



Kazakh superstitions between humans and nature as a system of compatibility in theology


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Abstract

The unity of man and nature is associated in many philosophical currents with different levels of world unity. This is especially true of al-Farabi's concept of the world under the moon. Although ontological problems are posed at a high level in the concepts of space and time in modern philosophy and classical physics, they become functions of infinity, which are absolutely separate from man. Of course, there is a mutual creative activity and inseparable unity of man and the world, which should not come as a surprise after the concepts of "light world" and the twin of man and the world in Kazakh culture. Here we can talk about the correctness and falsity of the world around the ancient man of the East, about the "maya" of his world, but the path to man - the real Tao - becomes clear from the moon, and the external being - the landscape in motion. only. It is possible to say that cognition in these cultures is whole, specially reflected; it does not divide the world into parts, it does not study it in detail, it does not lose the "colors" of the world, it is not rationalized; where attempts to blindly conquer nature are irrational, and so on.

Keywords: light world, ternary world, Kazakh myths, being human, ecological culture, theology

Introduction

The Turkic paradigm of space and time and the new strategy of man in reality are reflected in the philosophy and science of the Islamic Renaissance in Central Asia. "Parts of time," says al-Farabi, "cannot be together because time flows." Accordingly, their parts do not connect to each other and do not connect to each other. Parts of time, phrases and numbers, although they do not meet the simple conditions, do not have a place, or all, or some of them. Belgili waqıt – bul, ne «qazirden» ötkende, nemese bolaşaqta alıs turatındıqtan, soğan säykes anıqtalğan sol nemese, sol arqılı belgili jäne onıñ ötken şaqta, jäne bolaşaqta «qazirgiden» qanşama alıs turatının körsetetin, esim arqılı (ötken şaqta, mısalı, «keşe», «keşeden burın», «ötken jilda», «ötkenniñ aldındağı jilda», «jil burın», «eki jil burın»; bolaşaqta – mısalı, «kelesi jılı», «erteñ», «bir jildan soñ»), nemese, ol «qazirden» qanşama sol arqılı alıs turatını belgili oqığadan (mısalı, «Gerakl patşa kezinde», nemese «pälenşe soğıs kezinde») siyaqtı, ol osılay anıqtaladı» (Al Farabi, 2005).

The ancient cultures of the East do not confuse the attitude of the outside world to itself. "Heaven and earth were born with me; the external world forms a whole with me" (Al Farabi,



2005). Further on the recognition of the external world: the true sage discusses only what is within that space, but does not make his own decision "(Akmoldoeva, 1996). True wisdom does not discuss what lies beyond it, because there is nothing beyond it, the unity of man and the world was understood by ancient cultures not as a symbolic external similarity, but as a balance to unity. If we understand the term "Maya" in the form of an imaginary, imaginary world, we will be mistaken. It becomes "maya" when it is not with man (it should be noted that the true meaning of the term "maya" is not covered by the illusion of the world, "maya" means a very deep law that governs the whole being). Therefore, if we want to get to know the world (this question is familiar to the ancient cultures of the East), we should start with ourselves. "You can get to know the world without leaving the yard. You can see the natural wisdom without looking out the window. The further you go, the less you know. Therefore, he knows (everything) without being truly wise. Without seeing (things), it enters into them (essence)" (Al Farabi, 2005). This is the method of recognition in these cultures; it is self-knowledge.

At the level of macrocosmic communication, the space column (axis) is combined with a tree, mountain, roof, support, and at the microcosmic level, it is combined with the middle support of the house or roof. This means that the roof of each house is located in the "center of space". In the traditional worldview, the law of nature is widespread, indicating that the world accuracy, that is, the cosmic center is the same at every point, everywhere. There is a functional connection between the roof and the column. The word "column" is used in the field to mean a way, a support, a way to God (Pukhov, 1958). While each family represents the ability to ascend to heaven, sacrifice is a way to communicate with God. Shanyrak provides an opportunity to enter into a relationship between God and man. This opportunity is provided by the structure and nature of the world in the traditional Turkic worldview. In fact, the building system is arranged in such a way that it consists of three floors along the middle column, which is interconnected. There are three large floors in the world, one on top of the other. Because they are interconnected through a central column, they allow you to move from one world to another. The spirit of care (shaman) in a state of ecstasy also uses this "night-pillar-roof" when making a "mystical journey" to heaven or the underworld. Thus, the traditional Turkic worldview was represented in the form of a trinity of worlds connected by columns, which are the way to God through the interconnected vertical spaces.

Methodology.

Philosophical ontology, categories of dialectical logic and principles of philosophy of culture were used as a methodological and theoretical basis of the research. In particular, the place of space and time in nature and human nature, as the methodological basis of all work, consolidates the general study in one system, in one direction. In addition, comparative studies, standard analysis, historical principles, the unity of historical and logical are the methodological basis of the work. The method of transition from abstraction to reality is the basis for the logical completeness of the article, the completion of the issues considered, the achievement of the author's goals.

