





Linguistic image of the Kazakh worldview in the national ornament

La imagen lingüística de la concepción del mundo kazaja en el ornamento nacional

Author:

-  Zhanel Mangazina^{1*}
-  Saule Berkimbayeva²
-  Magira Moldabayeva³
-  Aislu Minayeva⁴

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ABSTRACT

Introduction: Today a comprehensive study of the Kazakh craft is of great importance both for science and for life experience. In the third millennium, the self-identification of the peoples of the world reached a new level of research. National properties are not only monuments, but appear as objects of research through various spectrums of scientific perception. The purpose of our article is to study the linguistic representation of the Kazakh worldview in the national ornament. **Materials and Methods:** Along with the methods of accumulation and differentiation, the methods of comparative historical analysis are used in the research work. **Results and Discussion:** The problem of reflecting the linguistic picture of the world in the national ornament, which is a rich heritage of the people, a symbol of their culture, an example of the works of masters is considered in the article. **Conclusions:** The history, classification and elements of the art of ornamentation, which were created together with the people over the centuries and became their material and spiritual good were analyzed.



^{1*} Corresponding author. International Educational Corporation, zhanel_mangazina@acu-edu.cc

² Al-Farabi Kazakh National University, saule_berkimbayeva@acu-edu.cc

³ International Educational Corporation, magira_moldabayeva@acu-edu.cc

⁴ International Educational Corporation aislu_minayeva@acu-edu.cc

INTRODUCTION

The ornamental art of the Kazakh people is the most ancient and widespread of the original national arts. This art has a long history. It is a constantly evolving art form, inherited from father to child, from generation to generation. Ornaments are patterns created in a systematic rhythm and repetitive harmony to decorate various objects and architectural structures. The national ornament developed in close contact with the culture of other peoples neighboring the Kazakh people. This is evidenced by geometric ornaments in historical architectural monuments. Jewelry was made of wood, horn, bone, metal and leather⁽¹⁾.

Ornamental work from ancient times has been the basis of beautiful decor, characteristic of all types of crafts. The meanings of the words “carving” and “pattern” are identical. The semantics of the lexeme means “a process or result associated with cutting or extrusion, cutting and joining two objects, or cutting and embossing a surface”. Often, Kazakhs call a pattern which was cut according to a drawing, a piece of felt which was cut according to a model, as well as any kind of image of a ram's horn. In fact, the pattern is understood as the general name of products of artistic creativity, including jewelry made by burning, gilding, painting, dipping and forming various carvings, reliefs, images⁽²⁾. Travelers, historians, ethnographers, archaeologists-scientists of many foreign countries who studied the ornament, captured it in history, introduced other countries to Kazakh crafts can be mentioned. In particular, S.M. Dudin⁽³⁾, V.N. Chepelev⁽⁴⁾, P.S. Pallas⁽⁵⁾, I. Georgi⁽⁶⁾, A.K. Gaines⁽⁷⁾, V.V. Stasov⁽⁶⁾, G.N. Potanin⁽⁹⁾ and others.

In the scientific environment of Kazakhstan there are many scientists - ethnographers, historians, writers, art critics, who highly appreciated the Kazakh craft, who managed to demonstrate their knowledge to specialists from other countries, who carried out the analysis, classified and systematized the products of Kazakh craftsmanship. Sh. Valikhanov⁽¹⁰⁾, A. Margulan⁽¹¹⁾, Kh. Argynbaev⁽¹²⁾, S. Kasimanov⁽¹³⁾, M. Mukanov⁽¹⁴⁾, O. Zhanibekov⁽¹⁵⁾, T.K. Basenov⁽¹⁶⁾ and others. These are scientists who studied the Kazakh arts and craftsmanship as an artistic phenomenon, who paid special attention to determining the criteria for the art assessment of art products.

The secret of ornaments that inspire beauty, grace, patience and endurance has deep roots. The ancient names of ornaments are a valuable source of information about the history and culture of the people, national characteristics, early worldview.

LITERATURE REVIEW

Along with the methods of accumulation and differentiation, the methods of comparative historical analysis are used in the research work. Ornamental art is still considered in several scientific works from various scientific positions. The Kazakh scientist T. Basenov, who first studied the Kazakh ornament, determined that for centuries in the Kazakh crafts the ornament not only played an auxiliary role, but also had a totemic and symbolic meaning for a long time. The scientist also left a lot of valuable feedback in the study of the ornament, which is a cultural chronicle of the Kazakh culture⁽¹⁷⁾.

