</sup> In the same place, 20 c.

the queen becomes the flip side of the military triumph. The last battle finalizes the scene to the tragedy level.”<sup>265</sup>

Theatrical life of Kazakhstan today is represented not only by classical theaters, but also by extravagant independent professional theater companies like the “ARTИШОК” Theater, created in 2001. “The theater is based on pantomime, body plastic, street performances with interactive elements and improvisation. Based on these qualities, the theater found its audience not only in Kazakhstan, but also in Europe and Asia. The number of contests won by the theater staff grew, and the theater became a whole theater company that implements different projects in Almaty’s cultural life.

**CINEMA.** In April 2000, through the merger the Aimanov Kazakh Film Studio, National Producer Center and “Kazkinoprokat” RPO organized “Kazakhfilm” National Company named after S. Aimanov.

Famous Kazakh film critic G.O.Abikeyeva writes: at the end of the first decade of independence, since 1998, filmmakers turned to the problem of their identity, identifying a national chronotype – an artistic representation of time-space, traditional for autochthonous culture. During this period, a new system of images began in cinematography – “home” – “family” – “nation” – “homeland”, different from the previously existing examples.<sup>266</sup>

At the same time, the film directors of independent Kazakhstan, with the traditions of the “new wave” representatives are not afraid to shoot a courageous movie with top social topics.

Serik Aprymov’s film “The Hunter” (2004) is a parable. The founder of the “Kazakh new wave” S. Aprymov, in this film, changing his previous artistic principles, switches to create folklore-metaphorical cinema. The hunter, his horse, the majestic mountains, the harsh nature around. A boy who takes lessons of kindness and hatred from the Hunter feels his unity with the land, mountains, wolf, he feels uncomfortable in the city. The city is like a prison, as an ominous place that suppresses the will of man, his natural striving for freedom and independence.<sup>267</sup>

The work of director Darezhan Omirbayev was also in this “wave”. He is the laureate of the independent “Tarlan” prize and Chevalier of the Order of France for Merit in Art. His works “Kairat” (1991), “Cardiogram” (1995), “Zhol” (2001), “Shuga” (2007), “Student” (2012) and many others have received recognition not only in Kazakhstan, but also in many international festivals. The artist has his individual style: “unemotional acting, laconic dialogues, lack of an original music track for the film (soundtrack), static frame, measured tempo rhythm, interspersed with dreams and

<sup>265</sup> O. Y. Balanchuk. Dramaturgical functions of ballet scenes in the “Tomiris” opera by A. Serkebayev// Vestnik CSPU, № 5, 2009. – p. 15–21. [in Russ.]

<sup>266</sup> “ARTИШОК” theater//<http://www.almaty-hotels.net>

<sup>267</sup> G. O. Abikeyeva. Family portrait in the Central Asian cinema in the context of the formation of cultural identity in the region: Abstract for the degree of Doctor of Arts, Moscow, 2010



much more.<sup>268</sup> A dream is the one of the ways to know the inner world of a person, a dream for an artist is a key.

The film "Suga" is based on the novel by L.Tolstoy "Anna Karenina". The main objects are love, adultery, motives of death and birth. And here we find out the artistes' handwriting – "the director restrains on purpose the emotionality of the actors, when there is only a mask in the soul and on the surface, and the words are pronounced like dolls or robots – a successful experiment of the author. This allows to see the poorness of the emotions and feelings of a modern person, who steals from himself, on the one hand, and on the other hand, such skipped feelings allows you to take the viewer into the depths of a person's experiences, try to look into some skipped, hidden depths, which modern man represent the same non-healing wound of a pulsating defenseless heart, as it was many millennia ago.<sup>269</sup>

"The Student" film is based on Dostoevsky's "Crime and Punishment", but in modern Kazakhstani realities. The main actor is a student working on the film, where he is beaten by mistake by the security. As he left without money, the hero decides to kill the seller of the rural store and after (also accidentally killed the visitor of the store), the hero left alone, became unsociable, feeling guilty completely absorbs him, destroys him from the inside. The film is about the inner world, about how a person feels and thinks.

The film "Kelin" (2009) by Yermek Tursunov is the beginning of a trilogy. The first film is a hymn for Woman-Mother. The second "Shal" (2012) is dedicated to the generation of Fathers. Ahead is "Kenzhe" (the youngest brother). The film "Kelin" got mixed reaction. This film is an apologue, transformed with the ancient Turkic myths elements about foremother-wolf, a story about people living as part of nature, when the main goals were to survive and to continue the generation.

The "Shal" is called a true national film. It is telling through the story of an old man the philosophical apologue, an allegory about God, about nature and life.

The story of shal is a story of betrayal, revenge, forgiveness. The old man showing the hunters the way, betrays the she-wolf and she forgives him. This film brings us to the questions: what is the state of our society? Do we consider this process as evolution or degradation? The fragments of space debris in the steppe, which are shown in the film, tells about our barbaric attitude towards nature. We need to treat it like our body, not just like a fossil that can be pumped out and sold endlessly. Of course, degradation touches the hearts and souls of people.<sup>270</sup> In one of the scenes the shal says that his God – "Dala" (nature) – is the Tengrians' true understanding of the universe, while this does not prevent the shal from arguing with God.

<sup>268</sup> B. Nogerbek. Kazakh folk traditions in cinema// [www.sanat.orexca.com](http://www.sanat.orexca.com)

<sup>269</sup> A. Ishanova. New tops of Kazakhstani cinematic "90s new wave" mastery: "Shuga" by Darezhan Omirbayev// <http://www.enu.kz>

<sup>270</sup> A. Ishanova. New tops of Kazakhstani cinematic "90s new wave" mastery: "Shuga" by Darezhan Omirbayev// <http://www.enu.kz>

In the fire scene, the shal looks like a shaman. And alone tree with ribbons is the World tree – Baiterek. Almost in the last shots of the film – a she-wolf personifies the image of Mother Nature, stern and generous.

If in the film “Kelin” the system of binary oppositions had the character of confrontation between sacred and profane space, then in the “Shal” film the accent of formulaic poetics is turned to the system of socially motivated oppositions. The details of everyday life and the realities of the destroyed economy, on the one hand, and on the other hand is gadgets in the child’s hands. On the one hand, the decrepit Orlik (the old man’s horse, a symbol of past victories and success), on the other, a powerful jeep. Also, on different sides of the ontological and existential are the mazar (burial) of the golden-haired Altynay and the MCS, the names of Brazilian and Madrid football players and the nicknames of rams, etc. Also opposed are powerless troops and guilty neighbors who could not save Kasym, from one side, and the feeling of existential guilt of the old man (he showed the hunters the way to the lair of wolves, breaking the old truths) and the atonement of sin by fighting for life, saving the born lamb Maradona, the remains of the herd, on another side.<sup>271</sup>

Critics call Emir Baygazin and Adilkhan Yerzhanov as two outstanding representatives of the new pleiad of directors, whose films in the lists of the best Asian films. A special place in the context of social cinema is for E. Baigazin’s film “Harmony Lessons” (2013). This is a kind of film-statement about our modern reality, about how a teenager experiences it.