It is impossible to understand Kazakh history and Kazakh culture without the use of semiotic methodology. Restoration and understanding of the latter, in turn, contributes to the understanding of any of the elements that make up the traditional worldview. This article is devoted to the analysis of the symbolic basis of human existence in the world on the basis of the model of traditional Kazakh culture in the language of a particular culture. This space has a unique structure, high semiotic completeness, deep semantic content from other forms of civilizational content in terms of complexity.

Structural-semiotic analysis of the regulatory mechanisms of the traditional ethnocultural code of the Kazakhs allows us to assess the hierarchical interdependence of different types of



symbols and the nature of their relationship. Due to the limited availability of products for the daily life of the nomad, each item not only served a high level of function, but also had a significant meaning. The yurt stands out first of all for its semiotic status. It can be considered as one of the key symbols of culture. In addition to his direct responsibilities as a nomad's shelter, family safety, protection from heat and cold, the yurt provided a lot of information about the social status of the owner, the male and female part of the house, relatives and guests; In the image of the yurt, the ideas of destiny, happiness and unhappiness, prosperity or extinction, inheritance or deprivation of inheritance, the continuation or extinction of generations, the support or disapproval of ancestral spirits are actualized.

Results.

Nomadic Kazakh superstitions as an ethnocultural code and the formation of harmony between man and the world.

It is known that one of the main features of traditional Kazakh rituals is the cultivation of the surrounding world. The civilization of the world is the formation of a system of values in time and space through spaces, directions, layers, symbolic rituals and religious principles. In this sense, the man of traditional society divided his world into East, West, Negative, Sun and Central, and gave meaning. Each direction or space has its own content and significance. For example, East - spring; good morning the beginning of life; front-facing; the door of the yurt, etc. spatially detailed. The Hun khan used to go east in the morning. The door of the family also opens to the east. West - autumn; west; the second half of life; The honorary part of the yurt is the world of ghosts. Kungei means summer, color, perfection of life is small, the upper part of the world, the yurt side where men sit, and Teriskey - winter, night, the end of life - aging, the lower part of the world, the world of the dead, the yurt side where women sit. This phenomenon demonstrates the importance of spatial civilization of the world in the traditional Turkic worldview (Anciganova, 1985).

The relationship of the Kazakh and its ancestors with nature is based on several ideological principles. First of all, nomadic Kazakhs did not oppose the environment and nature to man. Respect for nature comes from human duty. "Humanity will not be replaced if it does not complete the mysteries of the world and the unseen, at least in the body," - said Abai in his seventh speech (Abay, 1995). According to nomads, the earth is not just an environment, it is a living, living image, "Mother Earth". The nomad considers himself a child of the Motherland. A person who says, "I was born from the soil of my homeland" has not been able to abuse nature. That's why in the minds of the people it is considered to be the protection of the native land, the protection of the drink, the protection of the skin, the protection of one's life. The proverbs "A man to his homeland, a dog to his homeland", "Be a sultan in your own country until you become a sultan in another country" prove the above.

Along with proverbs, the principle of caring for nature is clearly reflected in Kazakh myths. Here are some of these superstitions:

When a snowman looks at a house in the winter and says, "Kak, kak, kak," he says it's going to snow. It is said that it rains in summer. There is a side to the wedding venue in the village.

-It does not kill the snake that enters the house. Dripping white on the head sends. In some lands, angels travel in the form of snakes. He thinks that the snake is the angel. And if he sees a snake in the field, he chases it and kills it. This is because he is considered to be an enemy with a black head and big breasts.

- Shortly after the first day of moving from winter to summer, along the way. This is because it is a superstition that the people in the back should not be left without an owner, should not be



left alone, should not be happy, should not be disturbed by the old people when they go to a new place. The next day, a fire was lit on both sides of the road, and trucks passed through the middle of the fire. This means that the ancient witches did not follow the cat and got lost. It is a myth that we should live in a new settlement.

- Kazakhs do not spit on fire. They do not pour water on the fire. When water is poured on the fire, it roars and the house is covered with ashes. The fire escapes. The hot flame cools down. Passion is extinguished. "Where there is fire, there is soul." Fire is the basis of life. Pouring water on the fire is a sign of evil.

- A Kazakh child does not pluck fresh grass. Does not break tree branches. The blue rod does not break. After all, all young production is the source of happiness, the source of all life. It is said that if you pluck the blue, you will reap like the sky, it is called a curse.