Alkey Margulan, founder of the National School of Archeology, noted that “Kazakhs live surrounded by ornament”. The famous ethnographer S. Kasimanov determined that Kazakh ornaments convey three different concepts: firstly, cattle breeding, hunting; secondly, scenes of land, water, migration; thirdly, the external image of various things found in everyday life⁽¹⁸⁾.

In historical sources, G. N. Potanin wrote about Kazakh art: “... the art of painting could not spread among the Kazakhs, since it is known that the Muslim people are afraid of the former paganism. Part of the painting remained in the ornament, on the table. But their masters are not men; whether Kazakh women are rich or poor, entering their houses, you will see an ornament in tekemet; you will see it in alash, and in colored felt, and in the case of the abdyra, shi, and in the bag (tuykty), and in the bag for crockery itself. In short, a Kazakh woman turns her hut into a pantry for embroidery, carving...”⁽¹⁹⁾.

The worldview of our ancestors, the concept of taste, understanding of the wholeness of the world, immeasurable infinity turned into conditional images in needlework, and most of all in ornament, the same is said in the works of scientists. A. Margulan in his work “On the nature of the historical conditioning of the Kazakh epic” says: “Of all the cultural values that were created for centuries by nomadic and semi-nomadic tribes that inhabited ancient Kazakhstan. The folk epos and ornaments are best preserved, and other ancient monuments, such as architecture monuments, stone statues, disappeared without a trace or only their fragments and the ruins of barrows and towers have come down to us”⁽²⁰⁾.

Academician A. Margulan wrote in his work “Kazakh folk arts and crafts”: “The environment is decorated with a completely different set of ornaments. Accessories, dishes, tools, clothes are decorated with great love,” he says, noting that the Kazakh people lived in the world of ornaments in any era⁽²¹⁾.

The results of the study of the problem of Kazakh ornaments as a whole show that they occupy a special place in the upbringing of the younger generation, especially in the processes of forming their national worldview and increasing their love for national art. The ornament reveals the consciousness of the generation from the position of deep history, the philosophy of artistic aesthetics, formulates the attitude to the surrounding world and introduces to the world, since the ornament has a genuine and rational influence on the development of human thinking.

ORNAMENTS IN ARTS AND CRAFTS

The spread of ornaments is closely connected with the emergence of crafts and household items and could take its rightful place in this environment. The development of social consciousness, life, culture of people, improvement of living conditions influenced the processes of their development⁽²²⁾.

At the same time, the flourishing of the ornament was greatly facilitated by the sensually refined world of ancestors, the surrounding nature, native lands, the sacred soil of the native land and mossy types of groves, and resource wealth. For each nation, the foundations of the ornament were formed and acquired traditions. Methods for shaping, selecting and copying ornaments on other materials were developed, patterns for carpets, clothes, jewelry, dishes, weapons, and home furniture were created. Therefore, the decoration did not come into our lives immediately in finished form. Ornaments are images born from the excitement of the human mind, the beating of the heart, recognition and admiration of the environment. The images of flowers, leaves and animals are not given in their true form, they are not copied, but through the images they turn into ornaments, they are used in a unique style, harmony and melody. This is a contribution to the art of ornament of people's knowledge, growing skill, ingenuity, genius⁽²³⁾.

Although all the elements in the pattern obey the rhythm, the patterns have their own artistic meaning and plot. Ornamental elements do not have a formally presented element; each of them contains a special content. Each of the elements appears in connection with a certain concept or any situation. Kosalka is an ornament that symbolizes the community of husband and wife. Union of two people. It was depicted on the clothes of the bride and then throughout the life of a married woman. Embroider on matrimonial linen, bedding. Family utensils.

Since ancient times, masters have divided the names of ornaments into two groups, the first group is the main names directly related to the type of ornament, and the second group is the theoretical basis of the ornament as a whole. It is known that the history of ornaments was created together with the history of the people. At the same time, the social culture of the Kazakh people has reached a high level, the level of culture and life, worldview, the ability to think and understand have developed unprecedentedly. Because of such a historical change, both the creative search and the abilities of folk artisans improved⁽²⁴⁾.