The five best 2015 Russian films include “Kenzhe” and “Zhat” by Yermek Tursunov, “Shlagbaum” by Zhasulan Poshanov, “The First Wife of Sagyntai” by Daniyar Salamat and “The Walnut Tree” by Yerlan Nurmukhambetov. Many of these films are strong in their social context. Some talk about the stratification of society, others are single heroes. But, all of them certainly reflect not only the author’s view of the director, but also sore problems of society – “points of tension”.

Today Kazakh cinema takes a leading position in Central Asia. In fact, cinema is a visible expression of an economically and politically established state. For two decades since independence, Kazakhstan’s cinema has been funded by the state. In the last five years, private business in film industry is active.

The remarkable achievement of these periods is the “Nomad” film. This film was shown on the world screen and represented Kazakhstan. Also, Kazakhstani films – “Kelin” and “Mongol”, twice were included in the Oscar’s short list, as well as receive awards at international film festivals. The open vector of development of Kazakh cinema tells that almost half films filmed in the country are created in co-production with other countries.

In recent years, Kazakh cinema has begun conquer its audience market. In this context, it is important that the films present the main archetypes of the family in a positive way and the family is perceived as the basis of a young, strong state.<sup>272</sup> At

<sup>271</sup> O. Boretskyi. “Shal” should be nominated for an “Oskar”// <http://forbes.kz>

<sup>272</sup> K. B. Urazayeva. The search for a national idea in modern Kazakh cinema: mythologization and demythologization of Yermek Tursunov// [www.viaevrasia.com](http://www.viaevrasia.com)

the same time, the most important thing: the modern film industry can and should become an effective instrument to spread the ideology of sovereign Kazakhstan, and take an important place in the young people's education process in patriotism and familiarizing to the spiritual values of the national culture style.

### Test questions

1. What regional schools of Kazakh folk-professional song art do you know? Briefly describe them.

2. Describe Bulat Ayukhanov's troupe and name the famous performances of the master.

3. Why is the status of akyns and zhyrau so significant in Kazakh culture? Name the modern Kazakhstani zhyrshy.

4. What modern directors do you know? Briefly describe their work.

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3. A. K. Baibek Arka's song style in the ethnosfeggio context (high school course): Abstract of the dissertation for the art history degree, Almaty, 2009. – 29 p. [in Russ.]

4. G. O. Abikeyeva The image of the family in the cinema of Central Asia in the context of the formation of cultural identity in the region: Abstract for the degree of Doctor of Arts, Moscow, 2010. [in Russ.]

5. O. E. Balanchuk Dramaturgical functions of ballet in the "Tomiris" opera by A. Serkebayev // *Vestnik CSPU*, no. 5, 2009. – p. 15–21. [in Russ.]

### Recommended literature

1. A. Mukhambetova Urban side of Kazakhs traditional instrumental music // B. Amanov, A. Mukhambetova Kazakh traditional music and the XX century. – Almaty, 2002. S. 321–358. [in Russ.]

2. A. Mukhambetova, G. Omarova Problems of traditional performance in Kazakhstan // Amanov B., Mukhambetova A. Kazakh traditional music and the XX century. – Almaty, 2002. S. 456–467. [in Russ.]

3. A. Baigaskina Rhythm of the Kazakh traditional song. – Almaty, 1991. – 200 p. [in Russ.]

4. S. Yelamanova Kazakh traditional song art. – Almaty, 2000. – 183 p. [in Russ.]

5. B. Nogerbek Screen-folklore traditions in Kazakh feature films. Almaty: RUAN, 2008. – 376 p. [in Russ.]

## CONCLUSION

Sovereign Kazakhstan is open to the world. It has a lot to be proud of and a lot to cherish. Every historical stage in Kazakhstani development is not only a collection of dates and names. First of all, the fate of people who lived, fought, loved and created wonderful things and our world now is as we know it. Museum exhibits and dry pages of encyclopedias conceal the true history of the nation, downs and ups, hours of despair and minutes of happiness, hope and dreams.

In order not to forget, not to lose, not to damage reputation and dignity, art people have always been ahead of the rest. They took the dombra in their hands to inform the father about the death of their son or to announce the birth of a baby, it was their skill to stop the time of the spring flowering of the Kazakh Steppe on carpets and tuskiiz, it was their brushes and palette that told about the fate of their native land.

The study guide introduces the artistic culture of Kazakhstan from the beginning to the present day. The emphasis is on the most iconic monuments of architecture and fine arts. The oldest layer of culture is represented by monuments, the architecture and decor reflect the myth, which is key for the mythological consciousness in the cultural area of Kazakhstan. A lot of attention is to show the content and meaning of mythological and religious subjects, as well as to the aesthetic assessment of the work. The authors are pay attention on the interest of the reader, and on reader's big intellectual requests and interests in historical, cultural and art history. At the same time, chapters written at a very high theoretical level and marked with a deep understanding of the research topic may be useful for a wide range of readers.

