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National Culture: Tradition and Innovation (On the Basis of Semiotic Analysis of Kazakhstan's Capital)

Gabitov Tursyn^{a*}, Kulsariyeva Aktolkyn^b, Sultanbayeva Gulmira^c, Zhanabaeva Dinara^d,
Zhumashova Zhuldyz Amanbaevna^e

^a*Al-Farabi Kazakh National University, Almaty 480078, Kazakhstan*

^b*Abai Kazakh National Pedagogical University, Almaty 480078, Kazakhstan*

^c*Al-Farabi Kazakh National University, Almaty 480078, Kazakhstan*

^d*Kazakh Academy of Transport and Communication, Almaty 480078, Kazakhstan*

^e*Al-Farabi Kazakh National University, Almaty 480078, Kazakhstan*

Abstract

The concept of tradition and innovation in the national culture has become one of the main issues in modern philosophy. The concept of tradition and innovation are correlated with different layers of human culture and human history. Interaction in the culture of the people of old and new, and borrowed by a number of ways: simple penetration of the elements of one culture to another, the synthesis and use of borrowings in accordance with traditional norms and customs. We also consider the traditional culture of the Kazakh people, which is characterized by a high continuity in the moral education of the younger generation, the spiritual perfection of the individual. In concluding part of the article there are given practical ways of solution of the problem. These solutions are taken from construction of new capital of Kazakhstan Astana. Astana is constructed in complex with traditional and innovative values. If to analyze architectural features of Astana's buildings semiotically, there can be revealed deep national traditional myths on them. We think that promotion of national values in the example of Astana can have significant impact on advance of traditional values both in traditional and innovative way.

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1. Introduction

National culture is one of the evolvments of humanity. Above all world culture is the combination of national cultures. The best achievements of national culture with general humankind ideals gain world recognition and became one of the world cultures. Issues of national culture, its significance and their interrelationship are directly connected with the process of globalization. It means that today's civilizational, informative, and post-industrial society is changed in the context of this process (Gabitov, 1998). Any country' nationality's culture is a part of

^a Corresponding author: Gabitov Tursyn.

E-mail address: tursungabitov@mail.ru

world cultural space. On the context of world culture are based dialogues and interrelationship between cultures with peculiar values, spiritual and materiel essence of separate ethnos. If to consider from this point of view Kazakh culture, it is a historical heritage combined from cultures of several ru-tribes and ethnos (Esim, 2003). People have great impact on formation of the national institute. National peculiarities are based on people's behavior, way of life, history, traditional systems, language, mentality, believes and art etc. Combining parts of Kazakh national traditional culture like folklore, kuis, materiel culture have been changing according to time demands and impacts of foreign countries. This process is still actual in today's life. However it does not mean that change of culture in absolute meaning. In different times national culture competes with other cultures in world arena. This factor makes to form national immunity and it increases ability of competitiveness. Hence culture is developed by turning its negative sides to positive. In the territory of current Republic of Kazakhstan used to live different ru-tribes and states. It means that this condition made to form one of the world cultural systems with its national peculiarities. What are the main functions and role of each national culture in it today?

Kazakh traditional culture with its features, purity and deep philosophy was always interrelated with other human cultures. Spiritual cultural dialogues formed through the ages are trying to continue this tradition to these days. Spiritual wealth is an imperative which preserves each nationality as independent nationality and proves its rights to be in equal rights with others.

Renaissance of a national culture must correspond to two main demands:

National culture must identify its ability to develop individually;

It must not contradict to radical and innovative changes. On the contrary, it must support and come to dialogues with them and to try to be modern (Pletneva, 1962).

2. Current Kazakhstan's conditon of traditional and innovative culture

It is one of the topical questions for now the condition of Kazakh culture in the process of globalization, in intersection of intercultural, interstate relations. Being under colonization during several ages and gaining independence the Republic of Kazakhstan has realized that it is in the natural habitat of expansional of space and time process. In general traditions are activities traditions passed through generation to generation. If to consider human society formation comparatively with techniques and technology, it had very slow evolutional process. Its traditional kinds and usage turn in some time to restraining factor. Innovation is a new activity formed in the result of economic and social changes. Until it gains quality of traditionalism, it will have contradictory activities to traditions (Kozybaev, 2001). Tradition and innovation are in two sides of changes i.e. they are development of different methods in human activities. These changes are called in the history of civilization as progress and regress and showed its signs in some periods of eras. Traditional culture and innovation, expansional history of the Western culture and civilization, dialogue and conflict of the East and the West have been one of the topical issues amongst scientists-philosophers. These themes were considered from contradictory positions from Western, Russian, the Eastern and Kazakhstan's scientists. If contradictory positions conflicts with each other it's the first step of evolvement according to rules of dialectics. Innovation and tradition are the two sides of the process of culture evolvement. Culture consists from constant and unstable moments. Stability and "inertness" of a culture is a tradition. Cultural heritage elements of tradition are ideas, values, customs, world perception preserved and passed trough generation to generation. Traditions are peculiar to all forms of spiritual culture. To this point can be mentioned scientific, religious, moral, national, labor and etc. Society is developed in the term of these elements, since new generation does not invent vehicle, but achieves experience and cultural norms gained by humanity (Ishmukamedova, 2002).

