

## The features of Kazakh people's national world perception

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**Abstract.** Traditionally, love and respect for nature were the kinds of spiritual and religious nature. Such a worldview was not peculiar the philosophy that defines a human being as the master of nature, the philosophy of conversion, violence against nature. Throughout the long history the Kazakh people created a rich artistic culture, a feature of which is due to the syncretism of various aspects of nomadic traditions. Research of meaning transmitting and meaning creating reasons of the Kazakh' traditional art's being shows that there are constants defining integrity sanctity, intersubjectivity and universality. Ontological grounds feature of tengrian spiritual teaching is that it preserves universal trends dating back to the anthropological universality. The spirit ontology is presented in the tengrian doctrine as a matter of universal laws governing all things.

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### Introduction

This aspect is important for this study: the Kazakh traditional outlook determines the features of the national art world model. The features of worldview of Kazakh people were largely determined by the spiritual bases. Traditionally, love and respect for nature were of the spiritual - religious nature. Such a worldview was not peculiar the philosophy that defines a human being as the master of nature, the philosophy of conversion, violence against nature [1, 2, 3, 4]. It is specified by the deification of nature, like the universe, the source of all living and nonliving. A special place among the Turks in the worship of nature belonged to the deification of Heaven - Kyok, which was understood as a sacred sky. Heaven worship was of a very complex and multifaceted nature. It included sun worship of the - Kun Tengri Moon - Ai Tengri Stars - Yulduz Tengri [5].

First cultural images and stories in human consciousness linked to the myth-making, as a consistent attempt to understand the emergence of time and space, the subjects therein, processes of life and death. Ancient inhabitants of the territory of modern Kazakhstan from Andronov Culture to Turks of the period of late Kaganates, created a unique mythological system, which is at the same time in tune with the global mythological context. Defending the idea that every world picture is mythological, scientist A.F. Lossev says: "myth is the concrete and real phenomenon... when it appears as a living reality" [6, p.169]. As a universal cultural phenomenon, a myth does not just carry a certain understanding of the world, but also its experience in the visual-sensual images, the relationships of which express the mythological worldview. In connection with this the myth as a total way of thinking is crucial

for understanding the universal culture.

The thought about the close relationship between myth and religion is significant. At the early stages of its development the myth is associated with religious and mystical rites and is an essential part of the religious beliefs. Being a cult ritual action, the myth is characterized by syncretism, i.e. undifferentiated genres of mythology components - verbal text, primitive forms of religion and art. It is therefore a difficult task of disengagement of mythology and verbal art forms close to it by genre and time of occurrence: tales of heroic epics, legends, historical traditions. Epos (epos) in Greek - word of events that alleged in the past. All Kazakh peculiar myths reflect the nomadic life of the Kazakh people. On a par with the myth of a holistic worldview of the Kazakh people in its centuries of development reflected in folk art - folklore.

In personification of primitive people of the surrounding nature lie not only the birth of mythical characters, but animism, totemic and other religious beliefs. The most archaic totems at protokazakh tribes were Aksak Kulan (wild steppe horse) and Ak Kaz (white bird). Then they are replaced by pets - camel, ox, horse. "The peculiarity of the Turkic peoples outlook are imperatives" "tabigatqa sagynysh" and "tabigatqa tabynysh" - the belief in nature and nature worship. Traditionally, love and respect for nature were the kinds of spiritual and religious nature. Such a worldview was not peculiar the philosophy that defines a human being as the master of nature, the philosophy of conversion, violence against nature. It is specified by the deification of nature, like the universe, the source of all living and nonliving [5].

The main theme of the epic (zhyr) of the Kazakh people is the struggle of the Kazakh tribes for their independence. Among them: "Koblandy-Batyr",

“Kozy-Korpesh and Bayan-Sulu”, “Kyz Jibek”, “Ayman-Sholpan”, “Karabek”, “Utegen Batyr” and others. Kazakh epics are picturesque and emotional; the relationships of characters in them are psychologically complex. They have a lot of realism; they are characterized by the features of fabulousness. The authors of the Kazakh epics are unknown, but singer-storytellers – “zhyrshy” – do not only repeat the established text and reproduce the ready ones, but vary by telling their individual understanding of the epic story and style. This intervention of singers-storytellers occurs within the tradition.

