

Aspects of biculturalism in the style of B. Daldenbai's «Zheltoqsan tolquy» Symphony

A.R. Raimkulova¹, A.A. Mombek²

¹Ministry of Culture and Sports of the Republic of Kazakhstan (Nur-Sultan, Kazakhstan),

²Abai University (Almaty, Kazakhstan),

Abstract

The study aims to identify biculturalism in the symphonic style of a representative of a younger generation of composers, a student of G. Zhubanova B. Daldenbay. As an example, we took the most performed of his symphonic compositions – the Symphony “Zheltoqsan tolquy” (“The December Wave”). Based on the musical-style analysis, the author reveals the features of compositional thinking that semiotically unite different cultural elements into a single sign-system. The issue of the applicability of the concepts «synthesis,» «dialogue,» and «clash of cultures» concerning the work under study was brought up for discussion. B. Daldenbai thinks simultaneously in two systems (traditional Kazakh and Western), freely operating with the methods of both the European and the ethnic Kazakh traditions. This manifests in structural, thematic, and genre aspects. The duality is justified both by the composer's creative biography, who received a European education, and the subject of his reflections – the Kazakh people's fate in the 20th century. Having almost lost the fundamentals of native culture – traditions and language – the people, who adopted the achievements of European civilization, retained their Eurasian outlook and, through it, the spiritual roots of the ethnos. Biculturalism is explained by unique aesthetic attitudes towards Eurasian thinking and cultural openness inherent in Kazakh art.

Keywords: biculturalism, Kazakh symphony, Beibit Daldenbai, national style in music.

Поступила в редакцию 5.05.2020.

MPHTI 18.01.39

A.R.KHAZBULATOV¹, Z.N.SHAIGOZOVA²

¹Kazakh Research Institute of Culture,

²Abai University (Almaty, Kazakhstan),

ar.khazbulatov@gmail.com; zanna_73@mail.ru

<https://doi.org/10.51889/2020-3.2077-6861.28>

ZOOMORPHIC CODE OF KAZAKHSTAN CULTURE: CAMEL SYMBOLS (cultural and art history understanding)

Abstract

The purpose of this article is to study symbolism of the camel that existed among the ancient nomads of Central Asia, example of Kazakh culture. The authors, studying the evolution of the multi-valued image of a camel from the pantheon of sacred animals of the Turkic-Mongolian world, try to consider it as one zoological personification of the picture of the world of ancient Kazakhs, as one of the elements of the zoomorphic code of Kazakh culture. In present Kazakh culture, the sacred meaning of the camel is lost, but people still love and believes in camel's unconscious faith power.

Key words: sacred animals; camel; space; Turkic and Mongolian nation; Kazakh culture.

Introduction. The oldest references to the two-humped camel (Bactrian) are found in Assyrian written sources from the end of the second millennium BC. From the beginning of I millennium BC, images of these animals appear in Assyria. The emergence of Bactrians in Mesopotamia is associated with the promotion of Iranian tribes to neighboring territories.

Main body. The two-humped camel, probably, was domesticated by Iranian-speaking tribes living on the territory of the Central Asian steppes and Kazakhstan and possibly southern Siberia. Probably, the camel cult developed in parallel with the domestication of the camel [1, p.85].

It is not surprising that in the ancient religion of the Iranian tribes of Zoroastrianism, the camel had an honor place. “The name Zarathushtra” itself represents Iranian name and the second part - ushtra – means “camel” (Tajik shuthur). The first part has different opinions (“yellow”, “old”, “chasing”). Zarathushtra roughly means “possessing an old camel”, i.e. a simple peasant name that would not have been given to a mythical deified person” [2, p.168].

«...At the first sight, strange meaning takes on special part if you recall a few ancient Iranian names, including those mentioned in the Avesta and that have deprecatory sense: “Not-fast-ca-mel”, “Skinny-horsed”, “Skinny-bulled”. These names belong to the “name-talisman”, protective, safety names and the unattractiveness of which is designed to keep a child from the enemy. Such names are still found among Iranian and other Central Asian people” [3, p.123].

Historians explain that the origin name Zarathushtra has special value of cattle for ancient Iranian tribes at the beginning of the first millennium BC. The cattle during the transition from the primitive communal to the early class society were considered the key to prosperity and were important like later gold for Europeans. To have a several dozens of cattle gave to the clan social and public significance: the clan was considered noble, haves. It is significant that the noble family, whose representatives were one of the first who supported Zarathushtra, was called “Hvagva”, “who has good bulls” [4, p.123].

The Aryan spirit of victory and war, the deity of Zoroastrianism Vrtragna, according to other sources of Veretragna had several incarnations. One of them was a camel. It was believed that he could come to people as a powerful, frantic two-humped camel. Therefore, the camel was one of the most revered animals among the Aryans. In the Avesta, a camel has following epithets: “angry”, “strongest”, “possessing the greatest strength and power among the males of the body world”. In another place the camel is compared with a powerful ruler [1, p.86]. For example, among the Zoroastrian subject of the Sasanian toretics of ancient Iran, a fantastic

polymorphic monster is a camel-bird or a bird-camel. Sraosh is one more “hero” of the Iranian pantheon of mythological creatures associated with the camel, who was a guide and keeper of the Holy word and cosmic knowledge. He was shown with the head of a camel, like a warrior in a camel hat or on a fighting camel.

The coding image of a camel in Scythian animal style is striking in its depth. According to the archeological material of Y.F.Korolkova, there are three types of compositional schemes and plots of the camel image. “Firstly, there are single figures of both standing or walking and lying camels. They are all can be turned to the right and to the left. The second composition represents two camels in against stand. The animals are head to head. The most common plot for the pictorial reproduction of camels is fighting scenes that exist in several versions, compositionally close to each other. Firstly, the battle of two male camels. Secondly, the battle of a camel with a wolf. Thirdly, a scene of a tiger attacking a camel. Fourthly, is fight of a camel with a griffin. In all image combinations, the exact moment of the fight is depicted. Only one example has a compositional version depicting a griffin carrying a camel in the claws and obviously dead. This scene is presented on the sheath of a dagger. All the decoration is entirely connected with the images of camels. We can assume that there is one plot that unfolds in these images” [5, p.68].

