

### Ethnic “handwriting” of Kazakh traditions

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**Abstract.** There is an overview of the Kazakh ethnic tradition and its basic definitions. Definitions of ethnic culture, ethnic tradition and ethnic art are used here as synonymous to its semantic nature. Here is observed the values and the semantic content of the ethnic traditions of the Kazakhs, and given a hermeneutical interpretation of authentic universals as Kyok Myangi Tyaniri (Tengriism), kyok (kui), ak, akyn, etc. Language of arts is inherent with specific signification. Content aspect of ethnic tradition consists of information that can be divided into the following areas: religion, science and technology, art, life and behavior. The basis of ethnic traditions is ethnic mentality. [Zhanaikhan E., Kokumbayeva B.Z., Kanaeva T.K., Anisheva G.M. **Ethnic “handwriting” of Kazakh traditions.** *Life Sci J* 2014;11(10s):556-559] (ISSN:1097-8135). <http://www.lifesciencesite.com>. 110

**Keywords:** ethnic tradition (culture, art), Kyok Myangi Tyaniri (Tengriism), kyok (kui), kara, konyr, muses

#### Introduction

The appeal to the historical and cultural past is natural at the present stage of development of the Republic of Kazakhstan. President of the Republic of Kazakhstan Nursultan Nazarbayev in his decree about the program "Cultural Heritage" noted that the issue of cultural development, preservation, enhancement of cultural and artistic heritage of the Kazakh people is now of great importance and is closely related to the definition of the path of civilized development of Kazakhstan. In the context of globalization and the growing involvement in the global economic and information environment art and culture are necessary for the preservation of the identity of the people of Kazakhstan [1].

Solution to the problem of studying the Kazakh ethnic tradition has become possible in the study of philosophical, culturological and art literature. These are the works of T.M. Kiyaschenko, A.Kh. Margulan, Musa Shormanuly [2, 3, 4]. Fundamental volume is a collection of works of scientists of Kazakhstan “Nomads. Aesthetics: World Cognition by Traditional Kazakh art” [5]. Serious studies of the traditional culture of the Kazakh have been conducted by the scientists E. Tursunov, G. Shalabayeva, N. Shahanova [6, 7, 8].

In recent years, a list of the literature on the topic of research has been enlarged with the serious deep works. Among them, three-volume edition of the “History of Kazakhs’ Art” - a summarizing work, bonding a variety of art culture links of Kazakhstan from ancient times to the present days with the results of development of ethnic art of Kazakhs. The basis of this work is the concept of successive development of art in Kazakhstan. We particularly note the works of Doctor of Art. R. Yergalieva. Her book “Ethno-cultural Traditions in Contemporary Art in Kazakhstan. Painting. Sculpture” (2002) is devoted to

analysis of successive relations of professional fine art of XX century’s Kazakhstan with the national spiritual and ideological tradition. Worldview identity, reflected in the national art school in Kazakhstan as part of the world culture, is conceptualized on the basis of works of Kazakh masters of painting and sculpture from the standpoint of their real relationship with the traditional spiritual values of the Kazakh people.

Thus, an extensive range of literature, which dealt with many aspects of the artistic culture of the Kazakh people, has been formed. It allows to continue deeper research in this direction.

In modern social science the concept of culture belongs to the fundamental concepts [9, 10, 11, 12]. The scientific literature contains a large number of different definitions of culture. They all tend to translate this concept from Latin as “processing”, “cultivation”. The feature of culture is that it is not a natural phenomenon, but a product of human activity.

The term "culture" is defined in the scientific literature in different ways:

as a set of material and spiritual value created by a human being;

as a process of human creativity;

as a specific way of human activity and the universal property of social life, “like everything man-made and not given by nature”, “as a set of above biological tools and mechanisms of adaptation of a public human to environment”.

However, in spite of the breadth and philosophical depth of these definitions they contain danger of dissolving all human history in the notion of “culture”. Meanwhile, culture is part of the general historical process, one of the most important aspects of society. We must study in unity the phenomena of material and spiritual culture, which merge

constructive and creative activity of people guided by reason, labor and human talent.