The works, developing the theme of love in the lyric-epic terms involving poetics in the Kazakh folklore usually denoted by the term “Romantic Dastan”. Folklorists call the Kazakh epics differently. M.O. Auezov calls them as lyrical household poems; I. T. Dyusenbayev applies the term poem, dastan, zhyr to the same works. Mythopoetic worldview reflected in the Kazakh folk art, primarily in the ornament.

The Kazakh ornament, as well as folklore, is a kind of chronicle of the people, it is a complex, viable and multifunctional system of an ethnic group, which has an aesthetic function. One of the key properties of the Kazakh ornament is its polysemous - it is able to designate a lot of ideas using simple visual series. As the form of an ornament, its color is also an expression of certain concepts and ideas. All kinds of Kazakh ornament share common traits: the balance between the planes occupied by the background and pattern, symmetrical arrangement on the vertical axis, contour drawing clarity, and contrast color gamut. In the ornament the people has decided one of the most difficult tasks of art - a kind of artistic synthesis problem, expresses the relation to universal peace, being at the same time a means of artistic and aesthetic design of their living environment. Profound inner meaning of ornamental motifs is that they reflect the artistic knowledge of the world in its temporal and spatial dimensions, categories, so fully represented in the art of the nomads.

In the ornament artistic time is represented, firstly, as cyclical, and secondly, as a qualitatively distinct and, thirdly, as “material” burdened, meaning and measure of motion. Ornamental motifs symbolically reflect the movement of time and space, convey a sense of the great ways of the universe and a human.

The Kazakh ornament is diverse as the items of folk life are different in purpose, form and manufacturing technology and emotional and meaningful connection between a man and the environment varied. Here there is a strict linearity

figure of syrmak's, scenic tekemets' pattern, elastic relief carving, round patterns of wooden and leather ware, clear patterns of alash, baskurs and chii and etc. Despite the difference in ornamental images into a single ornamental system they are united by: clear motive constructive solutions and compositions laconic figure, large module, infrequent repetition of rapport, positive-negative principle in the decision of the surface to be decorated which is one of the important qualities of ornament, especially guessed in syrmaks and tekemets as well as heroic monumentality. All these signs of the Kazakh ornament are interdependent and adequately reflect the holistic worldview of the people in its centuries of development.

Thus, throughout the long history the Kazakh people created a rich artistic culture, a feature of which is due to the syncretism of various aspects of nomadic traditions. Oral poetry was a constant companion of the Kazakh people, reflecting the complex processes of its spiritual life, understanding and comprehension of the surrounding world. By the beginning of XX century deep national traditions, entrenched in the Kazakh culture, were developed in the new forms of the emerging contemporary art, which in the process of assimilation acquired distinctiveness and originality.

The integrity of worldview inherent the Kazakh people presents in the ethnic tradition aitys, in the song and musical creativity (kju) in the folk legends, the fairy tales, in the ornament, in the tradition of arts and crafts. Resistance characterizes decor tradition of musical instruments. The Kazakh epic symbolism reflects the materials used to produce the musical instruments and their decorations - reeds, horsehair, silver, leather, carnelian, turquoise and jade. Thus, spiritual values reflect mythopoetical picture of the world, embodied in images and models of ethnic behavior, i.e. the language, the myth, the ornament, etc., these signs and symbols are combined into a sociocultural community, thereby creating a national model. By the beginning of XX century there formed the main features of the national artistic style based on the continuity of the ethnic traditions of the Kazakh people, that inherent attitude to tradition, as an ideal to which to aspire; perception as a fundamental universal values as something genuine, primordial, necessary; spiritualization of Mother Nature, metaphorical, ornamentation, sanctity; appeal to mythopoetical images and stories.

“Traditional art of the Kazakhs - emotionally-shaped model of the world, “charging” the entire universe by the meaning transmitting and meaning creating content. Reflecting intuitively recognized by our ancestors' regularity and orderliness of cosmic phenomena in sound and color,

the Kazakh traditional art is presented as the construction of the meanings, accumulating a national picture of the world.

Study of meaning transmitting and meaning creating reasons of the Kazakh' traditional art's being shows that there are constants defining integrity sanctity, intersubjectivity and universality. Formation of this phenomenon caused form the tengrian spiritual teaching" [7, p. 26].