Artifacts depicting a camel in the first version – alone standing, walking or lying are quite numerous in Eurasia, including Kazakhstan. Semantically interesting is the second version of the composition that reflects the scene of the fight or battle. The battle of two males is likely respect of the male, masculine, reflected in the art form. The plot of these scenes is taken from life: the aggressive behavior of the animal during the rut, when the most powerful instinct – the instinct of procreation reaches its peak. The right to possess a female among camels is accompanied with battle not for life, but for death. Usually, the battle between two male camels ends in the death of one of them. The battle with other representatives of the fauna and even with fantastic griffins is the cosmogony

interpretation of the animal style reflects the symbols of unity and battle of opposites.

“Finally, there is a third compositional version with only the head of a camel. Usually, such composition is used to decorate the handles of ritual vessels or objects like a knob or as an end of psalms. ... in the images of the heads of camels shown in the artworks of nomads from monuments of Kazakhstan, the Southern Pre-Ural and Altai. Common features are clear and they reflecting certain stereotypes in characters that distinguish and characterize a real animal, in the stylization used in the artistic reproduction of zoomorphic images [5, p.69].

E.V.Perevodchikova in the article “Camel in the classification system of the Scythian animal style”, figuring out the place, brings its image close to a fantastic creature. She also mentioned that a camel does not enter the three large groups of animals: predators, ungulates and birds depicted in Scythian art. The endowment of a camel with the features of a predator, its interpretation of “as a kind of monster” in Scythian art, probably “occurred because of its amazing natural abilities” [6, p.129].

The example of the Semirechinsk bronze cassolette of the Sak-Usun period from the collection of the Hermitage, A.K. Akishev consistently opens the sacred image of a camel in the culture of the early nomads of Central Asia. The high semiotic status of the cassolette is showing its structural form that is a round bowl with a conical tray. Functionally, the cup (and wider than the tier), different shaped, as a universal and universal sign that symbolizes abundance and is “associated with a horizontal “slice” of the sky with four cardinal directions”. A cone-shaped subbottom is “The World Mountain or World Tree. The universal image of the axis of the Universe, vertically connecting the earth and the sky”. Then, the bowl on the subbottom (the symbol of the World Mountain) in an artistic form shows the concept of the world (vertical structure) of its creators and can be read as a ritual, a ceremony of attracting abundance and blessing from the three worlds of the Universe and four cardinal directions (horizontal structure of the world) to the Middle world, human world.

“In the center of the bowl are two figures of head to head two-humped camels. The humps are hollow. These are ammunitions for wick. Camels have round, exaggeratedly large eyes. The nebs are very massive and remind heavy beaks. Powerful fangs are engraved in the jaws. Under the neck is a shaggy fringe. Around the camels by perimeter of the bowl are several sculptures of tigers. On the cassolette is a two-humped camel - Bactrian (*Camelus bactrianus*). Pointed the magnitude, frightening features of the animal (strength, anger) and its vigilance... Images of two camels are placed in the center on the “world axis”. Four wisps of smoke from four wicks fixed in the humps penetrated the bodies of animals and rose up. The common symbolism of cassolette can be assumed that four humps of camels were associated with the west - east, north - south and with four planetary lights at the ends of the earth. In this case, the camels were seemed as huge as the world and acquired cosmic significance. We are faced with a mythopoetic understanding of the image of a camel” [7, p.69] among the early nomads and in the words of D.S. Rayevskiy [8, p.106] one of the archaic zoomorphic codes of the universe.

Discussion and Results. Among the Turkic-Mongolian peoples of Central Asia, both types of camel were popular: the image of the Bactrian and its invariant Aruan. The symbolism of Bactrian/Aruana belongs to the fundamental image that goes to the root of ancient times. Rather, it can be called not an image, but a mythologeme [9, p.108]. A camel in mythology is related to the highest sphere of being. In the hierarchy of figurative and symbolic representations of the archaic consciousness that perceived all the phenomena and elements of the surrounding world as a personification of different animals and deities, the camel takes a special place, being in the middle between man and heaven. A camel is a symbol of a single and indivisible cosmos and created from nothing and is the primary principle. In the view of the Turks, a camel is a symbol of the initial world” [9, p.15]. This is demonstrated by the Tengri calendar of Central Asian nomads that was used by the Kazakhs until 1926. The Tengrian

calendar is the most difficult in the world. In addition to the movement of the Sun and the Moon, it counts the 12-year cycle of Jupiter's revolution around the Sun and the 30-year cycle of Saturn. The 60-year cycle contains two Saturn, five Jupiter and six 10-year cycles [11, p.67]. Every year of the 12-year cycle takes the name of an animal. "The camel originally was the embodiment of all animals of the 12-year cycle", a symbol of a single and indivisible cosmos. That is why we cannot call the name of the year: "it cannot enter the needle eye of the earth's year. It has everything that as in the animal world. All animals come out of it. In one of the Kazakh fairy tales it is said: does the ears of a camel look like mice ears, lips like hare, soles like cow, chest like a leopard, neck like a snake, wool on knees like a horse's mane, a ridge like a sheep's, sides like monkey, the crest on the crown like chicken, thighs like dog, tail like pork. All twelve animals entered the camel. It is a symbol of the unifying principle and the fourth principle of life" [11, p.37].

Before the beginning of the XX century, among Uzbeks, as well as among Kazakhs, Tajiks, Kyrgyz, required attribute while the *davra* ceremony (a symbolic absolution for unread prayers and not observed post) was a horse or in some cases a camel. The presence of a horse (or camel) in the funeral rite can be explained as people considered necessary:

- 1) provide the deceased with a transportation in the afterlife;
- 2) transfer sins from the deceased to the animal;
- 3) deliver a person to the next world on a horse [12].