- Kazakhs do not cut or damage the only tree in the Japanese steppe. He takes refuge in the shade and does not sleep. If you do that, you will be left alone like that tree, there is nothing worse in the world than loneliness. There is no greater humiliation than the fall of the soul. The lone tree is considered a form of evil that desires evil.

- Kazakhs do not sit in the desert looking at the moon and the sun. However, it is not possible to do this while facing the qibla, the sunset. It is believed that doing so is both a sin and a ghost. The moon and the sun in the Kazakh sense are the light of the world, a symbol of beauty and purity.

- In the Kazakh sense, it is believed that celestial bodies also have their own properties. For example, if a star falls from the sky, it means that a person is dead.

- Kazakhs have a tradition of greeting the new moon. In the summer, he picks up the grass from the place where he greeted the moon, brings it home and sets it on fire. This means that we will survive the disaster, that our dynasty will continue to grow.

- Unusual and unexpected phenomena of nature are considered powerful. The mounds of soil, the only tree in the desert, the place where the branches grow are sanctified. They spend the night there and tie a cloth.

Models of the world and man in the ethno-cultural code of nomadic Kazakhs

According to C. Kaskabasov's research, nomadic Kazakhs created a rectangular horizontal model of the world. Depending on the rotation of the Sun, it is divided into East - West, Sun - Negative. The phrase "Eight-sided", which is often found in Zhyrau's poetry, is a reflection of this model.

The nomads stayed in the solar system. Wherever the sun shone, they too appeared nearby. From this we see that they are locking time in a circle and driving it along with the sheep. It was this circle - the circle of the solar cycle - that forever separated the nomads from the sedentary settlers. The Turks remained in the circle and drove other peoples out of the circle. Because they considered themselves superior to Time. While the settlers saw themselves as a manifestation of time, the nomads considered themselves the rulers of space. He wanted to go beyond time, as if he was going through space. It is based on the balance of the Earth and the Sky and the rotation of the Sun. It was a manifestation of the idea of eternity. It is true that the Turks worshiped the sky, the sun, the moon and the holy places, but the basis of their religious beliefs was the selection of a great person from among them and their infinite worship. A. Margulan says about this belief: "In Chinese writings, the Huns, Uisuns and Kanglys of that time often called their heroes" Tengri ", " Sun ". "Tengri" in the language of the ancient Uisuns is used in the sense of "strong", "man", "mighty" and then becomes an object of worship



(usually heaven) "(Margulan, 1985). Kultegin's inscription describes the Turkic kagan as "created like a god."

The cosmogenesis of the Kazakh nomads was formed in the steppes and mountains, and provided the perception of the world as the intersection of two lines: vertical and horizontal, upper and lower worlds. The movement of the steppe from east to west, from south to north, along with its intersections, reflected the structures of real life.

For nomads, too, the homeland was associated with the ancestral tombs as a special point of space, as well as a flowing river. According to sources, the Mongols missed the "Golden Ono" and the "Blue Caravan" during their expeditions away from their homeland. The same can be said about the Kazakhs. "Cheese", "Ural", "Fodder", etc. Rivers played an important role in the life of nomads. Thus, in the traditional worldview of nomads, the vertical structure of the world is characterized by general human concepts and similarities, as well as some features.

The concepts of "mystical space" and "sacred space" are important for the description of the horizontal structure of the world. Mysterious space is the space, the landscape, where human life takes place. Sacred space is the same space, but according to the law of archetypal repetition, it is a space with a center, mystical and sacred dimensions, mastered and regulated. According to the traditional worldview of the Southern Siberian Turks, the structure of the developed space can be divided into several levels: "First of all, it is a parking space, which a person has mastered and mastered to the maximum. Secondly, this house is directly adjacent to the parking lot, the area is limited by pegs, barns and other outbuildings. This is a "home-trained" space. Thirdly, it is the economy developed on the territory of the tribe: cultivated valleys, rivers, pastures, wintering grounds, huts. Here people "live" next to the spirits of mountains, rivers and water horses. " The cost of using this land requires constant proof and marking (Ishakov, 1980). Two conclusions can be drawn from this passage: first, the space is characterized by the opposition "my own - someone else's" and secondly, there are three levels of "own" space - about the house (center), the area adjacent to the house and the economic territory.

Such a notion of a common space is found in the traditional worldview of nomads, but individual issues have their own peculiarities arising from the nomadic way of life, which determines the absolute repetition of space in all spheres of human life. We paid attention to the spatial parameters of the nomadic camp. Individual details of the divine views on the structure of the world before this historical period are preserved only in mythology and oral legends. The concept of the layered unity of the three worlds of the upper (heavenly), middle (earth) and lower (underground world) and other concepts of this period were preserved, first of all, as symbolic knowledge in the system of mythologisms. Mother Earth - Umai, Fire, etc. The notions of more or less preserved the integrity.