## DICTIONARY (GLOSSARY)

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- **The Abbasids** (Arab. العباسيون, Abbāsīyūn) – the second (after the Umayyads) dynasty of the Arab Khalifs (750-1258), from the Abas ibn Abd Al-Muttalib, the uncle of Mukhamed. Overthrew the Umayyads throughout the Caliphate, except for Al-Andalusia. They began to rule in Karra in 750 and in 762 moved the capital to Baghdad. The Abbasids was rising for two centuries, but due to the Turkish army Mamluk campaigns, the dynasty declined.
- **The Achaemenids are a dynasty of the Ancient Persia kings** (558–330 BC). From Achaemen, the Persian tribe's union leader. The descendant of Achaemen Cyrus II the Great, who ruled (558–530) in Pars and Anshan (Northern Elam), founded the huge Persian Empire, which united most of the countries of the Near and Middle East. In 330 BC, Alexander Makedonskyi's army crished the Achaemenid state.
- **Aivań** (also eivan, ivan, livan) – has a few meanings: • In Islamic architecture: a big arched hall, with a view to the inner courtyard. • Terrace with a flat surface supported by columns or pillars in Central Asian dwellings, mosques, etc.
- **Aitys** – the genre of oral and poetic folklore, a special poetic tournament (singing competition-dialogue) – the top of the Kazakh akyn's improvisational art. There are several types of aitys: ritual (zhazhar); incantation (badik); competition between a young man and a girl (pullets) – kaiym – aitys; aitys boys and girls; aitys with riddles; aitys of orators-sheshenov and others. The most difficult is aitys of akyns.
- **Akyn** – a kind of poet (of the oral-poetic tradition) in the Kazakh culture and taking a face-to-face aitys. The akyns are participates in some rituals: marriage and funeral.
- **Amengerstvo** – (from the Kazakh әмеңгерлік and әмеңгершілік) marital tradition when the widow had to or had the right to get married for the second time with the closest relatives of her died husband.
- **Angle** (French raccourci – reduction, shortening) – perspective reduction of the depicted objects. In decorative paintings, angles (often unusual, due to very high or very low points of view) are used to convey movement and space most effectively. Ramāyana (from the Sanskrit रामायण, Rāmāyaṇa? "Rama's journey") – an ancient Indian epic in Sanskrit, in the Hinduism tradition the author of the Maharishi Valmiki. It is an important part of the smriti category of Hindu scriptures. The "Ramayana" consists of 24 000 verses (480002 words – about one quarter of the Mahabharata, text, four times more than the "Iliad"), which are divided into seven books and 500 songs called "kandas". The "Ramayana" tells the story of Rama, whose wife Sita is kidnapped by

Ravana, the demonic Rakshasa king of Lanka. The epic highlights the human life subjects and dharma.

- **Animism** (from the Latin anima, animus – “soul” and “spirit”) – believe in soul and spirits, believe in nature’s live.
- **Animalistic genre** (from the Latin animal – animal) – the type of art where the image of animals is the main motive.
- **Andronovo tribes** – tribes of the Andronovo or “Srubna” culture. The name of the culture according to the first archaeological excavations site of the burial ground near the Andronovo village, not far from Achinsk in southern Siberia. They inhabited Kazakhstan in the Bronze Age. Anthropomorphism (from the Greek, anthropos man and morphe kind, image) is the desire to endow plants, animals, forces of nature, gods with human properties.
- **Antiquity** (from the Latin antiquus – ancient) – the history and culture of the Mediterranean part, mainly the Ancient Greece and Ancient Rome.
- **Arabesque** is a complex, ornate, gracefully and delicately intertwined decor that can spread over the surface in an endless pattern form.
- **Architectonics** (from the Greek architektonike – construction art) – tectonics, artistic expression of the structural lines inherent in the structure of the building, the composition of the round sculpture, volumetric works of decorative art. Architectonics is seen in the interconnection and mutual arrangement of the bearing and the supported parts, the masses allocation, in the rhythmic structure of forms, in proportions, and partly in the color work structure. The architectonics is the compositional structure of any art, with the ratio of its main and secondary elements.
- **Architecture** (from the Latin architectura, from the Greek architekton – architect) the Russian name «architecture» – is the object design and building that are important for life and activity. Works of architecture are buildings, ensembles and structures that build open spaces (monuments, terraces, embankments, etc.). The art building is urban planning and gardening art. In architecture, utility, strength and beauty are interconnected. Expressive instruments of architecture – composition, rhythm, architectonics, scale, plastic, synthesis of arts, etc.
- **Archetype** – [from the Greek archē – beginning and typos – image] – prototype. In the 1910s, the Swiss psychologist Carl Gustav Jung called the images of the “collective unconscious” archetypes – the most ancient universal symbols that became the basis of myths, folk and traditional art.
- **Art** is a creative activity, for comprehending and mastering the world in an artistic and figurative form. It satisfies the universal human need to recreate the surrounding reality. Art is the most important component of culture.

- **Art trend** – a trend usually is tighter group in among the “philosophical trend” in art, music, literature. Even an artist was dedicated to one trend, but the difference in art individualism was not excluded.
- **Asatayak** – Kazakh percussion instrument. The shape looks like a wand or cane with a flat head, decorated with ornaments and metal rings, pendants. Asatayak had an open and harsh sound. To enhance the sound of the instrument, the baksy used konyrau – bells, attached to the head of the asatayak.
- **Atila** (Edil) – the leader of the Hun tribe, he has a special place in the history.
- **Aushadiyar** – the traditional wedding “song/zhyr” with specific motive and special national, education meaning. Perform artistically and is a center-piece of the toi (wedding).
- **Baksy** – Kazakh shaman, divined on a sheep’s shoulder blade, on balls, a doctor. He had the limited right of the healer by kamlani (zikir salu).
- **The battle genre** (from the French bataille – battle) is a genre of fine art dedicated to the war and military life. The main place in the battle genre is land and sea battles, military campaigns of the past and present.
- **Buddhism** is the earliest “world” religions, has an important role in Asian history.
- **Buddha** – the historical Buddha was born about 2500 years ago in North India. After a long search for the truth, he cognized the nature of mind in deep meditation and attained full enlightenment. His teachings formed the basis of religions that play a big role in many countries of East Asia.
- **Caliph** (governor) – the name of the highest title among Muslims. At different times, views on the content of this title were different. For the Umayyads and Abbasids, the caliph is the hereditary title of a ruler who combines unlimited supreme spiritual and secular power.
- **Calligraphy** (from the Greek καλλιγραφία – “beautiful handwriting”) – one of the areas of the fine arts. Calligraphy is also often called the art of beautiful writing. The art of depicting the word in Arab countries has been developed to perfection. There are several types: kufi – the earliest handwriting (geometrized-monumental); naskh – horizontal, strict handwriting; muhakkak – “correct”; sulse – “one third” (curvilinear and rectilinear elements are correlated in 1/3. Very “flexible” handwriting); tauki – “decree” (the smallest handwriting) and others.
- **Citadel** (Italian cittadella – small town) – the internal fortification of the fortress, which had an independent defense.
- **Coloration** (Italian colorito, from Latin color – color) – a paint used in art (in painting, in graphics using color, in some types of decorative art), a

system of color tone ratios, which forms a certain unity and is one of the most important means of aesthetic emotional expressiveness, a component of an artistic image. Historically, there have been two main color trends. The first is associated with a more or less limited number of local colors, sometimes (especially in medieval art) with symbolic meaning. The second is the desire to show in full the color of the world, the tone, tone values, reflexes. The characteristic of coloration in color combinations can be calm or tense, cold (with a predominance of blue, green, purple shades) or warm (with the predominance of red, yellow, orange colors), light or dark, and in saturation and color strength – bright, restrained, faded, etc. In architecture and sculpture, the system of color relations is usually called polychrome.