If culture is defined as the ability and skill to “establish and implement a relationship with the world, including the nature, other people and a human being himself” [2, p. 32], then the ethnic tradition can be interpreted as the skill and ability of a people to experience their connectedness with the world, meaningfully go through, express valuably the fullness, depth and diversity of these relations.

The centuries-old culture of ethnic Kazakhs now accumulated rich treasury the storehouse of which includes the best examples of folk crafts, fine arts, theater, musical and poetic art. Introducing advanced forms and varieties of traditional culture, by the beginning of the third millennium, it appears as a unique area of human civilization.

Ethnic culture is a holistic phenomenon that promotes awareness of connectedness with the world, meaningfully go through, and express valuably the fullness, depth and diversity of these relations. Researchers T.M. Kiyaschenko, S.B. Ospanova and others distinguish logistical, logical, linguistic, mathematical tools, as well as means of artistic expression of specific types of art (color, rhythm, tone, timbre, etc.) that also “work” for this cultural phenomenon.

Undoubtedly, ethnic traditions are characterized by the same issues, the same conflicts as the culture as a whole, for example, the problem of universals, the question of the legality of the formulation of the problem, etc. However, this kind of culture has its own peculiarities that consist in distinctive artistic relationships, the nature of their deployment and operation mechanism. This specificity is achieved through the ethnic culture of its means, although in aesthetics, art history, literary theory there is a tradition of none distinguishing the methods and tools of this type of culture.

Therefore we consider it appropriate to take the view of those scholars, according to which the means are defined somehow, with the help of something done, but the methods are defined as modes of action, in other words, as is done.

As with any form of culture, speaking in the most general sense, the means of ethnic traditions can be classified as follows: the material and technical means, informational, linguistic tools, logical and mathematical tools [2]. But in ethnic culture they take on completely different sound surprising for its richness, diversity and expressiveness. Let us illustrate this.

Logistical means. Material in the ethnic traditions. Culture - is the main substance of art that is necessary for an artist in the creative process: stone, granite, wood, metal, etc.

When a builder hews lump of granite or marble, he makes these pieces of nature to meet human needs. When a scientist reveals the properties of these same materials, he makes them talk about themselves as of the objects that do not depend on a person. Touch of the artist to the same marble, granite makes him talk about that concern human and that the latter considers his own true human essence.

The material drags, beckons a creator, promotes his creative imagination, but puts certain limits associated with its capabilities. The choice of material is determined by the individual characteristics of the artist and the specific plan, as well as the level of common species of formal technical capabilities and aspirations of art styles in a particular era.

Logic here also plays a very important role: the logic of composite solutions, logical series of figurative and expressive means, etc. However, the use of logic means in the art, as opposed to science, is specifically. In the science of intelligible row is built on a certain number of logical row representing a certain formula “from thought to thought”; it does not violate the principle of dosing of scientific information, the author of the text must provide information in batches. It is believed that the more logical the thoughts expressed, the more logical scientific work written.

In art, it is differently: the logic of art work is regulated not so much by mind as by sensuous beginning of a creator. The artist encodes the meaning of the work, makes the reader, listener, viewer arm with the skills of recognition, reading implicational meanings, leading the addressee for secret passages of his creative laboratory. In other words, a certain omission is important that allows the reader, viewer, listener to reinterpret the text of art.

Language means of artistic culture form hierarchical structures. You can talk in general about the language of art in general. Language of arts is inherent with specific signification. In a work of art material and representational aspect is not only itself: it refers to other objects and events, in addition to the existing plan materialized. In addition, like any sign, artistic sign involves understanding, communication between the artist and the recipient.

Summarizing the above, it should be noted that a combination of agents generates a new, unique in its originality phenomenon of ethnic culture. In modern science, it is increasingly accepted the idea that tradition is not only stable “framework of nation”, but also a necessary condition for its renewal. Preservation of ethnic and cultural diversity, dialogue and interaction of unique national traditions are the foundation of the civilization of mankind stability and its evolutionary cultural potential.