Similar ideas are common among different groups of Mongolian people. Particular importance to choose an animal that not only delivers the deceased to the burial place, also called as the "place of eternity", but also accompanies the deceased to another world. Often, the Mongols use a camel or an ox to deliver the body of the deceased to the burial place and rarely a horse. The choice of these animals is obviously not random. It is known that in the worldview of the Mongolian peoples, the camel and the ox (generally cattle) are animals with a

"cold" breath and considered as a gift from an earth deity. According to a well-known legend, a camel is a creation of the devil (a burkhan created a horse and the devil trying to imitate him messed up everything and created a camel). The deceased is taken away on the camel and put the deceased head on the back hump of the animal. After a funeral, a camel is not used in household work for 49 days, before the soul is still on the ground and possibly uses this animal [13]. The exception is a white camel male that the Mongols used exclusively as a sacrificial animal. Therefore, in the "culture of Mongolian tribes in different natural and territorial zones, a camel is perceived ambiguously" [14, p.34]. In general, the camel for the Mongols is one of the five main nomad's animal and is included to the "sacred five" - the *taban hoshuu mal*.

It is mandatory to have a camel in the funeral rite of the ancient Turks. "It is obviously explained by the cult significance of the animal that was assigned a certain role in the funeral. In addition to its important place in everyday life, the camel was an animal that transporting the deceased. The camel was correlated in the consciousness of the ancient Turks with the highest sphere of being. To put the soul of the deceased to another world, the Turks used this animal that is a mediator between man and heaven. The sacred meaning of using a camel in a funeral was to deliver the deceased to the spirit world. This part of the funeral was intended to provide and facilitate the transition to another world in coded, symbolized form. It reflects the cult of ancestors, ideas about the contacts of two worlds - this and that - about the impact that the dead ancestors have on the life of the next generation of people. The deceased, according to ancient Turkic beliefs, was reborn into an ancestor who took care of the tribe and protected it from dangers" [9, p.108].

In funeral rituals of Kazakh described by A.I.Levshin: "the dead body is hastily washed, dressed up in the best dress or swaddled in cloth and laid on the carpet. Then all closest people stand nearby and the mullah between them recites prayers and glorifies the excellent character of the deceased. Finally, they carry or take him on a camel to the grave, accompanied by relatives

and crying women with a black scarf imposed on a long pole instead of a flag. Upon arrival at the place of burial they again read prayers and then lower the body into the grave. Sometimes with the body they bury weapons, horse harness and the deceased's gear. Sometimes they kill deceased's horse, cook meat and eat it and burn the bones on the same grave" [15, p.108]. As evidence the numerous legends (anyz) about the role of a camel as a conductor of the soul of the deceased in the world of ancestors still living among the people. For example, the most popular: Raimbek - the batyr "felt a soon death and bequeathed to put him on a camel and bury it where that camel will exhausted and will stop. Now, in front of the stele you can see the stone statue of a camel. The grave of Raimbek is revered by believers as a holy place and is alongside with the mausoleum of Khoja Akhmed Yassawi, the grave of Arystan-baba" [16]. O. Abisheva [9, p.109] give a similar legend as an example about the Mangyshlak rich cattle breeder Kamisbay. According this legend, Raibmek batyr was buried where the camel carrying the deceased lay. In the novel by C.Aytmatov "The day lasts more than a hundred years" [17, p.6] the main character had a camel Karanar (literally a black camel). Karanar was destined to embody the most ancient Turkic tradition in modern reality to take the last path, the path to the world of the ancestors of his master Kazangap.

The idea of a camel as a guide to another world is also found among Uzbeks. The "Zoroastrian ritual of leaving the body of the dead on the skin of a totemic animal, where a camel often acted as a totem, has been preserved in folk memory for a long time. In the plot of Uzbek toponymic legends, there is an image of a white camel. "This image is interpreted as a symbol of death and dead spirits. ... In the song of lamentations and funeral songs associated with the Uzbek funeral rites, the image of a white camel is often found in the artistic symbol of the origin of death" [18, p.16].

The connection between the camel and death or rather the camel as a sacred ritual sacrifice, has been preserved in ancient legends and written sources of the Turks (for example, the

Oguz epic "Kitabi dede Korkyt"/"Book of Grandfather Korkyt"). The forefather of Turkic culture the specialists called the first shaman Korkut-ata, who rode on the winged camel Zhelmaya. About the camel Zhelmaya Serikbol Kondybay writes: zhel-wind, demon, maya - one-humped camel in Kazakh legends which is usually owned by mythical or real characters as poet and sacrifice, wizards, magician, shamans, biis, witches, sorcerers, woman sorcerers, mystan kempir. Legendary individuals: Asankaigy, Manas, Korkyt-ata always rode it. The etymology of the name of the founder of Zoroastrianism - Zarathustra, interpreted as "the owner of the yellow camel", is explainable and indicates the antiquity "camel is the main mount of the priest, the prophet" [19, p.132].

Korkuta-ata is considered as the creator of kobyz, a sacred musical instrument of Kazakh shaman-bakсы. Folk legend says: "someday heard the conversation of the shaitans (evil demons), who were discussing how to make a magic instrument, Korkyt from the spirits words created kobyz, a bow instrument with strings of horsehair. According to legend, spirits called the signs of a tree from which to cut down the rim or the handle of a tambourine and signs of an animal whose skin you need to tighten the tool. Kobyz from a whole piece of wood (according to legend, a "soul" of a tree is preserved in a whole piece), lining it with raw camel skin, Korkyt began to travel around the villages, treat patients, devoting himself as bakсы" [20, p. 27]. Korkyt-ata sacrificed his camel and tightened the lower part of the instrument with camel's skin and the upper cup-shaped part left open. The process of pulling camel skin on the instrument, "an animal in the cosmogonic representations of the Turkic-Mongolian peoples, embodying the Cosmos" [24, p.144] reveals the cosmic role of the instrument, its sacred role, designed to unite the world, material and non-material. The following fact is interesting: according to the traditional Kazakh musicians, published in the book of S.A. Yelemanova "The legacy of Turkic culture (historical review of Kazakh traditional music)" [24, p.145], it is requirement to pull the bottom of the kobyz from the camel's neck skin. The neck area is the thickest area of the skin.

Craniological studies have shown that the skin of a camel is thin over the entire surface, except the neck area. Apparently, the ancient nomads knew the features of the skin of their animals.

