

B.A. Jaambayeva, M.Sh. Khasanov

Cosmos of Kazakh culture

Editions du JIPTO

ISBN 978-2-35175-069-8

© Académie Internationale CONCORDE et auteurs, 2019

B.A. Jaambayeva, M.Sh. Khasanov

Cosmos of Kazakh culture

Editions du JIPTO, 2019. – 80 p.

The book introduces readers to the history of the spiritual culture of the Kazakh people, introduces its origins, myths about the creation of the world, the symbolism of yurts and animals, the numerical harmony of the world, cultural traditions and customs of the Kazakh people.

The publication is designed for bachelors, graduate students, teachers of educational institutions and a wide range of readers.

Reviewers:

Zh.Zh. Moldabekov, Doctor of Philosophy, Professor

M.S. Sabit, Doctor of Philosophy, Professor

CONTENT

Chapter 1 Symbolic mythology of the Kazakhs

1.1 The origins of culture	4
1.2 Myths about the creation of the world from chaos	10
1.3 Symbols of the yurt	19
1.4 Symbolism of animals	35
1.5 Numerical harmony of the world	46

Chapter 2 Cultural traditions and customs of the Kazakhs

2.1 Birth	60
2.2. Wedding	70
2.3. Funeral	75

Chapter 1 Symbolic mythology of the Kazakhs

1.1 The origins of culture

The Kazakh culture, formed on the vast expanses of the Eurasian subcontinent and in the crosshairs of other cultures, abandoned by the waves of time on this subcontinent, is an independent culture, which fully corresponds to ethical, aesthetic and utilitarian requirements.

It has absorbed elements of other (both related and fundamentally different from it) cultures, but has retained its own unique identity. The culture of the Kazakhs was not lost and dissolved in the crucible of space and time (as it happened and continues to happen to others), did not lose, but found its social and natural integrity. It owes primarily to the powerful roots of traditions and customs, as well as to the holographic, cosmological (magnificent in depth and scope) philosophy of myth. This first historical form of the worldview of the Kazakhs for centuries played the role of system-and meaning-forming bonds in the formation and development of the Kazakh people.

Traditions and customs ensured interrelation of all elements of culture, preserving, according to Gumilev, " interaction continuity of ethnos and feeding landscape", and what is especially valuable, the national character of culture which kept own "face", despite numerous borrowings and contacts.

History shows that the Kazakhs as a nation were formed in the bosom of the Eastern, or rather – Turkic culture. At the same time, the attribution of the Kazakh culture to the Eastern type is legal in the sense that in socio-historical terms, the ancestors of the Kazakhs were representatives of the Turkic culture.

Turkic culture absorbed the experience of many generations of tribes of Iranian-Turkic origin, who lived in the great Steppe. For several centuries BC the middle continent - The great Steppe (Eurasia) - stretched from the Huang He river almost to the banks of the Danube and the Arctic ocean. It was inhabited by various peoples - Europoids (Cro-Magnons), Mongoloids and Americanoids (Indians, who moved, apparently, on the thin isthmus through the Bering Strait in search of prey). In Turkic languages there are still many words understood by the Dakotas [1].

Since then, conglomerates of many tribes have appeared and disappeared – Huns, Saks, Uysuns, Kangls, Kipchaks united in short-lived tribal unions and nomadic States. From the II century AD, the Turkic language became the language of communication of numerous tribes that entered the Turkic Khaganate. More complete information about the society of the ancient Turks appeared in the V century. The Turkic tribal unions were part of the Oguz, Uighurs, Karluks, Kirghiz (Khakas) people, Tatars, Kimaks, Kangly, Bulgars, Uysuns, Pechenegs, Kipchaks (L. N. Gumilyov).

Historian Murad Adji states that December 15, 1893 is "the date of the second birth of the Turks". By accident, the copies of inscriptions with mysterious "Siberian" writings got to V. Thomsen, the Professor of the Department of comparative linguistics of the University of Copenhagen. Three years later, the book of this scientist was published, where the laconic title "Deciphered Orkhon inscriptions" was the key to reading ancient Turkic texts. The texts, he discovered, varied in age and content. Some of them belonged to the period preceding the great migration of peoples, others - to later times.