Ethnic tradition is a term denoting circuit accumulation, preservation and transmission of ethno-cultural experience. Starting point for research on the structure and content of ethnic tradition introduces the concept of the Russian ethnologist L.N. Gumilyev "Ethnic Tradition - the Hierarchy of Stereotypes and Rules of Conduct, Cultural Canons, Political and Economic Forms, Worldview Characteristic of This Ethnic Group and Passed on From Generation to Generation" [13, p. 21].

In the conceptual framework of modern ethnological concepts there is an understanding of ethnicity as historically rooted in a certain territory stable intergenerational group of people having stable characteristics of cultural traits, as well as awareness of their cultural unity and differences from all other similar entities (self-awareness), fixed in the self-consciousness (ethnonym). At the same time the ethnic culture appears as a functional structure caused by having within itself the mechanisms of self-preservation, promoting as the adaptation of its members to the outside - the natural, cultural and political environment, as the adaptation to external reality to the needs of the representatives of this ethnic group. [13, p.22]. In the structure of ethnic culture the tradition is a mechanism securing the ethno-cultural models, their transmission from generation to generation, that brings it to the role of one of the main ethnic-creating and ethnic-preserving components of culture.

Classification system of ethnic traditions is directly related to the typology of ethnic communities as certain socio-cultural wholes. According to this typology ethnic traditions are formed in the following types of ethnic communities:

- a) basic ethnic unity;
- b) major ethnic divisions - a collection of people with the greatest intensity of socio-cultural properties and acting as the carriers of localized in space and time integral culture;
- c) macro-ethnic units and meta-ethnic communities – the formations covering several major ethnic divisions, but with less socio-cultural properties than each of these divisions.

It is important to consider that in terms of spatial aspect the ethnic communities are divided into different metric levels. Accordingly, among them the largest possible selection of units are "provinces", which cover the whole part of the world or large groups of neighboring countries and the smaller "regions", in turn, cleaving to the historical- cultural regions and ethnic groups. [13, P.23]

Thus, depending on the type of ethnic community there is the developing hierarchy of ethnic traditions: the tradition of ethnographic group,

tradition of historical and ethnographic region and traditions of historical and ethnographic province.

The second type of classification is based on the notion that the basic elements of ethnic culture exist in two forms - material and spiritual. Therefore ethnic tradition is represented not only in the realm of consciousness, spiritual production, meanings and values, it crystallizes in the material culture of the society, in accordance with which it emit two aspects - spiritual and material (aggregate of intangible components of tradition is its spiritual realm and the material - the material realm).

Based on the theoretical model of V.G. Babakov and V.M. Semenov, there are three components of ethnic tradition:

- interiority ethnic consciousness of people. The foundations of this part of the ethnic traditions are formed in the historical development of ethnos by internalization of action, i.e. gradual transformation of external actions in the internal ideas and stereotypes;

- its manifestation in behavior and action of ethnic groups;

- "objectified" action results. "Objectified" ethnic representations include aesthetic views, ethical beliefs, religious beliefs, knowledge about their ethnic culture and other cultures; their material registration is expressed in everyday life, in the customs, rituals, artistic works [13, p.24].

Content aspect of ethnic tradition consists of information that can be divided into the following areas: religion, science and technology, art, life and behavior. Information constituting each of these areas can be conditionally divided into conservative part (ethnic and cultural heritage accumulated by previous generations) and evolving, developing part (innovation, creativity of contemporaries - compatriots) [13, p. 24].

The basis of ethnic traditions is ethnic mentality. Among the works of fundamental questions of cultural mentality, we should note the studies by B.A. Rybakov, G.D. Gachev, K.Sh.Nurlanova and others. The concept of "mentality" ("mentality"), derived from the Latin mens - mind, thinking, thinking, mental warehouse, means "deep level of collective and individual consciousness, including the unconscious". Mentality is "a set of readiness, attitudes and predispositions of the individual or social group to act, think feel and perceive the world in a certain way" [13, p. 24]. S.V. Lurie believes that the concept of "mentality" may act in tandem with the notion of "tradition", because it implies "mobility, correlation with both the past and the present, the possibility of arbitrarily deep internal contradictions. In this sense we can say that the tradition is reflected in the mentality of the

people, or more precisely the mentality is non materialized component of tradition "[13, p.25].

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6/4/2014