Probably the choice of a specific part of the skin shows not only the features of the skin, but it is based on an even more ancient meaning, with a sense of the neck. The reason why Kazakh ornament *thuye moyin* (*bota moyin*) is so popular, the camel neck in the Latin letter S-shaped. It has been known since ancient times and is preserved not only in the ornament of Kazakhs, but also Kyrgyz and Karakalpaks. The lyre-shaped figure of these two elements Kazakh calls *kos alka*. The S-shaped figure is used in the felt composition, piled and lint-free carpets, *baskur*, embroidery on male and female clothes, in wood carvings and on traditional jewelry. Also, the symbolism of the neck is shown in the Kazakh traditions in honor of the newborn. An obligatory element of ritual refreshments in the *toi-kalzha* (celebration of the newborn) is the neck (usually, *moyin* of a lamb). The translation of the word “*kalzh*” means the expression “*kal, zhan*” (literally: “*kal*” – stay, “*zhan*” – the soul). The neck that goes around the guests should be gnawed very carefully to keep the integrity of the cervical vertebrae. At the same time it is sentenced: *moyin berik bolsyn* (“for stable neck”). This bone is stored in suspension until the neck of the child is stronger.

Back to *kobyz*. Two strings of *kobyz* were made from the horsehair or from the camel veins. The names are: *kyl-kobyz*, (*kyl* – horsehair) and *nar-kobyz* (*nar* – one-humped camel). *Nar-kobyz* was larger and with strings of camel veins and sounded in a lower register. Turkic-Mongolian musical culture has such a phenomenon as *bourdon polyphony*. It is formed as a result of throat (laryngeal) singing, playing instruments such as an extensional flute (*sybyzgy*, *kurai*, *khuur* with a throat sound). “*Multilayer*” sounds are possible when playing a Central Asian two-stringed bow instrument like Kazakh *kobyz*, as well as playing a *dombra*, due to the presence of overtones. These overtones appear due to the natural strings (hair, intestinal). This “*the sound equivalent of the image of the world tree*” sound embodies the ancient ideas of the

Tengrians about the three-component structure of the world. The multilayered sound of *kobyz* and *dombra*, “*lush with overtones, a feeling of peace, tranquility, firmness and harmony*”, characteristic of the whole lifestyle of Kazakh nomads and is an auditory experience in mastering the surrounding reality, “*an indirect reflection of the harmony of the inner and outer worlds*” [22, p.109].

For a shaman, a *kobyz* is a spiritual subject, who participates and wins horse races. A musical instrument is a shaman’s mount and “to use *kobyz* as a real horse brings this concept to a logical conclusion. These ideas are about the possibilities of musical instruments and music in general” [21, p.146]. In this aspect, perhaps camel skin as one of the components of the construction of a musical instrument (*kobyz*) is the embodiment of the “*vehicle*” of the Shaman, the Prophet, the subjects of the Upper World, the choice of Cosmos. The camel of *Korkyt-ata* is a “*mythological symbol of creative power and inspiration*. “*Zhel*” is the wind, “*maya*” is a lexical item that goes back to all nations protoform of “*me*” and the meaning is “*art, intensity, power that generates this world*” [Naurzabayeva, 2013: 19]. Therefore, “the *zhelmaya* sacrifice made by *Korkut* in the center of the world has a truly cosmic scale” [10;19].

The use of camel skin, but with “*different*” purposes, is far from harmony between the worlds, but rather opposite for depriving a human of his Cosmos, the story of *Rouran* tells us. The *Rouranians* are a union of nomadic tribes that once lived in the early Middle Ages of Western Manchuria, Mongolia and Turkestan. In the novel by Chingiz Aytmatov “*The day lasts more than a hundred years*”, it is told about the Kazakh *Naiman-Ana*. She finds her only son, who completely lost a memory and who has become a *mankurt*. According to A. A. Oparin, the choice of camel skin is also has meaning and not only by big number of the camels. “A camel is a character of the traditional pantheon of Central Asia and South Siberia. A camel is a vehicle of shamans, a symbol of a tambourine and a camel’s figure come to the fortuneteller and shaman. Camel

skulls and wool are used as universal amulets”. As a result, to wear a hat made of camel’s skin is the shyri (translated as decay, decomposing) symbolized the complete possession of evil powers over a person [23; 10]. The shyri here is a hoop, “Mankurtian, transformed into a cosmic hoop, imposed on the head of humanity” by superpowers in the process of competition over global leadership...”, writes C. Aytmatov [17; 6]. Originally, the author planned his novel as a “Hoop”. As we see, the camel appears as a death in two projections: the performer of the sacred mission - the guide of the deceased to the world of ancestors and a person of the “spiritual death” who became mankurt.

The story of Naiman-Ana ends tragically. Her only son, at the behest of the owner, fires a death arrow at his mother. Her scarf turns into a Donenbai bird. Her spirit still hovers in heaven as a bird.

“A special place for style of the novel takes a vivid tragedy metaphor of mankurt: Naiman-Ana, mother of mankurt, is the boz maya (lilac female camel) and her son is a colt stuffed with straw. The lament of Naiman-Ana is the lament of a female camel that came to inhale the smell of her colt. It was marked by Aytmatov from the Kazakh folk art. It touches deeply the reader, especially in the Kazakh language. The thoughts of a hero are emotionally strong and cannot be explained in Russian language, so Naiman-Ana speaks in Kazakh: “- Men botasy olgen boz maya, Tulibyn kelip istegen”. It is known that in Turkic epics the metaphorical epithet maya traditionally is a female camel and has historical and ethnic roots” [24, p.182]. This is confirmed by the beliefs of Uzbeks, who praise the special qualities of camels as the most unconditionally loving mother of her child (colt). Most likely, the image of female camel was often shown with the grandmother, with the oldest woman – the mother of the family.

About the strong camel’s maternal instinct tells the kyu of the legendary Sugura Aliuly “Bozingen” (white female camel), created on folk based legends. There is a story about a white camel, which was violently taken from native places. However, on the way the camel loads

the rope and returns to the homeland to find her colt. The mother is happy when she finds her camel. Therefore, the composition consists of two parts of a contrasting character. The first is slow and melodious; the second is jubilant and dance. According to Z.Naurzbayeva, in ancient times the first part was performed at the beginning of main social disasters: war, starvation, family and close people separation. The second, after the end of these disasters. The camel’s separation with the colt symbolized the gap in time and the loss of social equilibrium, the violation of world order. The reunion of animals meant its reunion [10; 24].