- **Culture** – in this book, culture is people’s creative activity for transforming the environment and the person himself. According to this position, scientists usually identify three the most important areas – material, spiritual and artistic.
- **Cysts** – stone burial boxes that were widely used in ancient times.
- **Dangyra** – a percussion musical instrument. It was a tambourine: a bezel covered with leather on one side and inside a metal chains, rings and plates were hung. Dangyra is an attribute of shamanic rituals.
- **Dabyl** is a percussion instrument, a bezel with a handle is covered with leather on both sides. Usually warriors used the dabyl (in the offensive). It was an instrument with a very strong loud sound to give signals.
- **Divani and the “royal” divani** are a typeface designed by Ottoman calligraphers for an official document. Was popular mainly within the Ottoman Empire.
- **Dombra** – a Kazakh folk most often two-stringed plucked musical instrument (there are also three – and four-stringed dombras). The structure has regional differences.
- **Erlík (Erlík)** – a deity of the underworld in Tengrianism. People associated with this name the most severe disasters, epidemics and diseases that affected people and livestock. People experienced deep fear to Erlík, even to pronounce the name.
- **Epitaph** (Greek ἐπιτάφιος “gravestone”) – a dictum (often poetic), composed in case of someone’s death and used as a gravestone inscription.
- **The everyday life genre** is one of the main genres of fine art, dedicated to the private and public life.
- **The Fatimid State** (910–1171) – a medieval Shiite (Ismaili) Arab state centered in Cairo (since 972). In the heydays, the Fatimid caliphate included the territories of Egypt, Maghreb, Palestine and Syria. It separated away from the Abbasid caliphate due to the mutiny in Tunisia, whose leader (Ubeidallah) said



that he is a descendant of Fatima. Deposed by Saladin, a Kurdish commander called up to organize a defense against the Crusaders in 1169.

- **Fresco** (from Italian fresco, literally – fresh) – a painting technique, when paints (in pure or lime water) are applied to fresh, damp plaster, when it dries it forms the thinnest transparent film of crystalline calcium carbonate. This film fixes the paints and makes the fresco durable. A fresco is also a work in this technique.
- **Haoma** (avest., from hav-, “to squeeze”), hauma – in the ancient Iranian (pre-Zoroastrian) religion, a deified hallucinogenic drink, a deity personifying this drink, and the plant from which it was made. All three incarnations of haoma form an unmistakable unity. The haoma cult dates back to the ancient Iranian period, the image of haoma has an exact correspondence with the Indian Soma in the Vedic cult of India. Used for religious rites. Was drunk for cult purposes by the Saka tribes-haomovarga
- **The historical genre** is one of the main genres of fine art, dedicated to the recreation of historical episodes of the past and present. The historical genre is often linked with other genres – the social genre (social-historical genre), portrait (portrait-historical compositions), landscape (“historical landscape”), battle genre.
- **Hvarna** – divine grace. Its bearer must complete a mission – some kind of divine destiny assigned to person. The Zoroastrians have developed in detail a system of signs of Hvarna presence: body characteristics, the moment of birth. Hvarna symbolizes freedom of choice, which is sacred among the Zoroastrians. But a choice responsibility on a person.
- **The hypostyle hall** – a large multi-column hall in temples and palaces (from the Greek hypostylos – supported by columns).
- **Iconography** – a certain system of depicting any characters or plot scenes. With the help of iconography, one can identify a character or a scene, as well as correlate the principles of the image with a certain religious concept. Iconography is often understood as a set of a person’s images, a plots of a particular era characteristics, trends in art, etc.
- **Islam** – (an Arab m:æɫ'sɪ-la [إسلام]) is a monotheistic world religion. The word “Islam” is translated as “surrender to God”, “obedience”, “obedience” (to the laws of Allah). In Arabic, the word “Islam” is a verbal noun from the verb مسلم, which means “to be happy”, “to be preserved”, “to be save”, “to be free”.
- **Jamaatkhana** (from the Arabic Jamaat – community) is a common hall in mosques and other ritual structures.
- **Jiha’d** (from the Arabic جهاد – effort) is a concept in Islam that means diligence in the path of Allah Almighty and it is mistake when it is called by Orientalists “the Holy War against the infidels”.

- **Usually jihad** is associated with the war of Muslims against non-Muslims, but the concept of jihad is wider. Some Islamic theologians, based on hadiths, divide jihad into big (spiritual struggle with one's own shortcomings) and small (ghazavá – power struggle against kafirs). Jihad is conducted on the possibilities – life, property, word. Jihad is the pinnacle of the pillars of Islam and will be, according to Islam, until the end of days.
- **Kashgaria** – a region in western China, named after the capital and the river on the banks of which the capital was located. Kashgar is located on the spurs of the Tien Shan and Kunlun, at the foot of the Pamir Mountains
- **Kharijites** (from the Arabic وارج x [khavarij] – who went forward or who left) – the first religious and political group in Islam history, which separated from the main part of Muslims. They arose after the Battle of Siffin in 657, during the struggle for power between Caliph Ali ibn Abu Talib and Muawiyah. The first Kharijites were 12 thousand warriors from Ali's army, who rebelled after the conclusion of a truce with Muawiyah. They went to Basra and established their military base there, from where they raided the cities loyal to the Caliph. They practiced political assassinations of their opponents (in 661 they killed Caliph Ali, wounded Muawiyah) and rebellions as a way to achieve their goals.
- **Khanaka** (Tekke) (Pers. خانگاه; Arabic زاوية – zawiya; Bosnian Tekija) – the abode of dervishes; "Sufi monastery". In addition to the cells, the khanaka included a refectory, a mosque and a madrasah. Disciples of sheikhs and pilgrims stayed in khanaqas. In contrast to Christian monasteries, the procedure for settling and leaving the khanaka was extremely simplified and that is why khanaka is sometimes compared to a hotel. There are cases when a khanaka was built by some ruler or just a very wealthy person out of a desire to commit a godly act for glorifying the name in the history of the country.
- **Khoja Akhmed Yasawi** – a Sufi poet, born in Sairam on the territory of modern Kazakhstan, died in 1166 in Turkistan. He was one of the first Sufi mystics in the Turkic-speaking world. By origin he is Uzbek. His biography is not clearly known, but there are many legends about him. His father Ibrahim died when he was a boy and his family moved to Yassi (modern Turkistan). There he became a student of Arslan-bab. When his teacher died, he went to Bukhara and became a student of Yusuf Hamadani (1140). When he returned to Yassi, this city became the most important center of culture and learning in the Kazakh steppes. He decided to leave the world at the age of the Prophet Muhammad at 63 years old, putting himself in a cell in the basement until the end of his days, because he believed that no one could be higher than the Prophet Muhammad and as a person devoted to the teachings of Islam, he could no longer see the sun.
- **Kobyz** – (from the Kazakh Kobyz, kyl-kobyz) Kazakh national stringed bowed musical instrument. One of the oldest, resembles a swan in shape, is made from a whole piece of wood. The instrument of the Kazakh baksy-shaman.