The Kazakh people, like other nations, has its own national culture and arts and crafts. Decorative clothes, camisole for girls, turban, erturman, belt, carpet, tekemet, bracelet, shashbau, saukele, etc. All of them were decorated with Kazakh national ornaments, belts, erzhugen, kuiysan were decorated with silver. In the ornament, the Kazakh worldview is depicted through art.

A feature of Kazakh art is the desire to dress differently, decorate the interior of the house, decorate the carpet with bright colors. Kazakh ornaments imitate nature, environment, animals, household items. The carving depicts the weapons and swords of people of that time.

Getting to work, the craftsmen memorized the thread patterns they saw and independently introduced new types of thread. Among the people, such skilled workers were called “carvers”. In that era, carving was considered as complex an art as painting. Every country and tribe had famous carvers.

There are many beautiful patterns in Kazakh crafts. Common names of expressions by value can be classified into the following groups: expressions related to the moon, sun, stars - the over world; expressions related to animals, animal bodies, footprints; expressions related to the animal, animal body, footprint; patterns associated with insects; expressions related to birds; patterns depicting earth, water, plants, flowers, leaves; expressions related to weapons; geometric expressions⁽²⁵⁾.

CONTENT OF THE KAZAKH CARVING AND ORNAMENT

The history of the ornament begins with the chronicle writing of ancient times. The ornaments and language of the ancient Turkic-speaking peoples are largely similar. The reason for this is the reflection in the ornament of the nomadic

lifestyle of the people, animal husbandry. In antiquity, great importance was also attached to the use of ornament on jewelry.

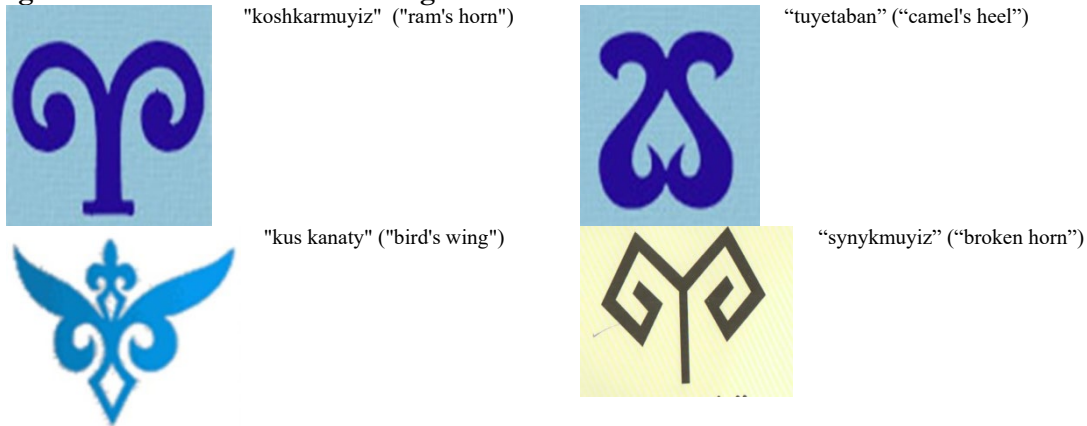
In the Kazakh craft, methods of direct and oblique knitting are widely used. In ancient manuscripts, there is a tendency to lose the meaning of the value of objects without ornament among the Turkic peoples. Kazakhs especially appreciate jewelry. Ornaments on the headdress contained information for the ancient Kazakh: from them they could recognize the nationality: who is Kazakh, who is Uighur, Tatar. So, the same pattern in Kyrgyz is called “ram's horn”, “amulet”, “goat horn”, in Uighur “almond”, “shada”, in Uzbek “cotton flower”, “badam”. According to their characteristics, Kazakh carving is divided into three groups: equalizing, centenary and parallel threads.

The Kazakhs found a designation for each ornament they created. They used these names correctly in their lives. Each historical period is distinguished by its ornaments. Since ancient times, the mosque and the dome could not exist without decorations. The nature of the Kazakh ornament determines the history of folk art, the beauty and elegance of life.

In the Kazakh steppe, carving is developed in different ways. Each region of the country had its own stylistic features and patterns. Nevertheless, the basis of the initial element of all ornaments is the ornament of the “horn” kind. Twinning, sewing, weaving, designing, thawing, melting, carving were often used in the everyday life of the Kazakh people; home furniture, tools, yurts, jewelry, carpets, alasha, symmak, terme, baskets, dishes, clothes were decorated with ornaments. Scientists today describe about 230 types of Kazakh national ornaments. We are talking about the most common ornament of the genus “horn” among the population.