So, in the XIX century, the world learned what the ancestors had passed us, their descendants, carved in stone inscriptions. The stones spoke. The age-old mystery of the great Steppe was revealed. The words of the wise Bilge-kagan have reached us:

“ Sky-like, sky-born... Kagan, I now sat on the kingdom. Listen to my speech you, coming after me, my relatives and youth, allied tribes and peoples.

After the creation of the blue sky and the earth, the sons of men were created. Above them sat my ancestors Bumyn-Kagan and Istemi-Kagan. They gathered tribes, so there was a Turkic people. The four corners of the world were their enemies. But they conquered the peoples who lived in the four corners of the world and forced them to peace. Those with heads were made to bow their heads, those with knees were made to kneel.

My younger brother, Kul Tegin, was dead, and I was grieving, my eyes blind, my mind dead. Heaven determines our life, the sons of men are born to go."".

These texts are the evidence that the origins of the written nomadic culture and philosophical views of the Kazakhs are associated with the representatives of the Turkic Kaganate of the 4th century AD, in particular, with Bilge Kagan, Yolyk-tegin, Tonyukuk and with the work of the ancient Greek philosopher of the Scythian (Saks) origin Anarchasis.

The lands of modern Kazakhstan were part of the Western Turkic Kaganate, the center of which was Semirechye with the main city of Suyab. The Turgeshes, Karluks, Chigils and other tribes settled here. The Türks conquered the territory of modern Central Kazakhstan, the Semirechye, Khorezm and the Ural steppes. Since the II century, the Turkic language has become the language of communication of numerous tribes that were part of the Kaganate. The Türks themselves, as a people, disappeared, dissolved into history, leaving as a legacy to their many successors their name - Türk (Turkut) and the language (L. Gumilyov).

The ancient Turks worshiped the only supreme god - Kok-Tengri, worshiped nature. According to the French scientist Jean-Paul Roux, long before the new era, the Türks, who then lived in Altai and in Southern Siberia, worshiped "man-sky", "man-sun" - Tengri. Chinese historians also reported the Tengri cult, widespread among the Turks, attributing it at the latest to the 5th – 3rd centuries BC. The famous historian Adji believes that the cave paintings with religious subjects found by academician Okladnikov confirm the data of the Chinese.

Adji notes that “God came to the Türks, He chose them, but, and this is obvious, Tengri could not be the spiritual “property” of only the Türks. God is one and the world is one. It means that He is the wealth of all nations, the Türks were the first who knew Him”. Tengri is the oldest image of the East. He is a heavenly spirit, the Eternal Blue Sky. Moreover, Heaven is both Himself and the place of His dwelling ... The Kумыks say "Tengri" or "Tengeri", the Buryats - "Tengri", the Mongols - "Tanger", the Chuvash - "Tura". The pronunciation varies, but the meaning of the word is the same: masculine, divine. From childhood, the Türks knew: Tengri is the master of the fate of man, people, and state. He is the creator of the world, He is the highest khan! Unlike other ancient peoples, the Turks had one God [2].

In the Kazakh mythology, the world is divided into three parts: the upper world is the abode of Tengri and ancestral souls, the middle world is the world of people; the lower one is the world of dark forces. All three worlds are interconnected.

In the human world, the main virtuous forces are Zher-Su (earth and water). The legend says that in Altai there is a milk lake, where a sacred Golden poplar, linking the earth and the sky into a single whole, is growing. Zher-su has another lake, in which Kuer-balyk-fish ancestor, supporting the mountains and carrying the prototypes of all kinds of people and animals, lives.

She gives them the germs of the spirits - patrons of childbirth, and they spread them in real life. Space Zher-su was thought by the ancestors quadrangular (divided into 4 sides of the world) and in all "corners" there were hostile peoples. Female deity Umai (womb) is the patroness of children, hearth, arts. The birth of sons and procreation depend on her.