- **Korkyt-ata** – a sage, a fortuneteller, the first shaman. Revered throughout the Turkic world, the author of a musical instrument – kobyz.
- **Kufi** – the oldest type of Arabic writing, developed on a geometric. In the early Islamic era, there were two types of scripts – both derived from different forms of the Nabataean alphabet. The first was a strict geometric rectangular script and was called Kufic (from Kufa city in Iraq, but was used before this city was founded). It was used to create the first handwritten copies of the Quran and to decorate architectural structures in the very early years of the Islamic Empire.
- **Kui** – an instrumental piece, a multifaceted world through sounds. There are two regional traditions – tokpe and shertpe. Tokpe (from the word togu – to pour) – a tradition of kuis in Western Kazakhstan. Shertpe (from shertip oinau – to play with a pinch) – a style of kuis in Central, Eastern and Southern Kazakhstan.
- **Landscape** (French – paysage, from pays – country, area) is a genre of fine art, where the main subject is nature, a real or fictional area, cities and architectural buildings (urban architectural landscape – veduta), sea views (marina) and etc. Often, the landscape is as a background in paintings, graphic, sculptural works of other genres.
- **Ma'grib** (from the Arab المغرب al-Maghrib “west”) – the name given by medieval Arab geographers and historians to the countries west of Egypt. From west to east: Mauritania, Western Sahara, Morocco, Algeria, Tunisia, Libya. These states received the general name Al-Maghrib during the Arab conquests. Translated from Arabic, Al-Maghrib means “the country of the sun sets” or “West”. Saved in Arabic to this day. Mazar – (Arabic “a place that is visited”) – originally “mazar” was understood as a “grave”. In Central Asia, the term has undergone semantic changes. At first, the term “mazar” dedicated to purely Muslim graves of martyrs, disseminators of the faith and Sufi saints, and then to adapted Islam, revered places of pre-Muslim religious cultures (natural objects and graves of ancestors). In some regions of Central Asia, the “mazar” is not used, using its equivalents. Distinctive features of mazars are: significant location for collective meetings; pilgrims; sacrifices; preparation of ritual food; various rituals; prayers directed directly to the saint with a word for help or intercession before Allah; various recreational acts, depending on the specialization of the saint.
- **Mahabharata** (from the Sanskrit महाभारत, “Great Bharata”, after the name of King Bharata, the heir of the Kuru) is the greatest epic of the peoples of India. One of the largest literary works in the world, along with the Tibetan poem about Geser and the Kyrgyz epic about Manas. The poem is a complex, but organic complex of epic narratives, short stories, fables, parables, legends,

lyrodidactic dialogues, didactic theological talks, political, legal, cosmogonic myths, genealogies, hymns, laments, united to the typical big Indian literature forms of framing, contains over 100,000 couplets, four times the length of the Bible and seven times the length of the Iliad and Odyssey combined. Mahabharata is the source of many plots and images that have developed in the literatures of South and Southeast Asia. In Indian tradition, it is considered the "fifth Veda". One of the few works of world literature that says it has everything in the world.

- **Majolica** – (from Italian Maiolica - Mallorca) a type of ceramics made from fired clay and painted glaze.
- **Manichaeism** – a religious doctrine founded in the III century Mani, who according to legend preached in Persia, Central Asia, India.
- **Megaliths** – giant constructions made of stone blocks, combined and installed in a special order. The name comes from the Greek language. "Megas" in Greek means "big", "cast" – "stone".
- **Menhirs** – the simplest megalith installed by man a roughly worked wild stone. The vertical dimensions are greater than the horizontal.
- **Microlite** – a miniature stone tool that was used by humans in the Stone Age. As a rule, microlith was made of limestone or flint and had oblong dimensions (about 3 cm in length and about 1 cm in thickness). Microliths came in the Middle Stone Age (Mesolithic) in the interval after the end of the last ice age (about 9200 BC) and before the agriculture (about 8000 BC). Some types of microliths (for example, trapeziums) appeared in the Neolithic era (in the cultures of funnel-shaped beakers and linear-ribbon ceramics). Microliths functioned as a small blades or served for the manufacture of larger stone tools, but their main purpose was to use them as tips of ancient weapons (spears, and later as arrowheads). Microliths had different shapes: triangles, crescents, trapeziums. As a rule, on the external forms, there were two groups of microliths: laminar (at the end of the Upper Paleolithic) and geometric (in the Neolithic). Microliths have been found throughout Europe and Asia.
- **Miniature** (French – miniature, Italian – miniatura, from Latin minium – cinnabar, red lead, in ancient times were used to color handwritten books) is a work of fine art, a small sized and special subtlety of artistic techniques. Initially, miniatures were called hand-drawn drawings, multi-color illustrations in gouache, watercolors, glue and other paints in handwritten books, as well as initials, headpieces of manuscripts, etc. The art of miniature book, already known in Ancient Egypt, reached high perfection in medieval European culture, in Byzantium, Georgia, Armenia, Central Asia, Iran, Azerbaijan, India. The masterpieces of European miniature include miniatures created in the XV century by brothers Limburg and J.Fouquet. The popularization of book

printing in Europe contributed to the displacement of miniature by book illustration. The name "miniature" was transferred to small-format portrait painting, performed on snuff boxes, watches, rings, medallions, etc.