Traditional system describes unity of social organism and stability. It cannot be taken unserious, because feeble and complex mechanisms of culture can be destroyed. It is not possible to make better spiritual life by leaving behind ancient spiritual values and historical memorials. In another hand, culture cannot exist without innovation. Creativity, changes are the second part of the social development. Tradition and innovation unity is a universal description of any culture. Tradition and innovation, different relations of creativity of the culture are given in traditional and innovative ways. Tradition initially tries to control creativity. Cultural types are produced in its initial

form. Changes occur unsystematically and in sudden ways in the context of tradition. To overstep limits of norms is rejected and not perceived.

On the basis of tradition culture realizes its functions. Importance of traditions is even higher than importance of creativity. It means that creativity is formation of a person as of a subject of a culture. Culture is a unity of ready-to-use and stereotype programs containing material and ideal objects. Stereotyped programs are traditions and customs, rituals and etc. Changes in programs happen very slowly. For example this situation was noticed in last decades of primitive and traditional society cultures' (Mutalypov, 2002).

This kind of stable cultural tradition must exist for people unities which live in one condition. But if one society rejects from hypertrophied tradition and improves types of a dynamic culture, it does not mean that people can reject cultural tradition totally. Any person, people or state culture cannot live without tradition.

Traditional culture is not only condition for existence of historical heritage, either it must have influence on development of culture. It rejects new time's culture according to laws of dialectics, and absorbs the most qualitative sides of 'old' culture. This is usual process which is made in the sake of culture development.

2.1. Tradition in contemporary Kazakhstan's condition

Tradition and innovation, equity between world's super cultures is very complicated process and in realization of this it is required many conditions. Returning back, rebirth, religious renaissance, combining spilled values, total westernization occur only in the context of modernization. This structure voluntarily or not relies on creative part of a culture. This is because a culture is a formed system. However there are outer forces which impacts on its development. Culture consists from old and new, relation of 'my and others', perception or rejection of others', passing to heritage or separation processes. Thus each day of a culture is like a one second, but it never ends. (Mutalypov, 2002).

We cannot consider ancient and new formed values in the context of globalization, because this would not let us reveal the real significance of those values. Devaluation of values, contradictions of the Western culture nowadays shows that feature of human essence is vast. As result of this in the arena of a history have been risen new civilization structures along with Meta cultures.

Creative process is realized by a subject of creative activity. It's worth to mention there that not any kinds of innovation are referred to cultural creativity. Each culture's creativity is tightly related with peculiarity or individuality. Each cultural value does not repeat each other (fiction, each cultural news, etc.). To present worldwide known cultural object in a new shape does not show adoption of a philosophy, but it means spread of this culture. This process is also vital for human development, because one of the function of a culture in its appeal to communication with each other. To this point cultural creativity is a human's demand for innovation in perception of a culture in the context of historical process of evolvement. Nor all innovations are cultural phenomena, and neither all of them meet the requirements of cultural humanistic forces and non all of them are progressive. Culture has progressive and regressive processes. Culture is a process of contradictions. There can be noticed contradictions of definite social periods between classes and national interests. In order to establish progressive and advanced signs one must struggle for this (Alimbai, Mukanov & Arginbaev, 1988).

Today Kazakhstan's cultural processes are changing its directions from its natural essence and taking a mimetic description. By this Kazakhstan became a country which develops and spreads the Western culture. It weakens young generations' national taste and can leave aside national culture. These kinds of mimetic activities have great impact on national culture, especially on youth's consciousness, national way of upbringing, on significance of national ethical and aesthetical sides. Some public places use mass media means as financial source (discos, night clubs, computer games, billiard rooms etc.). There are several reasons for occurrence of these situations: uncultivated formation and inability to analyze national taste, system of values in a culture and art in social interest principles; uncontrolled situation of the introduction and spread of foreign cultural streams by an authority; ridiculousness of an aesthetic norms and qualities, bad taste etc. Concluding all together it can be said as a destruction of a real art. For example, song clips of a current youth generation are shot in the Western type. We cannot watch in them Kazakhs manner of relation between parents and children. For example the plot of some clips

can be like this: the main character deserves his/her beloved higher than his/her parents. In Kazakh traditional culture a mother, who gave a birth, who spent sleepless nights, brought up, and who's ready to sacrifice her life for her child, and a father, who is always ready to give advice in difficult situations, strict but just, were highly respected. If in some cases Kazakh child was against of parents' will he/she never outraged or offended them, and never showed bad manners. As for any nationality for Kazakhs there are two duties:

- not to be absorbed by other the other nationality because of globalizational process;
- not to be under possession of world leading countries.

Kazakh national needle-work which also contributed in development of world culture has great significance in a national culture. In formation of future youth generation national traditional needlework's aesthetics and beauty would raise great interest. Kazakh national needle-work with its wealthy history, deep content, versatile features would influence on future youth spiritual-aesthetically, emotionally and intellectually. This would lead to development of personal and qualitative sides of youth, to an ability of evaluation of national culture. Therefore national needle-work can perform as a gate for spiritual wealth of a traditional culture. Today as concepts of national ideas are known concepts 'Country of Kazakhs', 'Sovereignty', 'Unity' (Nisanbaev, 2002).

Kazakh national sport games are one of the main parts of national tradition. Therefore it must be developed by republican organizations and advanced amongst youth. Kazakhs national sport games must take deserved place in a cultural life of a country.

Thorough investigation of Kazakh national game folklore, its function and history of formation is the act of the future. We must not be afraid of offering our national games in a world arena, but we must be braver in this as our ancestors used to be. Our ancestors used to be smart, orators, brave, bellicose and loved justice. We must not lose these qualities, but our holy duty is to renew and advance them.

Kazakh culture is based on absolutely different values than the Western: on deep basic of interpersonal relations, on stability of active values, on gravity of spiritual systematization. In Kazakh' culture flesh is a harmony between a person and a nature (Satershinov, 2000).

2.2 Innovation in Contemporary Kazakhstan

Today informational revolution happening in the context of globalization has great impact on all spheres of life. There is a serious danger of losing national sovereignty and national 'I', individual essence and unrepeated traditional cultural archetype values. Tendency of universalization is not profitable for national features. Therefore accepted Western and globalization models must be transformed.

As any process developing by the rules of dialectics culture has signs of stability and innovation. The stable sign of a culture is a cultural tradition. Through this cultural tradition human experience is gained and passed through generation to generation. Each new generation relies on the experience and heritage left by ancestors and made its significance more valuable.

In a society where tradition is highly valued in developing of the culture initial conditions are revitalized. Even in case of new changes they happen according to the main rules of tradition. There is no total pure culture. This is impossible case. Therefore we cannot say that we have to preserve our culture in absolute purity without impact of other cultures. The main value and power of a culture is in its changeability, openness to innovations, in saving its viability in real life (Gabitov, 2005).

Core of any institute (state, nationality, society) is a traditional heritage. In the process of globalization most nationalities are losing their identities. Therefore preservation of Kazakh ethnos language, mentality, psychology, world perception, cultural heritage, national clothes are one of the most topical issues today. In the process of globalization formation of state image based on two concepts. In the first meaning it is the 'global' in the meaning of absorption of values used by post-industrial society, second meaning in the meaning of 'national' which revitalize historical heritage. In a global dialogue our country's image will be delivered through national mentality, national essence, world perception, traditions and customs, language and religious knowledge, history, rules of life of men and women in a society, frontiers, natural resources, waters flora and fauna. The main things by which country's significance is measured are its history, language and usage of ancestor traditions. As proof for this we can mention our President's N.A. Nazarbaev's words in Omarov's (2002) book (p.65) 'Kazakhstan's future is in society's idea

unity’: “Cultural traditions are always source for social revitalization. Turning back to the history, cultural roots is undoubtedly positive process. In Kazakhstan it is made all good conditions for development of language, art and culture”.

2.3. Semiotic analysis of new capital in intersection of traditional and innovative culture.

Practical realization of culture and innovation by president of the Republic of Kazakhstan can be viewed by new capital of Kazakhstan Astana.

‘Plenty of people raised their eyebrows when more than a decade ago President Nursultan Nazarbayev decided to move the capital of Kazakhstan out of Almaty to a tiny provincial town called Astana in the very heart of the steppe.

Back then it consisted of a bundle of concrete apartment blocks. A place of freezing winters, blistering hot summers and a complete lack of infrastructure.