According to B.D. Kokumbaeva, "the idea of Blue Sky as the spiritual home of a man - one of the "eternal" topics in the universal culture". The observed properties of Heaven, such as absolute remoteness, vastness are merged in the human mind with the value characteristics - transcendence and incomprehensibility, greatness and superiority over all the earth: "The sky is stretched over all , it "sees" everything, hence there is its omniscience, it looks towards all subjects of the world, so it is - the "house" of the world", as an active and creative force, the source of wealth and life, it seems "the substance of the human soul-breath, is the soul of the universe, the absolute epitome of "spirituality" [8, p. 206 - 207]. A man comes out and goes to the same, to his/her God Father.

In Sacred History of the Steppe the authentic designation of the Blue Eternal Heaven - Kyok Myangi Tyaniri. Tengriism as the phenomenon of spirituality - is ethics-axiology Theo-anthropological cosmic being. "The Most High Creator, at whose behest it is everything, everywhere and always, is not understandable for a human, is on the seventh tier of Heaven. Everything that is in this world, the Creator sends its will through the Nature: the Sun, the Moon, the Stars, the Sky, the Earth, the Water, etc. Accordingly, the Nature also needs honor and respect as the Almighty.

After death human's soul ascends to the Heaven, to God, becomes Aruak and patronizes descendants living on earth. The Most High Creator in the face of the Nature shows and encourages everyone in the world to follow his example" [5, p. 114]. Consequently, God (Kyok Myangi Tyaniri) - the god of opportunity, pure creativity, irrepressible in the ability to create new stories of being" [9, p. 122].

In different cultural traditions, while maintaining its basic meaning and value, this worldview universals is written and read in different ways: in Altai - "Tyanri" for Yakuts - "Tyanra", for Mongols - "Tyaner", for Buryats - "Tyaneri"; in Karachaevsk - Balkar - "Tairi", in Kazakh - "Tyaniri". The word "tangri calls not only the sky, but everything that seems great, for example, a high mountain or a big tree. Also a scientist is called tangrikaan" [10, p. 1022].

"On the proposal of the Turks, God is not

the root but the eternal reality, as well as human and earthly" [11, p. 32]. What we learn from a fragment of an inscription in honor of the Great Kyultegin: Zhogaryda Kyok Taniri, / Tomende - Aygyz jer kilynganda, Eki Arada Adam Balasy kilyndy. According to A. Kodar Tyaniri is formed from the verb tanu - "to ascribe meaning, to endow meaning". Or from the verb "tanyrkau" - to wonder, to be filled with wonder. The first option seems to prevail. "You wonder when overfill value. Surprise is legitimation of sense. According to Plato and Aristotle, surprise is the imperishable source of philosophy" [10, p. 32 - 33].

So Tyaniri is "pure designation of "God" concept. "If you recall that "sky" in Turkish - "tanday "and that it is the place which you can not touch with the tongue (tanday kakpa), it is because that at the over palatine height resided the name of God, something sacred in the highest degree, and therefore unattainable - untouchable ... Intentionality arising from the verb tanu is hardly overemphasized. In particular, from this verb creates not only Tyaniri God meaning but token tanba - sign, sign complex" [10, p. 33].

Ontological grounds feature of tengrian spiritual teaching is that it preserves universal trends dating back to the anthropological universality. Gravitation toward universality, desire to embrace the world as a whole, its perception as the original unity is evident in cultural morphology: unity of all incarnations of spirituality is essential characteristic of the Tengrian culture. Here esteemed true, secret knowledge, where everything is interconnected and is in existential intertransition extrapolating on all aspects of existing reality. Above the earth there is heaven world - aruaktar duniesi which serves as a symbol of unity inclusive, perfect reality which is the source of all other realities and has being in itself. Aruaktar duniesi (peace neuter) and the living world (manifested being) merge to form ontology inspired unity of spirit in a spiritual teaching Kyok Myangi Tyaniri.

"Thus, the spirit ontology is presented in the tengrian doctrine as a matter of universal laws governing all things. In our opinion, the idea of the universality of spiritual evolution is closely linked with the philosophical and anthropological concept of the unity of the human race. That is the question of semantic fact, substantive core of the universal culture preserved in its pristine integrity in tengrian spiritual teaching" [7, p. 26-27].

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