Among the Uzbeks, also the following beliefs is preserved: “mark of the beliefs associated with the camel as a kind and helping spirit and are still preserved in some traditions. For example, one of this is if a pregnant woman cannot give birth on time (i.e. is pregnant more than months), camel hair is burned over her or she jumps through camel hair. There is another belief: if a woman during pregnancy eats camel meat alone without a husband and she does not know that it is acamel meat, so she will not be able to give birth on time (at nine months) and she will give birth later (at eleven months)” [18;16]. Similar beliefs exist among the Kazakhs.

From the “maternal hypostasis” of a camel is the nomads’ idea about the sacrality of the drink from camel’s milk – shubat. The Turkmens call it chal. It has powerful healing characteristics. At the same time, all dairy products, including shubat, are included to the concept of “ak as” (white food). It is an understanding of the nobility and sacredness of milk, white food and a space drink. Kazakhs still have a belief that milk cannot be shed (mother’s milk).

Transitional step is the image of the aruana camel from the maternal hypostasis to the concept of the Homeland of the ancient nomads. The deep devotion to the motherland of a camel is described in the “White aruana” by Satimzhan Sanbayev [25]. The lonely old man Myrzagali had a white aruana camel and “is linked to her homeland. She has a homesick and misses mountainous of Mangistau. The story has a deep and complex subtext and is

connected with the oral folk poetic tradition of the Kazakhs about the fidelity of animals to their homeland. The enduring, inviting melody of life gave key signals from there. Again and again she tried to escape to her homeland” [9, p. 109]. In one attempt, the camel dies. “Nothing could stop Aruana in her desire to return to her homeland, even motherhood. This is her. For Aruana, one thing is important - the voice of the homeland. All her behavior, character, thoughts are goes to this moral instinct” [26; 14].

Nomads associated a lot with a camel, mother and motherland love, also “steppe people associated a camel with endurance, the victory of life over death, endurance and power, work and perseverance. The animal is able to take incredible burdens and can make long transitions, without getting tired. It personifies resilience and agreement with its fate. The hero of the story S.Sanbayev is distinguished by great patience. He does not lose his composure, strength of mind” [9, p.109]. The Motherland concept, the concept of native and sacred places, is connected with the Mother concept. One of these places in the Kazakh culture is Borovoye and in Kazakh sounds Burabay. “*Bura*” in Kazakh means “*camel*”. According to legend, the sacred white camel lived in these places. “He felt in advance the enemy hordes and with his loud cry warned people of danger. Before the warning days, the white camel *Bura*, loudly non-stop roared. The roar was heard by the inhabitants of the closest forests and steppes and gathered in groups to repel the raid of enemies. People idolized the white camel as a deity, considered it as a sacred animal that was sent by God of heaven *Tengri*. He sent it to protect them from adversity [27, p.156]. But once, the enemies shot him, then the sacred animal was frozen for forever and turned into a large white mountain with two humps.

On the bank chain of *Kazygurt* there is an amazing place of *Akbur* (white camel). According to legend, “during *Ahmet Yasawi* period there lived a Sufi who had a white camel (*Akbura*, although it is believed that his real name is *Akberdy*). This Sufi read *dhikr* very deep and fell into a trance and put a camel into it. If *Akbura* came to *Yasi*, he was met by *Ahmet*

Yasawi. By the way, the Sufi camel was so strong that from morning to evening *namaz* the camel ran from *Kazygurt* to *Yasi*. The Sufi left a will to bury him exactly where his *mazar* is now located. Years passed, an old man and his sick daughter spent the night near this *mazar*. They were waiting for healing from the saint and he helped” [9, p.110]. Until now, the afflicted come here.

Karabura auliye (*karabura* means black camel) was a clergyman, known throughout the steppe, from the *Tama*, the Youngest Clan *Zhuz* and an associate of the legendary *Khoja Akhmet Yassawi*. The real name of the Saint is *Burakhan*. According to the legends, *Yassawi* asked him to be buried by *Karabur*. He lived in the foothills of *Karatau*, had a magical power, at one glance could stop at the gallop and make turn the river back. Since then, the “*Karabura*” has become the uranium (powerful nickname) of the *Tama* clan.

The love of the Turkic-Mongolian peoples for the camel was expressed in the names that they gave to their children. There are many zoomorphic names from the name of a camel: “*Yernar* is a one-humped camel, *Akbota* is a white camel, *Ogshuk* is a one-year-old camel, *Torum* is a two-year-old camel, *Koshek* is a colt and many others. Owners of these names should grow up happy and healthy. Representation of these may have deeper roots than during the Turkization in Central Asia” [7, p.72]. For example, a girl with beautiful eyes the Kazakhs called *Botakoz*. It is association with camel’s expressive eyes (a colt in Kazakh sounds *bota*).

Not only names had respect for camels, but in ornament. Among the Kazakh zoomorphic patterns associated with the ancient mythology of the sacredness of a camel, the following camel footprints are shown: *tuye taban*, *tuye moyin* (*bota moyin*) - camel neck. In carpet compositions is a camel hump – *tuye orkesh*, wavy and dotted lines. Wavy lines are called the foot of a colt – *bota tyr-sek*. Of course, these patterns originally were ritual. Kazakhs produces from camel wool individual *symak-mayauza*, designed for big guests and the elderly.

Usually squared and round. Experts suggest that “the name mayauza is possibly associated with production of camel wool (maya - “female camel”) or with the tradition to fold up the felt carpets in a pile (maya - “stack”) [28, p.87]. In our opinion, it will be right to associate syrmaq with the first assumption, because the camel wool, as well as the animal itself, were sacred (*kasiyetti*) and dedication for elderly and big guests tell us about it. The nomads were revered elderly and guests at all times and these type rugs were used for ritual meals. The Kazakhs made only hats and outerwear from camel wool. It was not possible to make products for the legs. There was a taboo: you cannot step on camel wool with your feet (*aykka basuga bolmaydi*).