Climate, it seems, is the only thing President Nazarbayev has not managed to change.’-states BBC New correspondent Natalia Antelava (2006).

Just 10 years ago Astana had an image of rural region which did not differ much from other regions with neither its political or neither cultural importance. An enormous progress which is being made during last ten years is astonishing. Today Astana has absolutely controversial image: image of the fast growing city with beautiful sightseeing and gorgeous dwellings. But how about its image as capital of the country? Can Astana correspond to the demands of capital-city?

As we know, the capital has vital importance for any country. All significant questions concerned with country’s life have direct connection with the capital of a republic. Capital is like the mirror of a country which presents the whole country’s reflection in one city. When we think about one country we immediately associate it with its capital. It’s no secret that in recent few years Astana has become one of the most beautiful capitals of the world. We will not hesitate to talk loud this statement. In spite the fact that the history of Astana’s is not so long, only since 1997, for these little period Astana could reach really high achievements. We can be certain of that, when we see today’s view of Astana. All of us know that capital has not only political character but mainly it has cultural and intellectual importance for country. Maybe therefore we have such concepts as New York is the city of skyscrapers; Paris is the capital of fashion, Paris the culinary capital of the world etc. As we see from these word combinations capitals remind us neither historical facts, neither political figures, neither its geography nor whatever else, but it is associated things connected with its culture, to say clearly country’s culture. Today when we force with the problem of globalization it’s really important for each country to stand out for its uniqueness and to prove country’s independence mostly by cultural aspect. No doubt that in order to gain stability and freedom we need political issues firstly, but if we lose our face as culture with its own unique tradition, in spite the fact of independence, we will become dependent from stream of current cultural superiorities.

In Astana President tried to input all Kazakh national cultural values symbolically. So by analyzing Astana’s architecture semiotically one can reveal’s Kazakh’s traditional culture in intersection with modern achievements of architecture. As roots for Kazakh nationality is known Turkic culture. Therefore in Astana’s buildings one can find cultural signs of Turkic culture. As the reflection of that we have the monument Baiterek. ‘Baiterek’ for Kazakhstan and its capital is the same symbol, as, for example, Red Square in Moscow or Statue of Liberty in New York. This construction has incorporated philosophical, political and historical sense. The ancient poetic myth says, that at the top ‘Koktobe’, on a coast of huge ocean the tree of life Baiterek is growing. Every year in crone of Baiterek sacred bird Samruk laid a golden egg – ‘the sun’, every year the dragon eats ‘the sun’, but it appears again. It symbolically means the change of day and night, a summer and winter, struggle of goods and evil, light and darkness. The legend of a sacred tree as well as possible reflects ideals of the renovated Kazakhstan, aspiring to live in peace.

At bottom of monument "Baiterek" in equal distance were established 17 jurts. If it would be possible to draw a hidden string from every yurt to "Baiterek" than from height of the bird's flight this composition could look as "sun" as a symbol of the common aspiration to a unification» (<http://www.religions-congress.org>).

So the symbolic meaning of Baiterek is much higher than we can imagine. In the symbolic of the Baiterek monument are intersected not only Kazakh but all Turkic nomad concept of world perception i.e. with the idea of the Kazakh people related to the structure of the universe. That's why we may say that Baiterek is the symbol of all Turkic daughter-nation. It's intersected with current Kazakh aspiration to unity. Its symbol intersected with new stage of Astana.

The second symbol which shows that the place is centre of the country was building where Khans lived. As our descendants built huge, beautiful and attractive building for Khans, we also renovate this tradition with today's best technologies and entertainment tools. Khan shatyr dwelling, the tallest tent in the world, is a vivid evidence for that. 'The uniqueness of this dwelling in its historical symbolic meaning and practical importance. Khan Shatyr, a 150 meter high pyramid-shaped shopping and entertainments center is located on the axis of the Presidential Palace, the Pyramid, the Palace of Peace and Reconciliation, and the Baiterek Tower.

One of the important features of the project is the transparent material called ETFE (ethylenetetrafluoroethylene) that allows daylight to enter the interiors while sheltering them from weather extremes, making it the perfect material to be used in severe climates. The building's cable net structure is coated with 19,000 square meters of ETFE foil cushions, comprising three layers assembled together, with the middle layer inflated. By inflating the cushions with air the material can accommodate a high thermal range. Each cushion is about 3.5m wide and up to 30m long. The flexibility of the ETFE material also makes it well suited to deal with the cable net's range of movement. As the structure deflects, the cables move closer together and the cushions change shape - from an eye shape to an almost cylindrical shape. The ETFE cushion panels are connected to the cables using a system of aluminum clamping plates.