- **Minbar** (Arabic: منبر) – a pulpit or tribune in a mosque from which the imam reads his sermons. Located to the right of the mihrab. The first minbar was made of wood. It is staircase formed. Mihrab (محراب) – a niche in the wall of a mosque, often decorated with two columns and an arch, indicating the qibla, the direction of the Kaaba in Mecca. Muslims turn to him during prayer. It is often located in the middle of a wall. In the history of Islamic worship, the mihrab is an innovation of the early VIII century (end of the first century of Hijri). Although mihrab is never mentioned by the prophet Muhammad, however, Islamic theologians unanimously recognized it as a good religious innovation. According to one etymology, this word is not originally Arabic, but Persian, and originally meant a niche in the temple of Mithraic deities.
- **Mosque** (from the Arabic "masjid") – a place where prostrations are made, temple.
- **Mushel** is the solar-Jupiter calendar of nomads – Kazakhs and the age of a person when you need to be especially careful.
- **Nef** (from French- nef, from Latin navis – a ship) – an elongated part of the interior of Romanesque and Gothic cathedrals and churches, passing from the main entrance to the choir and bounded on one or two longitudinal sides by columns or pillars. In addition to the longitudinal naves, there are transverse – transepts.
- **Nestorianism** – one of the main Christianity directions. It arose at the beginning of the fifth century AD as the monk Nestorius study, who ruled from 428 to 431 as Patriarch of Constantinople.
- **Neke qiyar** – a wedding ceremony. To perform the ceremony, a mullah was called. A cup of water covered with a handkerchief was placed in front of him. Mulla read prayers, then through the witnesses, following a special formula, he asked about the consent of the man and the girl to marry.
- **Nuance** (French – nuance) – shade, subtle difference; in the visual arts – a barely noticeable transition from one color tone to another (in painting) or from one shading gradation to another (in sculpture, graphics). A set of shades (nuance) is used for a more subtle modeling of the image. Umayyads (Umayyads, Umayyads) – a dynasty of caliphs founded by Muawiyya in 661. In 750, their dynasty was overthrown by the Abbasids and all Umayyads were destroyed, except for the grandson of the caliph Hisham Abd ar-Rahman, who founded the dynasty in Spain (Cordoba Caliphate).
- **Order** (from Latin ordo – order) architectural – a certain combination of bearing parts of a post-beam construction, structure and artistic treatment

of these parts. The load-bearing parts include a column with a capital, a base and sometimes a pedestal; the carried parts include an architrave, a frieze and a cornice, which together make up the entablature.

- **Orteke** – an ancient genre of Kazakh traditional puppet-musical art. A wooden figure of a mountain goat, mounted on a drum and attached with a thread to the fingers of a dombra player.
- **Ottoman Turks** (also called Ottomans until the early XX century) are the main population of the Ottoman Empire (1453–1918). In the XII century, one of the Turkmen tribes – the Kayi – under the Ertogrul leadership, withdrew from their nomads in the Turkmen steppes and moved to the West. From the XVIII century, they began major conquests. By the XVIII century, all Balkan Peninsula, Hungary, Croatia, Egypt, Tunisia, Cyrenaica, Algeria, Mesopotamia, the Caucasus, Crimea and a significant part of the Arabian Peninsula were subdued.
- **Paganism** (from the Church Slavonic “yazytsy” – peoples, foreigners) – a designation of religions with worship of several gods. In modern science, the most common is “polytheism word (“not just one God”).
- **Painting** – painting that decorates parts of an architectural structure.
- **Painting** – a type of fine art, works of art that are created with paints applied to any hard surface. Like other types of art, painting has ideological and cognitive tasks, and also a sphere for creating object aesthetic values, being one of the highly developed forms. By appointment, by the nature of execution and images, they are: monumental and decorative painting (wall paintings, ceiling lamps, panels), design of architectural space, creating an ideologically rich environment for a person; easel (paintings), more intimate in character, usually not associated with any particular place; decoration (sketches of theater and cinema decorations and costumes); icon painting; miniature (illustrations of manuscripts, portraits, etc.). The types of Painting also include diorama and panorama. By the substances that bind the pigment (coloring matter), by the technological methods of fixing the pigment on the surface, oil painting, painting with water paints on plaster – wet (fresco) and dry (a secco), tempera, glue painting, wax painting, enamel, Painting by ceramic paints (binders – low-melting glasses, fluxes, glazes – are fixed by firing on ceramics), Painting with silicate paints (the binder is soluble glass), etc. Mosaic and stained-glass work linked with Painting, solving the same visual and decorative tasks as monumental Painting. Watercolors, gouache, pastel, and ink are also used for painting.
- **Partial (ontagic) magic** – based on the fact that things, once they come into contact, maintain a connection at a distance. For different ritual: blood, nails, teeth, hair can be used.

- **Peshtak** (pishtak) – a portal in medieval mosques, madrassa, mausoleums (and other public and religious buildings) in the Near and Middle East. A high rectangular or square peshtak had an arched niche and was the entrance. It was richly decorated and was one of the main elements of the building's decoration.
- **Perspective** (French – perspective, from Latin perspicio – I see clearly) – a system of three-dimensional bodies images on a plane, conveying their own spatial structure and location in space, including distance from the observer. Depending on the system of spatial vision adopted at one time or another, perspective took various historical forms: fishbone in ancient fine art, reverse perspective in medieval art in Europe and Byzantium, perspective in painting in China and Japan.
- **Petroglyphs** (petroglyphs or rock images) are carved images on a stone (from the Greek petros – stone and glyphe – carving). They can have very different themes – ritual, memorial, symbolic with all possible intersections. Traditionally, petroglyphs are the all images on stone from ancient times (Paleolithic) up to the Middle Ages, except those that has a well-developed signs system. There is no absolute definition. Petroglyphs are called both primitive cave rock carvings and later ones, for example, on specially installed stones, megaliths or “wild” rocks.
- **Plasticity, plasticity** (from the Greek plastikos – fit for modeling, pliable and plastike – sculpting, sculpture) – a quality of a sculpture; artistic expressiveness of volumetric form, harmonious expressiveness correlation of modeling with weight, inner fullness, dynamism of form. In general – sculpturally, convexity, strict volumetric form in architecture, painting, graphics, arts and crafts.
- **Polychrome** (from the Greek polys – numerous and chroma – color) – multicolor works of architecture, sculpture, arts and crafts. Polychrome can be reached by using multi-colored materials or by painting architectural and sculptural forms.
- **Rabad** – a suburb, craft settlements located outside of shakhristan (residence of the ruler and nobility). The Rajput (Skt. राजपुत्र) – Pakistan and India Punjabi group people. The total number is 17 million. They live in the border of India and Pakistan an in Punjab, Rajasthan and Maharashtra states. They profess Islam, Hinduism.
- **Reflex** (from Latin reflexus – reversed, reflected), in painting, less often in graphics – a reflection of color and light on an object, when a reflection from surrounding objects (neighboring objects, sky, etc.). Exact and thin reflex to transfer volume, richness of colors and shades of the depicted nature in their complex relationship.
- **Saka** – a name group of Iranian-speaking nomadic and semi-nomadic tribes of the I millennium BC – the first centuries AD in ancient sources.