Islam was unable to force the Turkic-Mongol peoples to completely abandon archaic beliefs. The faith of the nomads about the existence of animal’s familiar spirit dates back to Tengrianism. According to the Kazakh belief, the saint of a camel is Oysylkara. The familiar spirit of Oysylkara camels with the Islamization of the Kazakhs was associated with the name of St. Wais al-Karuni, a shepherd from Yemen, an associate of the Prophet Mukhammed. The word “*Oysylkara*” in Kazakh language consists of three parts *oy + syl + kara*. “*In the Turkic*

languages, the word Oy - oy at (oyat) - means a black horse (kara tory at). In that case the word Oy means black; syl (sil) - huge (zil), suley; syl kishi (sil kixi) - suley adam, tamakty az zheytin adam - a person who eats little. The word kara (black) meant holiness (“kasiyetti”). Therefore, oy + syl + kara (oysylkara) from Turkic or ancient Kazakh means “a sacred animal that eats little” [29].

Conclusion. The camel became as one of the main and popularized symbols of the archaic tradition of Central Asian people. It deeply shows the whole picture of the world, zoomorphology and space of the ancient nomads. In different historical periods, a camel embodies various hypostases: *royal, khan’s power - the first-born male - all animals* unity of the Tengrian calendar - the mount of the Prophet, priest, Sufi - the supreme animal that is sacrificed for the creation of the World - the guide of person into the world of “ancestors” - the cosmic hoop of mankurt - the maternal essence and wider homeland. In any hypostasis of the camel, the one thing is true the image of this animal, nomads embodied cosmogony ideas about the unity of Nature and human and Nature as the home of a nomad.

Thereby, the code of ethnoculture is manifested in animalistic images and is expressed in the modern art of Kazakhstan [30, p.115].

Список использованных источников

[1] Исянгулов Ш.Н. К вопросу о титуле «Богра-хан» в Башкортостане или пережитки культа верблюда у башкир // Этнос и культуры Урало-Поволжья: история и современность: материалы V Всероссийской научно-практической конференции молодых ученых. Уфа: ИЭИ УНЦ РАН, 2011. – С. 85-91.

[2] Соколов С.Н. Зороастризм - древнейшая религия иранских племён. В книге: Авеста в русских переводах (1861-1996). - СПб: Журнал «Нева» – РХГИ, 1997. – 480 с.

[3] Стеблин-Каменский И.М. Авеста: Избранные гимны. Из Видевдата. Дружба народов, 1992. – 207 с.

[4] Сравнительное богословие. Книга 1. Учебное пособие. / Прогнозно-аналитический центр Академии Управления. – М.: НОУ «Академия Управления», 2010 г. – 191 с.

[5] Королькова Е.Ф. Образы верблюдов и пути их развития в искусстве ранних кочевников Евразии// АСГЭ, 1999. – Вып. 34. – С. 68 – 96.

[6] Переводчикова Е.В. Верблюд в классификационной системе скифского звериного стиля // Т. XV. –2009. – С. 129-131.

[7] Акишев А.К. Образ верблюда в легендах Центральной Азии. В кн.: Этнография народов Сибири. – Новосибирск: Наука, 1984, – с. 69-76.

[8] Раевский Д.С. Модель мира скифской культуры. Проблемы мировоззрения ираноязычных народов евразийских степей I тысячелетия до н.э. – М.: 1985. – С. 106-124.

[9] Абишева О. Путешествие в край аруаны. Сакральные смыслы образа //Журнал «Простор», 2013. – № 12. – С. 108-117

- [10] Наурзбаева З. Вечное небо казахов. – Алматы: «СаҒа», 2013. – 704 с.
- [11] Аманов Б.Ж., Мухамбетова А.И. Казахская традиционная музыка и XX век. – Алматы: Дайк-Пресс, 2002. – 544 с.
- [12] Пайзиев М. Традиционная и современная похоронно-поминальная обрядность узбеков Ташкента [Электронный ресурс]. - Режим доступа: <https://ia-centr.ru/experts/3815/> Дата обращения 15 мая 2020 года.
- [13] Содномпилова М.М. Путь в иной мир в мифоритуальной традиции монгольских народов. Электронная библиотека Музея антропологии и этнографии им. Петра Великого (Кунсткамера) РАН [Электронный ресурс]. - Режим доступа: <http://www.kunstkamera.ru/lib/rubrikator>. Дата обращения 15 мая 2020 года.
- [14] Содномпилова М.М., Нанзатов Б.З. «Табан хошуу мал»: верблюд в традиционных представлениях монгольских народов // Вестник БНЦ СО РАН, № 4 (12), 2013. – С. 34-45.
- [15] Левшин А. И. Описание киргиз-казачьих или киргиз-кайсацких гор и степей. – Алматы, Издательство: «Санат», 1996. – 293 с.
- [16] Калымов А. Герой сурового времени [Электронный ресурс]. - Режим доступа: <http://kp.kazpravda.kz/rus/kuljtura>. Дата обращения 15 мая 2020 года.
- [17] Айтматов Ч.Т. Вся правда, девять лет спустя...// Айтматов Ч.Т. И дольше века длится день («Белое облако Чигисхана»); Лицом к лицу. – Бишкек, 1991. – С. 6.
- [18] Ураева Д. С. Толкование народных поверий связанных с культом верблюда в узбекском фольклоре // Филология и лингвистика: проблемы и перспективы: материалы II Международной научной конференции, апрель 2013 г. – Челябинск: Два комсомольца, 2013. – С. 16-18.
- [19] Кондыбай С. Казахская мифология. – Алматы: Издательство «Арыс», 2008. – 472 с.
- [20] Масалимова А.Р. Маргинальные фигуры в верованиях казахов (легенда о Коркыте – Первом шамане и создателе кобыза). В сборнике статей: Наука и религия в глобализирующемся мире. – Казань, 2007. – с. 27-37.
- [21] Елеманова С.А. Наследие тюркской культуры (исторический обзор казахской традиционной музыки). – Алматы: Кантана-Пресс, 2012. – 408 с.
- [22] Утегалиева С.А. Хордофоны Центральной Азии. В книге: Музыка тюркского мира. Материалы Первого международного симпозиума. – Алматы: Дайк-пресс, 2009. – 119 с.
- [23] Опарин А.А. Манкурты - наследие жужанского ханства // Обзор мировых вопросов. – № 3, 2012. – с. 10-15.
- [24] Гусейнова У. Г. Об этимологии слова «манкерт» // Баки университетинин хябярляри. Щуманитар елмляр сериясы. – № 2, 2006. – С. 182-189.
- [25] Санбаев С. Белая Аруана. – Алматы, Издательство: Атамура, 2005. – 312 с.
- [26] Жаманкозова А.Т. Трагизм в повести С. Санбаева «Белая аруана» // Материалы Международной научно-практической конференции «Актуальные проблемы современных наук - 2008», Днепропетровск: Юпитер. – С. 14-21.
- [27] Жанайдаров. О. Легенды Древнего Казахстана. Детская энциклопедия Казахстана. – Алматы: Аруана, 2008. – 156 с.
- [28] Октябрьская И.В., Сураганов С.К. Казахские узорные войлоки: традиции и новации // Вестник «Гуманитарные науки в Сибири». – № 3, 2013 г. – С. 87–91.
- [29] Кәмелханұлы М. Түлік атаулары – тарих айғақтары // Қазақ әдебиеті, №11, 18 – 24 наурыз, 2005. – 14 -17 б.
- [30] Шайгозова Ж.Н., Мелдеш Г. Анималистический код современной скульптуры Казахстана: образы и символы // Педагогика и Психология, 2019. – № 3. – С. 115 – 123.