These are mostly vague, totemic and traditional, ontogenetic notions in the history of Kazakh culture, which still hint at some powerful initiative of the material and at the same time secret world in the form of certain characters.

In the Kazakh worldview, the world is a whole, not limited to material and material relations. The world, according to them, has a synthetic content, because it is not the final stage of all existence, but it was created by the Creator of space, God, God. In this regard, according to the Kazakh Zhyrau, the world is an unfinished union, a whole. In it, material relations are given to man through his natural environment - space, sky, nature, society, and his feelings and experiences as material things and things:



Death of the Moon and the Sun -

He sank down.

Death of the Moon -

It froze to ice.

Death of the Black Earth -

Remaining under the snow.

What does not die when it does not die?

The name of the good does not die,

Alim's letter will not die! (Thinkers of the Kazakh steppe).

A real Kazakh man

In the worldview of Kazakh thinkers, existence is, in fact, an infinite space in the power of the divine higher world. Accordingly, in the worldview of the Zhyraus, the notions of existence (ontology) and space have a very clear meaning.

In the system of cosmological worldviews of Zhyrau, the world has a material basis that can be achieved and felt through human experience. However, this basis itself becomes the basis for esoteric experiments for some higher reason. This is a priori space, a spiritual field, where a person has a mystical connection with the spirits of his ancestors and the Supreme Consciousness. According to them, in this irrational, unrealized supreme existence of the world, the unity of space and time, things and meanings, nature and spirituality, development and stability in the world is realized.

Therefore, the relationship "Peace and Man" means the connection between the whole and its part, which is not developed in the worldview of Zhyrau. And this set of objects, including their worldview, is the work of the Supreme Being, who predetermines the completeness of the whole world as a whole in the worldview of that historical period. The Supreme Being, by his very existence and divine actions, gives this whole harmony and completeness, vitality and perfection. (Esimov, 1994). These ideas are clearly reflected in the work of Abai:

God is a master of decorating the earth,

Kindness shines in the world.

When we suck like a mother,

The sky will fall on you like a father.

Young old age, no birth, death,

A life without destiny will come back.

Footprints, interesting to see, will be left behind,

Everything will change except one god (Abai's worldview, 2007).

Modern Kazakh philosophers also pay attention to the harmony of man with nature and space. About this D. Kishibekov: "The nomad is a herdsman. In the case of a temporary stop while tending livestock, he did not build a yurt anywhere, but in a place that was more convenient



for people and animals, and made sure that there was a hill or hill near the yurt. He could observe within a radius of -15 km ", - wrote (Kishibekov, 1984).

Not to mention the useful and utilitarian function of the roof, however, it should be noted that the desire to sit next to the roof arose from the law of archetypal repetition: the hill, the hill, the mountain as the center of the world. Explaining the spatial organization of nomadic houses in this way, it is necessary to show that their notions of space correspond to universal notions, as well as the influence of the determinism of the nomadic way of life.

The hard work of the Kazakh ancestors led to the development of the concept of space. Even a day's journey is a journey, as well as a lamb's journey, a week's journey, and so on. set the distance. There were clearly defined land plots for wintering and settlement, divided by ditches, 60-150 square meters, depending on the number of family members. Iakinf wrote: "They do not have a permanent address, but everyone has their own landowners. The khan always grazes Dugin Mountain. It enters its horde from the east, where the sun shines on the country "(Bichurin, 1950).

The dark land is merciless, it does not oppress the old people, it is afraid to walk in the old people, because there are ghosts, because the ghosts are reduced, if the ghosts are reduced, the person who oppresses the old people suffers from various diseases and ailments. It only pulls out the spring. Every star in the sky is understood as the soul of every person. If he sees a star falling, he says, "My star is high!" says twice. He prays, "Sooner or later, there is only one death for a living person."

All the surprises of nature and nature are considered sacred. It is believed that the saint spent the night there or was there. All mounds are called plagues, which are mounds of soil. Whether it is a tree growing in the desert or a plant with amazingly shaped branches, their habitat is considered sacred. When they spend the night or pass by such holy places, people tie cloth, horsehair, put dishes and sacrifice animals for the saint. Salt lakes are also called mines, and it is believed that a saint or a ghost passed by them (Valikhanov, 2005).

Nature and man, life and death, is a mysterious phenomenon, incomprehensible to the conscious concept. Nature and man! Tell me, what is more amazing in life, what is the secret of them? The infantile mind of the ancients revered the sun, the moon, the stars, and the whole world of eternal change, which we called nature or the world. We find the explanation in Chokan: "The truth is with you, remember the man Plato exemplified; He was born and grew up in a dark cave, when he came to light ... these green valleys full of flowers, mountains, gushing springs, waves crashing on the cliffs, endless domes of the blue sky, whistling wind, dark clouds with thunderstorms and lightning - what's so amazing And now another secret is time: the secret of the highest secret ... this flat world ... Oh Almighty God! What a force it is, what an unexpected force it is beyond the realm of knowledge! The root of all power is sudden power, not only us! " (Valikhanov, 2005).