The “horn” ornament can be called as the origin of the ornament of the Kazakh people, because on its basis all new elements were created, only the names changed. For example: “koshkarmuyiz” (“ram's horn”), “arkarmuyiz” (“argali horn”), “bugymuyiz” (bull's horn), “kyrykmuyiz” (“forty horns”), “kosmuyiz” (“paired horn”), “synarmuiyiz” (“lonely horn”), “synymuyiz” (“broken horn”), “tortkulak” (“four ears”), “tuyetaban” (“camel's heel”), “synarokshe” (“unpaired calcaneal bone”), “kosalka” (“two-horned”), “kus kanaty” (“bird's wing”), “kaz-taban” (“crow's foot”). Masters create various compositions from these elements and rationally use them in products (Figure 1).

Figure 1. Variants of “horn” carving ornaments



The content of the Kazakh carving depicts scenes of cattle breeding, hunting, migration, the appearance of various objects found in everyday life, but no matter what kind of needlework we take, we can see the “horn” element depicted in different versions on the surface of the object. Each carver created an ornament, gave it a name and used it in everyday life. Therefore, the most important style of Kazakh national ornaments, which are often used to create various types of ornament, are ornaments of the “horn” type.

Ornaments of horn origin are sometimes very small, sometimes very large. Small ornaments, embroidery, wood, bone, horn are used for jewelry work, and large ones are used for carpets, alash (a special colorful carpet), terme (wide braid for decorating a yurt), tekemet (large felt mat with patterns), felt mat (woolen felt), shi orau (mats), korzhyn (bags), clothing, construction. Craftsmen use the pattern of horns in different ways, adding the second and third elements to one element, enriching it, creating beautiful and meaningful compositions. At the heart of ornaments of the "horn" type is an allusion to the horns of a sheep, deer, goat, cow, elk, deer, roe deer.

Masters used new ornaments in accordance with the modern trends of their era. For example: in addition to the decorative ornaments in the ancient products of our people, they considered the lightness and strength of these products. For centuries, ornamental art has been created together with the people, becoming their material and spiritual heritage. The ornament, which has now become one of the relevant areas of the cultural heritage of our people, is

being revived, acquiring a rich content, a new look. The creators of ornamental patterns in their own way recognize the very nature of the invented plot and emphasize its artistry, and not accuracy. Therefore, we often meet in modern ornaments such new types as “square carving”, “mixed ornament”, which are more realistic in terms of composition and more perfect.

At the same time, the thematic meaning, composition, symmetry and asymmetry, color and rhythm, as well as the philosophical meaning for each animal and bird, must be observed in the decor of the product.

Composition from Latin means the arrangement of ornaments on the surface of an object. For example, if an ornament is inserted into a bowl, it must be neither large nor small, but must have an exact match, so the craftsman needs to measure the size of the plane on the surface of the product on which it will be applied.

KAZAKH ORNAMENT AND ITS INTERPRETATION IN WORLDVIEW

The connection of the Kazakh ornament with the worldview:

- Animal patterns, ram's horn - decoration in the form of a ram's horn. It originated in connection with the nomadic way of life of the Kazakh people, who were engaged in cattle breeding. The ram's horn ornament occurs in many forms and is found in most Kazakh items. In particular, it is found in the textiles of the yurt. For example, in the center of the tekemet there are “koshkarmuyiz” (“ram's horn”), along the edges - “tumar” (“amulet”), sharshy (“square”) or “su oyu” (“water” figurines). These elements embody the dream of the people to have flocks of sheep walking around their native land. The backbone is an expression closely related to animal husbandry and refers to a part of the body of an animal. This element is a sign of courage and courage and is placed on the edge of men's, heroic clothing. A similar carving has the shape of a ram's head and horns twisted in both directions. Sometimes in the armpit of this horn there are two more joints such as a short horn, forming ram's ears. An attentive eye is able to discern the image of a sheep in this pattern.