At the head of the lower world, the world of the dead, stands Erlik, the God of death. He is an old man with black, bottomless eyes, a beard to his knees, who feeds on blood and lives in the river of tears of Toymanda. Erlik is the main villain, he needs to be flattered.

There are deities more ancient than Umai or Sholpan in the mythical pantheon of the Türks. This is an old woman from copper - Myster, who "sews" the "gap" of the earth in the West, on the demon's earth, with her copper beak and claws, she is the patroness of nature. But already in the epic "Koblandy-batyr" her image and role are changing. There, it symbolizes dark forces, chaos and is opposed to the deity of heaven and mountains - Koktim-Aimak - even more ancient than Tengri.

Aruahs, the good spirits of their ancestors, protected people, guarded the entrance to the dwelling, to the aul. As for animals, every animal was worshiped, except for the goat and the cow – the symbols of the lower world. It was forbidden to kill swans, owls, eagle owls, woodpeckers, blue ravens (magpies), and cuckoos were considered sacred, almost people. In other words, good spirits (and animals) were specific; they were called to by sending the family cry. Evil forces were impersonal. Among them the most dangerous and wicked one was albasty, he harmed a person from his very birthday. The shaitans, jinniy, konayaks, and sorels (goblins) assisted him. Evil spirits were scared away by whirling. Thus, the so-beloved by people to this day the multivalent "Ainalayn!", that means "by whirling, I take your pain on me".

Along with the Tengri cult, the cult of Mithra was also spread (according to the Avesta, the god of light, with the weapons in his hands) - the saint patron of nomad warriors, the keeper of oaths and treaties. Among nomadic tribes, shamanism was also common, and later - Buddhism, Zoroastrianism, Christianity, Islam.

The originality of the culture of the ancient Turks was formed due to the semi-nomadic way of life, extensive trade and cultural contacts with the more ancient world of nomadic tribes - Saks (Scythians) and the Huns of the Bronze Age, as well as due to the complex structure of society, which combined military and tribal systems with the elements of military democracy.

When Kazakhstan entered the Russian Empire, the traditional Kazakh culture came under the powerful pressure of the Western culture. However, Russia itself is not so much Western, it is rather the Eurasian type of culture. This type can be attributed to the culture of the peoples who used to inhabit and are inhabiting at present the regions: high Asia (Mongolia, Tuva, Transbaikalia), the southern region (Kazakhstan and Central Asia), the western region, including Eastern Europe.

L.N. Gumilyov was the first to raise his voice in defense of the original Turkic culture. He quotes N.S. Trubetskoy: "The hidden dream of every European is depersonalization of all the peoples of the globe, the destruction of all the peculiar forms of cultures, except for one – the European culture, which wants to be known as universal and turn all the others into the second-class cultures". According to Trubetskoy, this has been included in the consciousness of every European since childhood and, moreover, from the beginning of the ethnogenesis of the modern European ethnic groups, that is, from the 9th century. Convinced of their superiority over the "aliens," the crusaders went to Palestine and the Baltic states, to Constantinople and Bulgaria, and then to America to rob the Indians, to Africa to capture slaves, to India, Java and even to China, where the Indian opium was widely sold. And at the same time, the "civilizers" did not have any remorse: after all, the familiarization of "savages" with culture is heroism, "the burden of a white man". And the fact that the plundered peoples are no worse than the Europeans could not have crossed their minds, since the stereotype of ethnic behavior cannot be violated by logical arguments.

Gumilev, like Trubetskoy, sharply opposed the Eurocentric concept of the Tatar-Mongol yoke, of the eternal enmity of the Field and the Great Steppe. The last Eurasian, as Gumilyov called himself, notes that, since the borders of the Turkic Kaganate at the end of the VI century were closed in the west by Byzantium, in the south by Persia and even India, and in the east by China, it is natural that the ups and downs of the history of these countries are closely connected with the fate of the Turkic power. In this situation, in his opinion, the Turks not only played the role of mediators, but at the same time developed their own culture, which they considered possible to oppose to the culture of China, Iran, Byzantium, and India.