References

- [1] Isyangulov SH.N. K voprosu o titule «Bogra-han» v Bashkortostane ili perezhitki kul'ta verblyuda u bashkir // Etnosy i kul'tury Uralo-Povolzh'ya: istoriya i sovremennost': materialy V Vserossijskoj nauchno-prakticheskoy konferencii molodyh uchenyh. Ufa: IEI UNC RAN, 2011. - S. 85-91.
- [2] Sokolov S.N. Zoroastrizm - drevnejshaya religiya iranskih plemyon. V knige: Avesta v russkih perevodah (1861-1996). – SPb: ZHurnal «Neva» - RHGI, 1997. – 480 s.

- [3] Steblin-Kamenskij I.M. Avesta: Izbrannye gimny. Iz Videvdata. Druzhba narodov, 1992. – 207 s.
- [4] Sravnitel'noe bogoslovie. Kniga 1. Uchebnoe posobie. / Prognozno-analiticheskij centr Akademii Upravleniya. – M.: NOU «Akademiya Upravleniya», 2010 g. – 191 s.
- [5] Korol'kova E.F. Obrazy verblyudov i puti ih razvitiya v iskusstve rannih kochevnikov Evrazii// ASGE, 1999. – Vyp. 34. – S. 68 - 96.
- [6] Perevodchikova E.V. Verblyud v klassifikacionnoj sisteme skifskogo zverinogo stilya // T. XV. – 2009. – S. 129-131.
- [7] Akishev A.K. Obraz verblyuda v legendah Central'noj Azii. V kn.: Etnografiya narodov Sibiri. Novosibirsk: Nauka, 1984, s. 69-76.
- [8] Raevskij D.S. Model' mira skifskoj kul'tury. Problemy mirovozzreniya iranoyazychnyh narodov evrazijskih stepej I tysyacheletiya do n.e. – M.: 1985. – s. 106-124.
- [9] Abisheva O. Puteshestvie v kraj aruany. Sakral'nye smysly obraza //ZHurnal «Prostor», 2013. – № 12. – S. 108-117
- [10] Naurzbaeva Z. Vechnoe nebo kazahov. – Almaty: «SaGa», 2013. – 704 s.
- [11] Amanov B.ZH., Muhambetova A.I. Kazahskaya tradicionnaya muzyka i HKH vek. Almaty: Dajk-Press, 2002. – 544 s.
- [12] Pajziev M. Tradicionnaya i sovremennaya pohoronno-pominal'naya obryadnost' uzbekov Tashkenta [Elektronnyj resurs]. - Rezhim dostupa: <https://ia-centr.ru/experts/3815/> Data obrashcheniya 15 maya 2020 goda.
- [13] Sodnompilova M.M. Put' v inoj mir v miforitual'noj tradicii mongol'skih narodov. Elektronnyaya biblioteka Muzeya antropologii i etnografii im. Petra Velikogo (Kunstkamera) RAN [Elektronnyj resurs]. - Rezhim dostupa: <http://www.kunstkamera.ru/lib/rubrikator>. Data obrashcheniya 15 maya 2020 goda.
- [14] Sodnompilova M.M., Nanzatov B.Z. «Taban hoshuu mal»: verblyud v tradicionnyh predstavleniyah mongol'skih narodov //Vestnik BNC SO RAN, № 4 (12), 2013. – S. 34-45.
- [15] Levshin A. I. Opisanie kirgiz-kazach'ih ili kirgiz-kajsackih gor i stepej. Almaty, Izdatel'stvo: «Sanat», 1996. – 293 s.
- [16] Kalymov A. Geroj surovogo vremeni [Elektronnyj resurs]. – Rezhim dostupa: <http://kp.kazpravda.kz/rus/kuljtura>. Data obrashcheniya 15 maya 2020 goda.
- [17] Ajtmatov CH.T. Vsa pravda, devyat' let spustya...// Ajtmatov CH.T. I dol'she veka dlitsya den' («Beloe oblako CHigiskhana»); Licom k licu. – Bishkek, 1991. – S. 6.
- [18] Uraeva D. S. Tolkovanie narodnyh poverij svyazannyh s kul'tom verblyuda v uzbekskom fol'klore // Filologiya i lingvistika: problemy i perspektivy: materialy II Mezhdunarodnoj nauchnoj konferencii, aprel' 2013 g. - CHelyabinsk: Dva komsomol'ca, 2013. - S. 16-18.
- [19] Kondybay S. Kazahskaya mifologiya. – Almaty: Izdatel'stvo «Arys», 2008. – 472 s.
- [20] Masalimova A.R. Marginal'nye figury v verovaniyah kazahov (legenda o Korkyte – Pervom shamane i sozdatele kobyza). V sbornike statej: Nauka i religiya v globaliziruyushchemsya mire. – Kazan', 2007. – s. 27-37.
- [21] Elemanova S.A. Nasledie tyurkskoj kul'tury (istoricheskij obzor kazahskoj tradicionnoj muzyki).- Almaty: Kantana-Press, 2012. – 408 s.
- [22] Utegalieva S.A. Hordofony Central'noj Azii. V knige: Muzyka tyurkskogo mira. Materialy Pervogo mezhdunarodnogo simpoziuma. – Almaty: Dajk-press, 2009. – 119 s.
- [23] Oparin A.A. Mankurty - nasledie zhuzhanskogo hanstva//Obzor mirovyh voprosov. – № 3, 2012. – s. 10-15.
- [24] Gusejnova U. G. Ob etimologii slova «mankurt»// Baky universitetinin hyabyarlyari. SHCHhumanitar elmylar serijasy. № 2, 2006. - S. 182-189.
- [25] Sanbaev S. Belaya Aruana. – Almaty, Izdatel'stvo: Atamura, 2005. – 312 s.
- [26] ZHamankozova A.T. Tragizm v povesti S. Sanbaeva «Belaya aruana»// Materialy Mezhdunarodnoj nauchno-prakticheskoy konferencii «Aktual'nye problemy sovremennyh nauk - 2008», Dnepropetrovsk: YUputer. – S. 14-21.
- [27] ZHanajdarov. O. Legendy Drevnego Kazahstana. Detskaya enciklopediya Kazahstana. – Almaty: Aruana, 2008. –156 s.
- [28] Oktyabr'skaya I.V, Suraganov S.K. Kazahskie uzornye vojloki: tradicii i novacii//Vestnik «Gumanitarnye nauki v Sibiri». – № 3, 2013 g. – S. 87–91.
- [29] Kəmelhanly M. Tylik ataulary – tarih ajfaktary // Kazak ədebieti, №11, 18 – 24 nauryz, 2005. – 14 -17 b.
- [30] Shajgozova ZH.N., Meldesh G. Animalisticheskij kod sovremennoj skul'ptury Kazahstana: obrazy i simvol'y// Pedagogika i Psihologiya, 2019. – № 3. – S. 115 – 123.