Discussion

The spatial orientation of the Kazakhs can be seen from the fact that the doors of their houses face east. It is said of the Turks: "Shanyu leaves the camp in the morning to worship the sun and in the evening to worship the moon. He is on the left, facing north "(Kuzmina 50). This tradition, inherited from the Huns, was transferred to the Turks. This confirms the hypothesis that the Huns were the first Turks. This is the difference between the doors of yurts and the Mongols, which always opened to the south.

Interestingly, the door of the yurt of the Mongol Kazakhs faces south, as does the house of the locals, and the north faces east, as in the case of the Turks. Respect for the East in the process



of cognition is also reflected in the ancient stone balbals. The ancient tombs of the Turks all face east. In the Old Turkic language, the east is the front, the west is the back, the south is the right, and the north is the left. Kultegin's monument says: "Forward - to the east, to the right - to the south, then - to the west, to the left - to the negative" (Medoev, 1979). However, with the development of nomadism, this direction began to lose its meaning. If the eastward direction of the door and the north allows you to feel the first rays of the sun, then the movement of sunlight around the roof and the sleeper serves as a special time meter. And this created a strict order of placement in space.

All creations and places in this space are marked. In this sense, it creates superstitious restraints and restrictions for guests. For example, pushing the threshold is an insult to the head of the family. Guests are not allowed to walk around the hearth counterclockwise. The ancient Turks had the following tradition: At each turn, the leaders of the country bow down "(Medoev). Women are only allowed to go out from behind the house. After all, they were not allowed to walk in a respectful way, in front of the hearth and the guest.

Symbolic concepts in the context of man and the world

The hearth in the middle was revered in all nomadic countries and was considered a sacred place. It is not for nothing that the concepts of the death of the head of the family or the absence of offspring, the creation of a fire - the extinction of the hearth, the offspring - a smoke rectifier are used. Do not spit, pour milk or water on it. It is forbidden to scatter ashes, to burn firewood, to throw rubbish, to light fires and scatter them. After all, it is believed that the fire will cause illness and unhappiness. Other parts of the yurt are also worth noting. According to the census, the year begins with the mouse. That's why the place of honor is named after him. After the mouse, the place between the forehead and the forehead is named after the cow, and the abundance that comes to the fire with the cow is depicted.

The place where the head of the family sits is called a "tiger". Because no one else could compete for the symbol of courage and power. Then the place of the woman (rabbit), which shows tenderness and submission, is determined. The woman is presented with food, taste, blueberries and earth - the food is represented by a hard-working snail. Then there is the snake space. It is believed that the snake from the ground brought water to the place where the dishes, buckets and jugs were located. The horse was placed at the entrance as a symbol of movement. Then the threshold of orphans, widows, the needy, the poor, begging or caring was considered to be the sheep's field. Then, in the space of a wise, well-traveled, special animal monkey, there was a cup of koumiss and weapons and horse equipment, where you could drink, ride a horse and take up arms. Then the bird's place was determined. It was occupied by young people at home and guests with the ability to grow, and then there were higher male guests. It was considered a symbol of devotion to the landlord, the space of a dog, the space of a pig near the top. The most honored guests were seated in this place and the most valuable cargo was collected. The circle once again rested on the throne, instead of the mouse. This is where the counting of years begins, where time and space meet. This understanding of the space in the yurt was common to all nomadic peoples. However, later the pig began to be pushed out of place. This showed the expulsion of alcohol and pork due to the conversion of the Turks to Islam.

If we apply modern physics terms to the outside of the yurt, if we divide it into different and anisotropic space, we will find another world. Because there are prestigious places in these places, the movement in some directions (moving in the direction of the sun) is especially respected. Migration requires space, which requires a mobile home, a yurt, a mobile home, power, food, special clothing and footwear. Any of these components is a part of culture, a



moment of worldview, an integral part of the people's space. If we look at space, the transition component requires a self-generating space with similarities.

For the nomad, the whole place was a circular circle, as it circled a 700-kilometer circle from the pasture to the winter. The circle closed in a circular motion, and the Kazakhs themselves looked like a wheel rotating in space. The land was developed as a completed cycle. Thus, for the nomad, the great wheel of space became the wheel of the Earth, the wheel of Life.