For example, the nomad culture presented the world with a wheel, clothes, the first blast furnaces, the inimitable "animal" style in art, one of the first stringed instruments - kobyz, whose sound is polyphonic, similar to a human voice and intended for philosophical reflection. From its bowels came the

prophet Zarathustra, who laid the foundations of the oldest of religions - Zoroastrianism.

Indeed, due to the nomadic and semi-nomadic way of life, the methods of transmitting information in the nomadic culture are fundamentally different from European ones. This peculiar steppe culture had ancient traditions and deep roots, but it is less known than the culture of settled countries. The reason lies not in the fact that the Türks and other nomadic tribes were less gifted than their neighbors, but because the remnants of their material culture - felt, leather, wood and furs - are preserved worse than stone, and therefore some Western European Scientists, in particular, Viola de Duca had the erroneous opinion that the nomads were "idlers of mankind" [3].

Meanwhile, the achievements of nomadic culture testify to the strength, originality and vitality of its speakers, who developed linguistic, poetic and musical susceptibility and transmitted these abilities from generation to generation not only at the cultural, but also at the genetic level. However, few people in Europe suspect that all this comes from the same nomadic culture, which in the West, because of ignorance, was once neglected as "anti-civilization", as the embodiment of the forces of destruction and ignorance.

When considering the revival and further development of the Kazakh people and their culture in public mind, there is a significant scatter of opinions. Someone experiences bitterness concerning the past, traditions and customs of the steppe people, while the others would organically “fit” Kazakh zhuzes into their usual habitat, connecting them with the golden steppe and the starry sky above it. This can be understood, because the past nomadic culture of the Kazakhs is indeed a unique phenomenon. It has several advantages over the culture of settled peoples and their way of life. It is difficult to say that it cannot be compared with the complete merging of a person with nature, a natural “immersion” in the surrounding world, with a sense of the eternal cycle of life and movement, giving a constant change of environment, with constant readiness for trials and intoxicating freedom. This is only in a European, “squeezed” in a limited space of “place-development” perception, the nomadic culture seems to be archaic, because they are used to sitting in one place for the whole life, looking at the surrounding world through a cleanly washed window, rationally explaining it through abstract concepts. Some limitation and simplification of the scientific picture of the world formed by Western culture is partly explained by this, since such a vision of the world is based on a hierarchical structure of the worldview, in which the center occupies a priority position.

Classical European philosophy as such a center puts forward "rationality". The rational harmonization of the world and the panlogical truncation of being limit the cognitive tools of the new European philosophy.

In connection with the implementation of "The Cultural Heritage" program in Kazakhstan, a certain part of the creative intelligentsia has the opinion that the development of national culture should take place within the framework of the already established Eurasian culture. This position can be supported, but it is necessary to take care of the optimal "temperature" in the furnace of public consciousness, so that the alloy turns out to be of a high quality and does not decompose under the influence of "vagaries of the weather" - both slushy fogs from the West and burning dry winds from the East.

It seems that the culture of Kazakhstan will withstand any test. It was tempered, but not destroyed by a long relationship with the Indo-Iranian, Chinese, Byzantine, Arab, Turkic, Mongolian, Slavic civilizations. All this only strengthened the spirit of the people, remelting and assimilating everything valuable in the crucible of the native steppe traditions. The difference between nomadic and Eurasian culture is very arbitrary, since nomadic tribes lived on the territory of Eurasia, and these tribes gradually switched to semi-nomadic, and then to a settled way of life. The basis of Kazakh culture is sanctified by mythological symbols, traditions and customs of these tribes.

It is obvious that it is impossible to revive the traditional nomadic culture in detail in our days, and is it necessary for those living in other times? However, it is no less obvious that even a "light" touch on it increases the strength of the people, and therefore its cultural significance is enduring. The self-awareness of any nation begins with a myth (tradition, legend), which in an emotionally rational, objective and subjective, natural and supernatural form expresses people's ideas about the creation of the world from chaos, the origin of man and the various stages of his life.