- **Sal** – akyns, singers in the Kazakh oral and poetic tradition. Sal repertoire: epic legends, musical aristocratic performances with jokes and costumed tricks played a significant role. Sals are extravagant and bright.
- **Samanids** are a Sunni Tajik dynasty that ruled in Central Asia (875–999). They come from the son of the local feudal lord Hamitan, who took Islam under the name Ismail, and ruled the family domain with the Saman-Khudat title. Despite that the Samanids were the rulers of Khorasan and Maverannah, controlled by the Abbasid Caliphate, they soon established complete independence from Baghdad. Defeated by the Karakhanid state.
- **Saryn** – from Kazakh means “melody”, “motive”, “chant”, “rhythm”, “roar”, “hum”. One of the traditional bride’s farewell songs, characterized by a certain music order. In a figurative sense, the word is used in “direction”, “spirit”, “meaning”.
- **Sassanids, the Sassanid Empire** (Pers. ساسانیان [səspənijan]) – the name of the third Iranian dynasty and the second Persian empire from 224 to 651. The Sassanids called their state Eranshahr “the State of the Iranians (Aryans)”.
- **Sauromats** (Greek Sauromátai), sedentary and nomadic peoples, ethnic groups, tribes close to the Scythians, Sarmatians and Sakas, who lived in the VII–IV centuries BC in the Volga-Ural steppes. Greek writers (Herodotus and others) called the Savromats a people “ruled by women”. They had their own kings (basileus, vasileus).
- **Seljuk** (Turkm. Seljuklar, Azerb., Pers. سلجوقیان Saljūkiyan, Kurd. Selçûqî, Tur. Selçuklular, Arabic سلجوقية Saljūk, el Salajika) – a part of the Oguzes, from the Kynyk tribe, like the Turkmens, Ottomans, Gagauz and Azerbaijanis, belong to the Western Turks. They name from the chief leader of their horde, Seljuk, who according to legend, settled in Dzhenda on the Syr Darya in 955; his grandchildren were the conquerors Togrul-bek and Chagryl-bek.
- **Seri** – akyns, singers in the Kazakh oral and poetic tradition. The repertoire includes lyric songs, od-maktau and performances in aitys. Is aristocratic, mastery of poetic improvisation and delicate artistic taste. Unlike sals, they are restrained and laconic.
- **Scribbles** – rock paintings made with mineral paints (mainly ochre) on the surface of rocks and on individual stones.
- **Sculpture** (Sculpture, France Statue; German Bildhauerkunst, from Latin Sculpo – I carve) is a type of fine art, that have a physically material, object volume and three-dimensional form, placed in real space. The main objects of sculpture are humans and animal world images. The main types of sculpture are round sculpture and relief. The sculpture is subdivided: into monumental – into monumental-decorative – easel – sculpture of small forms.



- **Shakhristan** – ( ) rhāf [شهر سrep to شهرستان srep otsem -] nāts [ستان سrep and roads -), hisar – in the Middle Ages, part of the Iranian and Central Asian city, which was inside the city walls, but outside the citadel. Usually had geometric regular outlines of city walls and sometimes the layout of streets.
- **Shaman** – a person with special abilities to communicate with spirits and supernatural forces, entering an ecstatic and to heal diseases. Among the Turkic-speaking peoples it was called kam or “to kam”.
- **Shamanism** – a natural polytheistic religion, where natural phenomena such as the Sun, Moon, stars, thunder and lightning, fire and others are personified in the deities.
- **Shan-kobyz** – an ancient reed musical instrument. It is made of a wooden plate with a tongue in the middle. A thread is tied to shankobyz. Shahnameh (Pers. شاهنامه – “King’s book”, “Book about Kings”) is an outstanding masterpiece of Persian literature, the national epic of the Iranian peoples. The King’s book describes the history of Iran from ancient times to the penetration of Islam in the VII century. Shahnameh – the name of prose and poetic vaults, the most significant is the epic by Hakim Ferdowsi, written in 976–1011.
- **The Sheibanids** – the ruling dynasty in the Bukhara Khanate, the Uzbek patr of the Shibaniids, the founder is considered to be Muhammad Sheibani, although many representatives of the dynasty go back to Muhammad’s grandfather Abulkhair. They drove the Timurids out of Maverannahr. The founder of the Uzbek dynasty of Sheibanids – Mohammed Sheibani (1451–1510), son of Shahbudag Sultan, grandson of Abulkhair belonged to the middle line of Sheibanids. Sheikh (Arabic شَيْخ) – an honorary title of a prominent theologian in Islam. In Sufism, “Pir” in the Persian-Tajik language means an old man, an old man. In tasawwuf (Sufism), this is a sheikh who gives teachings to applicants and murids.
- **Sketch** (French esquisse) – draft of a sketch that fixes the art work concept or its separate part. The sketch outlines the compositional construction, spatial plans, the main color ratios of the future work. Sketches can be graphic, pictorial, sculptural and are usually characterized by freedom, a fluent manner of execution, but they can also be detailed.
- **Solar cult** – worship of the sun. Goes back to the most ancient beliefs.
- **Stroke** (German Strich) – a line with one movement of the hand. With the help of strokes, the contour and form of figures and objects are conveyed. A certain system for applying strokes – shading (when strokes can merge into a solid tone spot in perception), allows you to convey light and shade gradations, to achieve the impression of volume and plasticity of form.
- **Stukko** (stuyk, Italian stucco, German stuck) – artificial marble, the highest grade of plaster; material for wall decoration, architectural details and

sculptural decoration. A simple, cheap and easy-to-work material is made from fired and crushed gypsum with alum and glue, sometimes with a marble powder and chips, as well as chalk, lime, alabaster and other materials. While drying, stucco goes into a white color and great strength. After polishing it goes to marble look. It was already known in Ancient Egypt, was popular in use in the art of Ancient Rome, later in the art of the Renaissance and the New Age, in Russia – from the XVIII century.

- **Style** (Latin Stylus, Greek Stylos – writing stick) – a holistic system of artistic and aesthetic principles, ideas, visual that characterize an individual work and a certain set of works of art Stylization – an intentional imitation or autistic’s free language interpretation style, common for a particular author, trend, direction, national school, etc. In another sense, stylization – a decorative generalization of forms using a number of conventional techniques, simplification and generalization of drawing and outline, volumetric and color relationships. In decorative art, stylization – a natural way of rhythmic organization. In the visual arts, it includes features of increased decorativeness.
- **Sufism** (also tasawwuf: Arab. تصوف, from the Arabic word “suf” – wool) – a mystical trend in Islam. All Muslim teachings are joining this term. The main goal is to develop theoretical foundations and practical methods that provide the direct communication possibility between man and God. Sufis call this knowledge of the truth. Truth is when a Sufi, freed from worldly desires, in an ecstasy (intoxication with divine love) is capable on intimate dialog with the deity. Sufis are all who believe in direct communication with God and do everything to achieve this. In Sufi terminology, “A Sufi is a lover of Truth, one who through Love and Devotion, moves towards Truth and Perfection”. The movement to the Truth with the help of Love and Devotion to the God, the Sufis is called tarikat or the Path to God.
- **Suls** – one of the seven famous ancient styles of Arabic writing. The main purpose of sulsa is book titles and all kinds of frames.
- **Sundet toi** – dedicated to the circumcision rite. The circumcision ceremony has a boy at 5–7 or 9 years, usually in spring or autumn.
- **Suyinshi** – message of good news. When they say “Suyinshi”, everyone immediately understands that the person came with good news.
- **Sybyzgy** – a Kazakh wind musical instrument of the pipe type (600/650 mm long). Traditionally made from reed or wood.
- **Symbol** – [gr. sumbolon is a conventional sign, an identifying sign]: in art, the characteristic of an artistic image from the point of its meaningfulness, the expression of a certain artistic idea; an ideal sign that replaces a material object.
- **Tengrianism** – the religion that reveres Tengri – the Blue Sky is common for all Eurasian steppe. Tengri – supreme deity of the sky, Umai – the ancient female deity of the Turkic.