**Қазақ мәдениетінің зомомфордык кодексі: түйе нышаны
(мәдени және өнертану тұрғыдан түсіну)**

А.Р. Хазбулатов¹, Ж.Н. Шайгозова²

¹Қазақ ғылыми-зерттеу мәдениет институты (Алматы, Қазақстан),

²Абай атындағы Қазақ ұлттық педагогика университеті

(Алматы, Қазақстан)

Аңдатпа

Бұл мақаланың мақсаты - қазақ мәдениеті мысалында Орталық Азияның ежелгі көшпелілері арасында болған түйе нышанын зерттеу. Түркі-моңғол әлемінің қасиетті жануарлар пантеонынан түйенің көп мәнді бейнесінің эволюциясын зерттеген авторлар оны ежелгі қазақтар әлем бейнесінің зоологиялық жандандыруының және қазақ мәдениетінің зооморфтық кодының элементінің бірі ретінде қарастырды.

Түйе Орталық Азия халықтарының архаикалық дәстүрінің басты және барлық жерде кездесетін нышандарының біріне айнала отырып, әлемнің, зооморфологиялық және ежелгі адамдардың ғарыш әлемінің ажырамас гипостазасын жеткілікті дәрежеде көрсетеді. Әр түрлі тарихи кезеңдерде түйе әртүрлі кезеңдерді: корольдік, хандық билік - еркектің тұңғышы - Тәңірлік күнтізбедегі барлық жануарлардың бірлігі - пайғамбар тауы, діни қызметкер, сопы - әлемді құру үшін құрбан болған ең жоғарғы жануар - адамның «ата-бабалар әлеміне» жол сілтеуі «- мәңгірттің ғарыш құрсауы - аналық мәні және Отанының кеңін білдіреді. Кез-келген гипостазда түйе бір мағынада - жануардың бейнесінде көшпелілер табиғат пен адамның бірлігі, ал табиғат көшпенділердің үйі туралы космогоникалық идеяларды бейнелеген.

Қазіргі уақытта қазақ мәдениетінде түйенің қасиетті мағынасы жоғалып кеткенімен, халық осы жануарға деген сүйіспеншілікті және оның күшіне сенімін сақтаған.

Түйін сөздер: қасиетті андар, түйе, ғарыш, түркі-моңғол халықтары, қазақ мәдениеті

**Зооморфный код казахской культуры: символика верблюда
(культуролого-искусствоведческое осмысление)**

А.Р. Хазбулатов¹, Ж.Н. Шайгозова²

¹Казахский научно-исследовательский институт культуры (Алматы, Казахстан),

Казахский национальный педагогический университет имени Абая, (Алматы, Казахстан)

Аннотация

Целью настоящей статьи является исследование символики верблюда, бытовавшего у древних кочевников Центральной Азии на примере казахской культуры. Авторы, изучая эволюцию многозначного образа верблюда из пантеона священных животных тюрко-монгольского мира, пытаются его рассмотреть как одну зоологических персонификаций картины мира древних казахов, как один из элементов зооморфного кода казахской культуры.

Верблюд, став одним из главных и повсеместно распространенных символов архаичной традиции народов Центральной Азии достаточно емко отражает целостную картину мира, зоомифологию и космос древних народов. В разные исторические периоды верблюд воплощает в себе различные ипостаси: царскую, ханскую власть - первородный самца - единство всех животных тенгрианского календаря - ездвое животное Пророка, жреца, суфия - верховное животное, которое приносится в жертву ради сотворения Мира - проводник человека в мир «предков» - космический обруч манкурта – материнская сущность и шире Родина. В какой бы ипостаси верблюд не выступал однозначно одно – в образе этого животного, кочевники воплотили космогонические представления о единстве Природы и человека, и Природы как дома кочевника.

Хотя, в обозримом настоящем казахской культуры сакральное значение Верблюда уже утеряно, но в народе до сих пор сохранена любовь к этому животному и неосознанная вера в его могущество.

Ключевые слова: священные животные, верблюд, космос, тюрко-монгольские народы, казахская культура

Поступила в редакцию 23.05.2020.