1.2. The Creation of myths

The basis of the syncretic Kazakh culture and philosophy (cultural philosophy) is mythology. According to A.F. Losev, myth is an important, transcendently necessary category of thought and life; and there is absolutely nothing accidental, unnecessary, arbitrary, invented or fantastic.

This is the true and most concrete reality. For mythical consciousness, everything is alive and sensually tangible. Not only pagan myths are striking in their sculptural physicality and appearance, tangibility. Such is the dialectic of both Christian and modern myths. And, despite the fact that Indian and Egyptian, Greek and Christian myths do not contain any specifically philosophical or philosophical-metaphysical intuitions or teachings, but it was on their basis that the corresponding philosophical constructions arose and could fundamentally arise [4]. These words about the sculptural physicality and appearance, the tangibility of pagan myths are also true in relation to Kazakh myths.

The Kazakh mythology, like the Greek one, begins with a consideration of the Act of Creation - the emergence of Order and Harmony from Chaos. As you know, explanations about the beginning of the world, the origin of natural and social phenomena most often were boiled down to the story of "who gave birth to whom". So, in the famous Theogony of Hesiod, in the Iliad and Odyssey of Homer, the process of creating the world was presented as follows: "In the beginning there was only eternal, limitless, dark Chaos. It was the source of the life of the world. Everything arose from boundless Chaos - the whole world and the immortal gods. From the Chaos came the Earth's goddess - Geya. A powerful, all reviving Philokalia — love to the beautiful - ascended from the Chaos, source of life".

The myth of the creation of the Turks is associated with the name of Korkut, who is considered to be the first ancestor of the Kazakhs. The Kazakhs believed that Korkut flew on a white camel or bird. He landed on the Syrdarya River and stuck his kobyz in the middle of the river. Since the Kazakhs professed Tengrianism before advent of Islam to the steppe, Korkut is not God for them, but an ancestor.

The term "korkut" is ambiguous, it consists of two parts: "kor" and "kut". "kor" means "evil", "misfortune"; "kut" - "happiness", "good". From this antinomical concept, a number of phrases formed. Therefore, wishing to avoid unhappiness and misfortune, the Kazakhs say "Kor Bolma". Wishing someone happiness and kindness, they say "kutty bol." As it can be seen, the etymology of the word "korkut" means the dialectical unity of good and evil. Consequently, in the name of the first ancestor of the Kazakhs, good and evil merged, still undivided, unmanifested. "Kor" in translation from Arabic means "bank", and "kut" - "God". The sacred and etymological meanings of the term "korkut" form a polysemantic whole.

The myths of the Kazakhs, as well as the myths of other peoples, are presented in epics. Indeed, the heroes of the Kazakh epos (Koblandy-batyr, Korkyt-ata) turn out to be not so much divine-cosmological principles as in the Greek mythology, but much more anthropomorphic characters. For example, the Koblandy batyr is a son of man, with numerous kin, a warrior by nature. The epic about him gives one of the possible mythological ideas about the emergence of the Harmony of Life from Chaos.

The epos "Koblandy Batyr" begins with the fact that the hero goes to search for his bride named Kurtka:

*Behind this high mountain
Illuminated by a clear dawn,
Kyzylbash lies the country.
There the grass in the meadows is green,
There is coolness of lake water,
Fertile lake water.
Live there, not knowing worries,
Many thousands of strong people
Whose ruler is Koktim-Aimak.
Daughter Kurtka lives with him [5, p. 28].*

The description of the country is so straightforward and ordinary that it can mislead an inattentive reader: yes, there are as many such lands! Perhaps, but until the name of the khan is called: Koktim-Aimak. This name indicates the heavenly origin of Kurtka. After all, the phrase "Koktim-Aimak" can be translated as "Blue Sky" or "Summer Aul." Therefore, the bride of Koblandy lives in heaven, and you can get her only by defeating your rivals in a symbolic competition:

*A pillar stands under the moon itself
Resting on the vault of heaven
And a coin on that pillar.
Compete there in shooting:
Who will hit the coin with an arrow,
That Kurtka will call a wife [5, p.29].*