Another point showing the reflection of the picture of the world of the Kazakhs in the pattern is indicated by the fact that the young man could find out if the girl was engaged, by the pattern engraved on her bracelet. A young woman depicted her position after marriage with the help of jewelry. If she sent the message “Kusmuryñ”, her relatives understood that she was free as a bird and did not worry. If a thin, fragile figure was depicted next to an obese person, then this made it clear that the situation was deplorable. The “swan wing” was a symbol of happiness, beauty, purity and fidelity.

- Cosmological patterns. In expressions related to the over world, the Kazakhs sought to acquaint their children with the signs of the sky and clarify the heavenly mysteries in accordance with their worldview. Such ornaments include the source of the sun, the rising sun, a star, an asterisk, three stars, four stars, a group of stars, etc. The Kazakh people, who worshiped the sunrise, bowed to the rising moon, admired the stars and made a wish on them, was afraid that the light would go out and trouble will happen if a star falls, they revered the sun, moon and stars as the brightest things on the Earth.

The sign “Sun” is often depicted as single or double circles on rings and bracelets. One round “sun” symbol meant “let our day be bright”. The patterns “moon”, “crescent” are really depicted in the form of a celestial month. They are often used in the architectural decoration of places of worship, in the minarets of mosques and madrasahs. Obviously, the expression “moon” originated many years before the advent of Islam. And there is a reason for this. Once upon a time, many communities worshiped the moon and the sun, fire and the star. The moon, sun and stars were considered deities in the era of the dominance of natural phenomena. In this regard, the Moon, the most prominent and most visible of the bodies in the celestial world, was revered. People made sacrifices to it. Also from this ancient belief there was a tradition according to which Kazakhs slaughter cattle at meetings where wishes and blessings are pronounced. When we say “kok” (“blue”), it refers to the sky by analogy with its color, and when we say “kaska” (“white mark on the forehead”), it refers to the moon in the sky (Figure 2).

Today, the patterns “moon”, “crescent” of course, have long lost such semantics and have become only a way of expressing the aesthetic. In some designs, the combination of rounded and joined crescents creates beautiful shapes such as “tabak” and “tana” patterns. The pattern “moon” is found not only in the Kazakh language, but also in other countries.

Figure 2. Variants of the image of the moon, sun, star



Ornaments also had ritual significance in antiquity. For example, the Kazakhs wore circles of bronze or silver, talismans in the form of semicircles, depicting the sun and moon in the heavenly world, which they worshiped. This talisman, framed with a pattern, is recognized as a symbol of happiness and prosperity. A. Margulan in the first volume of the work “Kazakh Folk Applied Art” wrote: “Lamb horns are drawn instead of rays on the image of the sun. It is clearly seen that this is a cosmic symbol, an image of the sun and the universe,” V.I. Petri cites the opinion⁽²¹⁾.

- Plant patterns. Patterns of plants, earth, water are flower, mountain, water, nine hills, apple blossom, saffron flower, barley flower, etc. The Kazakh people, who loved and cherished their native land, dreamed that their future generations would grow up as good citizens who take care of the land, water and plants, and demanded this from them. At the same time, ancient people interacted humanly with the nature of the steppe. This was observed even in children's poems. Such dreams and wishes of the Kazakh people was not ignored by the art of ornamentation. For example, the “water” pattern is a local, sacred pattern. That is, water is one of the saints, the image of the mother. Patients are treated with water. It is no coincidence that the Kazakhs have a rule “Do not spit in the water”. In the ancient Turkic writings there are such expressions as “mother of fire” and “mother of water”. According to ancient people, the destruction of the world was based on four things: fire, water, air, mountain, etc. On the basis of water patterns, patterns “zigzag”, “flood”, “daria” (river) were formed. Daria is a symbol of creativity. Water engraving is often placed on the edges of any product.

Some ornaments, such as “buldirgen” (strawberry), “burkoz”, “zharmagul”, “zhaukazyn” (“snowdrop”), “jeli” (“lasso”), “kozy” (“lamb”), “seleubas” (“feather grass”), “shityrman” (“thicket”) were formed from the corresponding names of herbs, fruits, trees and shrubs. In the same way, many styles of patterns - images of a horn - have different types and are associated with biological diversity. Some of these plant patterns include meadows, shady fruit trees, tall oaks, dense ivy, mallow, etc. And the goat pattern depicts the borders of patterns born from cotton growing, one of the ancient professions of our people.