Visible - The circle of the Sun, the semicircle of the sky and the semicircle of the steppe formed the notion of the three parts of the cosmos in the nomad, and for the Kazakhs the number "three" corresponding to the structure of the pupil from the outer parts of the human body (head, chest, legs) was especially revered. All thinking is based on similarity: the head - the sun, the roof of the yurt; chest - sunlight, yurt sleep; The legs - the earth, the kerege - were perceived as three parts of the world: upper, middle and lower. The repetition of the three signs of the whole environment has led to the idea that everything in nature develops according to the general laws of similarity.

The wheel was the most advanced form, and moving in a circle was considered the most advanced way of life. This is a complete and simple cosmogonic notion of life.

It is very difficult to find Kazakh folk arts and crafts that are not decorated with national ornaments. According to archeological data, its source goes back to ancient times. Features of Kazakh ornamental art are based on the use of three basic geometric elements: points, circles, lines. Accordingly, three groups of ornaments stand out: dotted, round (round) and linear. The group of wheels includes spiral ornaments and wavy lines. Linear - the linear group includes crosses, squares, dashes. This division corresponds to the peculiarities of fine arts.

Pictures of dogs with rounded tails, wild animals bent in a circle, sheep and argali with rounded horns gradually became more abstract and spiraled out of them into a separate pattern.

It is written on (round) ceramic dishes and carpets. The ends of ancient bracelets are also rounded in a spiral. The spiral in the ornament is polygonal, it includes elements in the ornament in the form of commas; Various spiral scrolls, plant motifs can be attributed to the World Tree. The essence of the spiral comes from understanding the laws of natural phenomena. The scales on the trunks of the boat tree also grow in a spiral shape, the shells of snails, sunflower seeds, etc. wrapped in a spiral. Studying the laws of nature, the nomads drew conclusions, entered into the essence of the general phenomenon and understood it in the form of an expression - "mythogram".

A. Medoev (1979) called one of the rock paintings "The Struggle of Light and Darkness". The ratio of cracks and protruding hills is flexible. The composition loses its density and frequency, and the work is left in the "open" state: the space of the rock is visible throughout the picture. The artificial frame in the pictures is due to the lack of a circle. Medoev sees "the connection between culture and nature."

The nomad's notion of the unity of space and time is combined with the notion of the unity of the past, present and future, and is reflected in all aspects of its culture. The unity of time was clearly reflected in the Kazakhs' understanding of the structure of the world, in the belief in the existence of ghosts, and thus led to the syncretic indivisibility of words and music, in words - music - ornament.

Geophysical characteristics of the environment also influenced the mentality of the Kazakhs: self-alienation, alienation (from power, society, relatives, self), competition (in life, art), a sense of indivisibility (time and space, self and relatives, society), nature and the adoption of the unity



of the laws of society (movement and stillness in the starry sky - the transition and stabilization of nomadic life). Observations in nature, observed by the Kazakhs, became a characteristic feature of the whole culture. Any return to the beginning of time was a rapid movement towards its source. The nomadic soul felt the time-lapse of the world and became involved in global life, so in his life he created countless models of the world from one cosmogonic picture. Like the nomads, no one in their culture could be so passionate about the laws of nature.

All Kazakh culture should be considered as a living system of nomadic self-government. All the components of the Kazakh culture, the whole set of its elements were in motion, in a state of constant connection of time and at the same time the basic postulates of life (assumptions that do not need to be described) did not change. In the Kazakh worldview, the past, present and future are very easily mixed, sometimes alternating: time moves in its own direction at any time: right-left, forward-backward, etc. The Talmud says, "To know what is invisible, look carefully at what is visible." Kazakhs recognize the invisible by recognizing the visible.

An ancient tradition of placing a bronze mirror on a tomb (for example, a fragment of a T-shaped mirror in the sixth Pazyryk fortress or a mirror of the Issyk fortress next to the "Golden Man" or the image of the movement of opposite rays on the carpet in the Pazyryk fortress, or images of stone slabs in Shivertynam (Khangai region)) can be explained by only one thing: all these things can not be exchanged in the other world, they can be reflected in each other.

The weather was the first direction of time, which was of vital importance for nomadic culture. The Kazakh people have known and used the lunar calendar since ancient times. Experienced herders recognized the first days of the new moon almost without any mistakes, and on the fourteenth day the moon was full and then diminished. For Kazakhs who travel at night at any time of the year, the main destination was the Iron Star. The Kazakhs knew that the anchor was in the north and would not move. All other stars are called orbiting stars because they are in constant motion.