These are able to tolerate the movements of the cables under wind and snow loads. The Khan Shatyr certainly belongs to the landmark monuments worldwide such as the Egyptian' (<http://www.rawajinternational.com>).

If above-mentioned constructions has only symbolic meaning, the building Ak Orda is the real president residence of Republic of Kazakhstan. The name of the residence Ak Orda – White Palace again shows gleams of our history.

Culture's main values takes roots from its faith. Therefore faith is the concurrent part of the culture. Kazakhstan is one of few countries where representatives of different cultures live in peace which is surely the result of our president's purposeful policy. As the reflection of this fact you can see another dwelling 'The Pyramid of Peace' (also called "Palace of Peace and Reconciliation"). 'The Pyramid of Peace has been conceived and designed by architect Sir Norman Foster and inaugurated in September 2006. That Pyramid contains accommodations for different religions: Judaism, Islam, Christianity, Buddhism Hinduism, Taoism and other faiths. It also houses a 1,500- seat opera house, a national museum of culture, a new "university of civilization", a library and a research centre for Kazakhstan's ethnic and geographical groups. This diversity is unified within the pure form of a pyramid, 62 meters high with a 62 x 62-metre base. The building is conceived as a global centre for religious understanding, the renunciation of violence and the promotion of faith and human equality. The Pyramid of Peace expresses the spirit of Kazakhstan, where cultures, traditions and representatives of various nationalities coexist in piece, harmony and accord. Bathed in the golden and pale blue glow of the glass (colors taken from the Kazakhstan flag), 200 delegates from the world's main religions and faiths will meet every three years in a circular chamber — based on the United Nations Security Council meeting room in New York. ; Height: 77m, total area: 25,500 sq.m.; Accommodates: Opera Hall for 1,500 seats, The Museum of National History, The Research Center of World Religions, Library of Spiritual Religious Literature, Exhibition and conference rooms' (<http://sketchup.google.com>).

This construction is a vivid evidence for the fact that culture and faith are directly intersected, as you can meet here almost all main cultural values of the world. However we must not forget that the main nation who live in Kazakhstan are Kazakhs whose traditional faith was, is and will be Islamic believe. In Wikipedia s written 'That's why in Astana in 2008 was built the largest mosque of Kazakhstan and the biggest mosque in the Central Asia. The 40-meter height symbolizes the age of the Prophet Muhammad of when he received the revelations, and the height of the minarets is 63 meters, the age Muhammad was when he died'.

As we mentioned before the capital of a country must reflect the whole country like in one round fabulous mirror. If above-mentioned constructions have oblique connection with whole country's reflection. The museum

‘Atameken’ - Motherland has direct sense of reflection of country’s regions. Here you can visit just in half hour miniatures of the most important buildings of whole Kazakhstan.

‘Atameken Map of Kazakhstan is an outdoor museum giving you an overview of the entire country in a miniature version. This 1.7-hectare exhibit features more than 200 mock-up pieces, creating Kazakh cities and historical memorials. During the summer months at least, there are normally English speaking guides available (optional obviously), should you wish to learn a little about the models, and there is a covered section which focuses on the newer constructions within the city of Astana itself’ is written in wiki travel encyclopedia.

Culture and intellect are the words which go together. We cannot divide them as these concepts are like one in another. Therefore it would be strange if Astana didn’t have any noteworthy universities. ‘The New University of Astana, initiated by the President of Kazakhstan, has a unique strategy, combining the quality of leading international universities with Kazakhstan’s economic and social aspirations and top 50 countries in the world. The strategy is to develop full partnerships with several of the top 30 universities in the world to bring their quality of degree programs to Kazakhstan. No longer will Kazakhstanis need to leave the country to receive a high quality international education. The partner universities will assist the new university in developing its degree programs, hiring and providing faculty, student exchanges, and university management’ (Green, 2010).

3. Conclusion

Summing up we may conclude that four important ideological parts of a country offered by Nazarbaev ‘stable development of a nationality’, ‘strengthening of a state’, ‘believe for future’ and ‘people’s unity’ shows introduction of values in our country ideologically. The issue which was not raised before, today is considered to be one of the main issues of a ‘Stable development of a nationality’. President N. Nazarbaev in his interview to a question: “Are you satisfied with the development level of our nationality?” answered in the following way: “We are the main nationality which is responsible for this country. We are the nationality which unites this country. If each person in the country does not revive, the country will never revive. If the whole of the nation is not capable to compete, we will not be able to join the world economics and world organizations’. These words sound like an appeal for today’s Kazakhstan’s youth who must struggle for country’s stability in the world economy.

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