The motifs “tuyetaban” (“camel's heel”), “tuyemoyyn” (“camel's neck”), “botakoz” (“camel's eyes”) were applied to the clothes of a traveler going on a long journey. The expressions “su” (“water”), “irek” (“zigzag”), “aryk” (ditch), “taskyn” (“flood”), “togyz tobe” (“nine hills”), “arpa gul” (“barley flower”) were used as symbols of scarcity or abundance. They symbolically conveyed that the path of a person's life consists of ups and downs.

- Geometric patterns. During the period of the Turkish Khaganate, in accordance with the development of the art of stone processing and bone imitation, mainly geometric (linear, zigzag, circular), floral and zoomorphic motifs were used in the decoration of bone and metal products. Since the 6th century, buildings have been decorated with ornaments. The Kazakh national ornament clearly manifested itself in the later built cities of Otyrar, Sauran, Syganak. For example, the “kerege” pattern in the Taraz bath is enriched with geometric rhythm in the dome of Aisha-bibi. In the monuments of Akhmet Yassau, samples of ornaments of local residents are used. If we talk about decorations associated with beliefs, then the mythological attitude to the plant world, the worship of idols, the identification of natural phenomena and deities, and belief in the animation of natural elements prevailed. In addition, the early Kazakhs, who did not understand the mysterious phenomena of nature, such as flashes of lightning, thunder, snow, rain, etc., recognized the great power of natural phenomena and worshiped them. Arrow-shaped /~/, round /o/, additions /+/, star-shaped /*/ these and other similar signs remained from the worship of these wonderful forces. “Zigzag” is an embroidery pattern in the form of various geometric triangles that are embroidered several times in a row. This pattern is often placed on the edge of objects. “Four-cornered” (“tortkul”) and “three-cornered” (“ushkul”) are patterns that include embroidery patterns consisting of geometric shapes such as triangles and squares.

The ram's horn pattern, represented by a triangle, represents the concept of fire, which gives warmth and energy to the soul, abundance and wealth, and the rhombus pattern represents the relationship between a man and a woman. Ornament “circle” – light symbolizes the path of life⁽²⁵⁾. From geometric expressions, the triangle represents heaven, earth and man, and the square means “let the four directions be equal”. As the researchers determined, two separate motifs flaunt on women's and men's clothing. For example, on girls' skirts and dresses, patterns in the form of flowers or winged swallows are depicted. On the boy's clothes, they painted such patterns as the tip of a spear, an eagle and a

ram's horn with the wish that he would be like a batyr (hero). The coloring of the thread also has its own secret. If it is painted in a light fuzzy color, we can say that this is a secret inscription. Blue - the color of the sky according to the composition of the carving; white is a symbol of truth; yellow - a sign of wisdom, morality, sadness; green is a sign of youth and spring. When drawing ornaments, they carefully monitor the correspondence of colors.

Kazakh ornaments have completely absorbed the law of plastic harmony. Masters who knew well the theory of creating an ornamental composition can produce a very complex single carving even by imposing several ornaments on the surface of one plane. The bone of each ornament is painted in its own characteristic form, filling the space in the plane left from each other, without violating the static equality of the overall composition. Kazakhs call such complex ornaments "tangled".

CONCLUSIONS

Today, in our opinion, a comprehensive study of the Kazakh craft is of great importance both for science and for life experience. In our opinion, the requirement of today is the study, knowledge of national culture. Since one of the areas of national culture is craft, that is, ornament, a comprehensive study of the traditional requirements of craftsmen is also the work of young people. Revealing the cognitive value of national ornaments, we came to the following conclusion.

1. Since the daily life of our ancient ancestors was connected with nature and cattle breeding, they most often used images of animals, birds, elements associated with natural phenomena in their ornaments.
2. Ancient ornaments played the role of media.
3. The cognitive essence of ornaments is based on positive emotions. The educational value of such ornaments is very great.

National ornament is a powerful art that reflects the history, genealogy, geography, character, feat of our people.

A comprehensive study of the Kazakh craft is of great importance both for science and for life experience. Kazakh crafts are one of the main areas of culture, the development of the Kazakh heritage as a whole. Craft is a priceless, indelible heritage. We must be able to protect and study it.

The work of each master embodies folk wisdom, demeanor, lifestyle, household techniques, thinking, reality, everyday life. That is why the crafts of the people, which originated thousands of years ago, will undoubtedly be created together with the people who created this art, and will preserve it forever.

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