Orienting to the iron peg, the Kazakhs did not deviate from the main road. The constellation Ursa Major was the most suitable for determining the time and direction of moving celestial bodies at night. They are, firstly, constantly observed in the sky, and secondly, they move strictly from east to west. The Kazakhs, who were well aware of this quality of Urker, knew the four corners of the world without writing, and the night time was fixed. The period of thinning and thinning of the thick - after the last days of winter, the first spring sky hangs and reappears. With the equinox of spring day and night comes the New Year - March. Hence, the "blue of the grass" is an objective criterion of time. This was the basis for the spring-autumn campaign, the transition from winter to summer, the birth of various holidays associated with the spring and autumn seasons on this road. The predominance of the Kazakh ancestral transition from south to south in spring and summer and from latitude to south in autumn shows that there were time criteria for the timely passage of this long distance. These roads were thousands of miles long and even longer.

Speaking about the first Turks, Iakinf noted: "Those who died in the spring or summer are buried when the leaves of plants and trees begin to fall, and those who died in the fall or winter are buried when the flower pods begin to crack" (Gachev 230). Here the Turks do not know the equality of seasons at all, and notice the change of seasons from the rising of the sky. Even in the modern Kazakh calendar there is a natural understanding of time. This calendar was a great phenomenon for that era, because it compares time with the seasons, not with the events in the life of a tribe, clan or couple. While "July" is known as the hottest month of the year, "December" is the complete opposite of it, which means heat and snowstorm. The same can be said about the names of the blue months - "blue", abundance - "May", rainy - "August", frost - "September".



Pure nomadism had its own time cycle. According to the population, the day is divided into certain time periods - seasons: dawn; about dawn, dawned; dawn; sunrise; the sun rose along the rope; noise; color, false color; willow, sun on the roof; color return, color air; sunset; sunrise on the hips; sunset, sunset; twilight; twilight, darkening of the eyebrows; night, nightfall; midnight; midnight air; the darkness of dawn (Gachev, 1994). Each time interval is about one and a half hours.

Depending on the rhythm of its movement over a certain steppe area, the nomads also had a time cycle of three hundred years. It was due to the humidification or drought of the arid zone of the Southern Siberian Depression in the north, the Tien Shan, the Pamir Mountains in the south, from the Yellow Sea to the Black Sea in the south. As a result of the apparent speed of the time cycle in a certain area, the nomads had to move to another address in three hundred years. This is clearly seen in one of the ancestors of the Kazakhs, especially in the Huns. Nomads could not live in one place for more than 300 years. This is the limit of their time cycle.

The growth of economic activity has forced the transition to a cyclical calendar. It consisted of a seven-day week, a four-week month, a twelve-month year, and a twelve-year tiger cycle. The style of "living chronology" of time was used for events that did not fit into this cycle. With the establishment of the Turkic khaganate, the method of counting for many years was changed, which was due to the increase in the living space of the Turks, the expansion to the west and east. The unification, Turkification and transition to a unique economic form of the Huns, Uisuns, Kanglys necessitated a simultaneous understanding of the neighboring peoples, as the economic, cultural and linguistic community began to develop rapidly.

The nomadic people, based on the principle of life "all with me", can not materialize themselves in the city, or in the temple, or in the statue, or in the written tradition, or in the virgin land, or in irrigation systems ... their movement is focused on space, not time ... movement is not for food, food is for movement (Orynbekov, 2001). This opinion of the authoritative author describes the fundamental differences between the nomadic worldview and the settlers.

The traditional period of Kazakh culture is associated with its formation as a nation and the maturation of its own culture. Kazakhs are one of the main Turkic ethnic groups, which fully preserved the main values of the former archetypal Turkic culture, as nomadic lifestyles continued until the beginning of the twentieth century. Some opinions in the literature emphasize the flourishing of sedentary agriculture and urban culture in the territory of Kazakhstan in the Middle Ages (in relation to the southern and southeastern regions), the achievements in spiritual culture, and try not to keep silent about nomadism. This is probably due to the Euro-Central Asian approach to nomadism. Recognizing that there is no pure nomadism in nature (Orynbekov 2001), we consider the X-XII centuries as a "renaissance" period of Islamic civilization in Kazakhstan, as a Turkestan branch of a flourishing civilization. During this period, the nomads of Central Asia and adjacent regions were involved in the field of civilized time, but later revived the traditional notions of time during the disintegration and ethnic formation.

The relationship between tradition and innovation in culture is primarily associated with the understanding of time as the basis of the vital activity of a particular society. Traditional culture creates a cyclical measure of time, not a linear one, and is based on natural rhythms. For example, let's take the Kazakh names of the months - "blue" is the time of return of birds, "May" is the time of renewal, "otamaly" is the time of arrival of animals, "October" is the time of drying and scattering of grass, "January" is the time of maximum shortening of the sun. b. Instead of linear measurements such as seconds, minutes, hours, Kazakhs use the words: criteria were used. In Western culture, based on the ideas of free space and absolute duration, the nomad solved this problem when a person was "overwhelmed". Every moment is precious for a person



who is alone in the face of nature, which allows him to maintain the harmony of his nature. The traditional culture of nomads draws attention to the individual rhythms of existence, the mysterious world. People's lives are viewed as passing from a superficial false world to an "eternal world." Man is given the opportunity to live forever in this world. The main thing is to be human. In Abai's words, "Be a man!".