- **Terracotta** – (from Italian terra – earth, cotta – burnt) – ceramic unglazed items made of colored clay with a porous structure.
- **Terme** – a genre of oral and poetic tradition, edification, sounding in a musical and poetic form. The term expounded different problems: life and death, youth and old age, good and evil.
- **Texture** (from Latin factura – processing, structure) – the nature of the surface of an art work, that came from its processing. In painting – the nature of the paint layer, depending on the manner of applying strokes, in sculpture and works of decorative and applied art – polished, rough, etc., the surface of a statue, relief, vessel, etc. The effects of texture most fully shows the personal handwriting, individual creative manner of the artist.
- **Theme** (from the Greek thema, something underlying) – a subject, subject of life that was shown in different art compositions. In the literature the theme is a historical period or fact, subject in public and private life. For example, the Russian literature of the 40s in the XIX century was popular with the a “small” person theme.
- **Throat singing** – a singing technique with unusual articulation in the throat and/or larynx, characteristic of the Turkic traditional music.
- **The Timurids** are a dynasty of the descendants of Emir Timur that ruled in Maverannahr and Persia. In the year of Timur’s death (1405), his son Shahrukh ruled Khorasan; Timur’s grandsons, Pir-Muhammad, son of Jehangir, ruled in Afghanistan, Omar and Abu-Bekr (sons of Miranshah) – in Azerbaijan and Baghdad, Pir-Muhammad, Rustem and Iskender (sons of Omar-sheikh) – in Fars and Erak Persian; the son of Miranshah, Khalil-Sultan, stood in Tashkent with the army gathered for a campaign against China. Timur appointed Pir-Muhammad, son of Jehangir, as his heir, but he was not recognized. Khalil-Sultan seized Maverannahr, but recognized the supreme power of Shahrukh, proclaimed by the Sultan in Herat (1405–1447).
- **Toibastar** – toi (wedding, holiday) always begins with a song performed by the akyn. His song is called toibastar and opens the wedding.
- **Tolgau** – one of the Kazakh akyn’s creativity. The tolgau is associated with historical events, the joys and sufferings of a person. Tolgau are also found in folk instrumental music (kui).
- **A trend in art** – a concept of a fundamental commonality of artistic phenomena over a time period. The direction is usually as a broader category, covering the unity of the world perception, aesthetic views, ways of displaying life and is associated with a peculiar artistic style (for example, classicism, romanticism, naturalism, symbolism, realism). Such a unity often covers all or many types of art, and some of them are leading (music and lyrics in romanticism). Naskh is the Arabic writing style. It had more rounded italic

forms and was used when writing letters, business documents and where a speed writing was required than the refinement and grace of form. By the 12th century, the Kufi style had fallen out of use as a working script everywhere except in North Africa, where it had developed into the Maghreb style of writing, which is still in use today. Naskh, a rounded script, in use and from its the later styles of Arabic calligraphy developed.

- **Türkic rune** – a writing system used in Central Asia for writing in Türkic languages in the VIII–X centuries.
- **Tuskiiz** – Kazakh embroidered carpet. The bright pattern of embroidery demonstrates an extraordinary imagination, a sense of harmony and love for colorful, sonorous colors among folk craftswomen.
- **Zhar-zhar** – a traditional song performed on the girl's farewell ceremony (bride). Performed as aitys between girls and jigits.
- **Zher-Su** (earth – water) – a deity of the middle world in Tengrianism, numerous spirits of mountains, forests, waters, passes, springs and other natural objects. Zheti ata – seven generations, the descendants of one grandfather up to the seventh generation are close relatives. The tradition prohibits marriages within the clan.
- **Zhetigen** – an ancient seven-stringed plucked instrument, like a gusli or recumbent harp.
- **Zhirau** – a performer of zhyr (epic) legends, historical songs, od-maktau and instructive philosophical ideas – tolgau. They were considered prophetic poets who foresee the future.
- **Zhoktau** – a crying song about the deceased.
- **Zhuzhani** – a union of nomadic Turkic speaking peoples who dominated the steppes of northern China between the disappearance of the Xiongnu in the IV century and the rise of the Turkic Khaganate in the VI century. The historian of the Northern Dynasty, Wei reports that the dominant tribe was a branch of the Xianbi. There is a popular point of view that the Avars also entered the Zhuzhany steppe confederation before migrating to the steppes of Europe. In 402, the head of the Jujans was the first who took the kagan title.
- **Ziarkhana** (ziyarkhana) – the main room for worshipers in the mosque
- **Zikr** (from the Arabic *ذِكْر* – commemoration) is the joy of the community of dervishes of the Yasawiya order (followers of the teachings of Khoja Akhmed Yasawi), it is a specific chanting of the sacred verses and prayer formulas of Akhmed Yasawi with a special exhalation.
- **Zoroastrianism** (Avest. Mazda Yasna, literally “veneration of wisdom”) is a religion on the basis of the revelation of the prophet Spitama Zarathushtra (the Greek form of the name – Zoroaster), from God – Ahura Mazda.

Zoroastrianism is the first prophetic and monotheistic religion in history. The date and place of Asho Zarathushtra's life have not been exactly dated. Zoroastrianism came among the Aryan tribes, apparently, before their conquest of the Iranian plateau. The most likely place of Zoroastrianism is northeastern Iran and part of Afghanistan, however, there are scientific theories about the emergence of Zoroastrianism in Western Iran and Azerbaijan and in Central Asia on the territory of present Uzbekistan (Khorezm region). There is also a theory proven by archaeological excavations about the origin of the Aryans and Zarathustra to the north – the territory of modern Russia: Perm region and Ural.

## Notes

## Notes

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Ministry of Education and Science of the Republic of Kazakhstan  
Kazakh Research Institute of Culture

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# **HISTORY AND THEORY OF KAZAKHSTANI ARTISTIC CULTURE**

Study guide

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