The spiritual heritage of each nation contains invaluable ideas that enrich the common treasure of world culture. This question is necessary not only for its researchers, but also for a correct understanding of the moral relations between modern people and will help to choose the right laws of moral progress of mankind in the future.

It is no coincidence that gaining independence, reviving the Kazakh statehood, is of great interest in the history of the people, as the revival of statehood goes hand in hand with the cultural revival. However, returning to the original source is not easy, because during the Soviet era, the struggle against religion and national traditions (the ban on Nauryz, etc.) as a remnant of feudalism was constantly carried out, in the years of collectivization the people forcibly abandoned their traditional traditions of subsistence. The intelligentsia was destroyed, the protection of certain topics was banned, and as a result, Kazakh culture ceased to exist as a whole system.

For the proper development and successful completion of the act of joining the cosmic beginnings into a single Harmony, the custom requires the perfect performance of every moment of the wedding. The bride's dress itself is a symbol of the three cosmic units: a saukele, a tall cone-shaped headdress - a symbol of the World Mountain, and the owl's feather on its tip - a symbol of the World Tree. Note that a word has two roots. Health means whole, whole, and the universe means Mother, because it is a symbol of the end, the tower, the height, the dignity. Bride - The sun is the image of the bride. The bride's ring is a symbol of beauty. The absence of the bride's saukele means that she belongs to the lower world (Shakhanova, 2004).

Thus, the main customs of the Kazakhs are the endless mystery, drama of the origin, development and end of space. An infinitely recurring poem about the three units of harmony. Nature continues to work with a small number of common principles. With a small number of common, generalized principles, Kazakhs used it in all situations of life. In nature, they represent multifaceted, multifaceted phenomena through the multiplicity of situations.

In relation to the latter, researchers in modern Kazakh culture call archaic, Mangistau, marginal, Eurasian, original traditional and market types. In the context of the multiethnic nature of modern Kazakhstan, the issue of multilingualism and their translation is especially relevant. In order for the citizens of Kazakhstan to understand the state symbols (emblem, flag) with traditional elements, regardless of their ethnicity or ethnicity, it is necessary to explain the invisible meaning of many phenomena of Kazakh culture. (shanyrak, winged horse, flying eagle, etc.).

World experience shows that the declaration of independence of the state, along with economic, political and social reforms, arouses interest in the historical, ethnological and philosophical aspects of self-government; In this regard, there is activity in the formation of an ideology that unites ethnic groups.

Conclusion

It is possible to get acquainted with the features of space and time through the symbolic notions of the culture of the Kazakh people. The spatio-temporal organization of nomadic life is due to



the influence of lifestyle determinism. Considering the yurt as a model of the universe, a nomadic microcosm, is a symbol of the organization of the universe.

The essence of the public consciousness, worldview, national identity of our people begins with myths. Their deep meaning means the stable worldview of the people, formed in connection with the peculiarities of the relationship of time and space.

The world in the nomadic worldview: upper (upper world) - Blue, middle (middle world) - Earth, lower - underground world. The ancient Turks understood the idea of three parts of space in the following way: World River, World Mountain, World Tree. Perception of the surrounding space was the root world of the Kazakhs in general: the infinity of space and the series of movements, the road, the horse, the eagle, etc.

The Orkhon-Yenisei inscriptions and other Turkic texts, which are often found in the seven layers of blue, seven layers of earth, seven layers of imagery, have an archetypal function in modern Kazakh culture. The number seven represents the unity of the sacred "trinity" and the "quartet". In the structure of the seven-layered world with four orientations of flat space ("forward - sunrise", "right - midday", "then - sunset", "left - midnight") vertical ternary orientations (sky, earth, underground) intersect.

Symbols of nomads in space and time include: "trinity" (sky, earth, water, underground), "tree of the world", "ancestors", "mountains of heaven", "last sea", "holy fire", "Root", "sky lights", "seven layers of earth", "seven layers of blue", "six sides of space", "seven sides of space", "eight sides of space", "tiger", "rhythms of time", "year return" and so on.

Along with feeling the legitimacy of the steppe breath, the peculiarities of life of the people who inhabited it, the nomadic community added to the depiction of the mysterious space with the values of life. The artistic structure of the Kazakh cultural works depicting natural phenomena, animals and people, the interrelation of each part, each part testifies to the harmonious, unified harmony of the origins of space and time.

In the traditional depictions of time and space in the Kazakh worldview, a person lives in a humanized Light World, in a social space surrounded by spiritual communication, rather than in four or seven or eight dehumanized remote areas.

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