During the competition, Koblandy's arrow hit the golden target and cut it into two parts. As you know, the image of the "archer" in world culture is not new, it can be complete - a shooter aiming at a target, or partial - a bow and arrow. In any case, the semantics of this term means the establishment of Harmony. Actually, to establish Harmony and the birth of life, Koblandy conquers Kurtka. This duel is identical to the temptation of Adam to Eve. The combination of the two principles gives life: the Sun and the Moon are the eternal bride and groom. It is no coincidence that after winning Koblandy takes Kurtka home and her father gives him a gift of clouds:

*My son, my light, said Koktim,
Come here, take a look
At the gifts that you got.
Do you see your share in heaven?
Four clouds I give you
My son, my light, as a gift to you [5, p.35]*

In the symbolism of the myth, Koblandy is the Sun, and therefore it is light, Kurtka - the Moon. "Four clouds" formed as a result of their marriage are the four cardinal points, the four elements of nature: air, water, earth and fire. The onset of Harmony is the unity of the opposites of being: top-bottom, north-south, east-west, left and right sides. The connecting center between heaven and earth becomes a pillar resting against the firmament. The pillar is Kus-zhol, the Milky Way among the Slavs, the Road of the dead of the Greeks, the Bird's road of the Egyptians. At the end of this path there is the only non-moving point of the sky - Temir-Kazyk (North Star).

For young people, as directed by Koktim-Aimak, a white yurt is set up, and he asks "to decorate it from the inside with a bright sparkle of gold coins, put silver on top" [5, p. 35]. The semantics of young yurts are both simple and complex. It is simple, because immediately they "see" two principles: the lunar principle is silver, the solar - gold. It is complicated because both hemispheres are united into a single whole, into the sphere of the universe: two star hemispheres located one in the other - silver outside, gold inside, two cosmic bowls symbolizing the bipolarity of earthly life, the sign of twins, and at the same time the unity of man and cosmos, man and God. God and man echo each other, enter each other, correlating as Megacosm and Microcosm.

The God of the Kazakhs is not the sun, but that primary Chaos from which Harmony arises, he is a lunar creature. And it is no coincidence that the lunar, silver side is on the outside. The symbolism of the “First Yurts” reflects the integrity of both the world of ancestors and the home of their descendants on earth. Thus, man is an internal-non-external being, and the ancestral gods are external-internal. In this interpretation of the creation, the wisdom of the East clearly sounds: “That which is inside, then is outside, that which is below, then is above.”

Heavenly symbolism permeates the whole culture of the Kazakhs and, with enviable constancy, returns to the themes of Chaos and Harmony, Comprehensiveness (appearance) and All-Penetration (internal penetration) of man and the cosmos, their dialectical interconnection at every interval of time and life. The unity of man and the cosmos is understood as a connection with the ancestors, with the beginning of life, with the Moon. And all together - this is a memory bank (Korkut), from which the tradition of veneration of seven ancestors (“seven tribes” of the genus) originates.

The arrow of Koblandy, splitting the coin into two parts, created two polarities: the two halves of the coin are good and evil, light and darkness, day and night, two phases of the moon (stay and wane). The gold coin, split in half, paradoxically symbolizes the unity of the two principles (solar and lunar), separated by the arrow of time from each other. The same symbolism is contained in the golden calf, two horns of which mean two phases of the moon, and the golden skin is the sun. The presence of two principles creates the prerequisites for the creation of four, and therefore, in parting, Koktim-Aimak tells his sunny son Koblandy:

*I charged you with four
Taking care of your peace [5, p. 35].*

Four is the sacred number of the Kazakhs (in contrast to the Chinese, who are linking it to death), a symbol of the foundation and stability of the "middle" earthly world. "Four" – it is the guardian of peace and balance of being; it brings the four cardinal points into a single point of the center - the nomad's dwelling, “first-yurt”.

In the epic "Alpamys-batyr" the hero's parents live in the region, which Korkut, the ancestor of the Kazakhs, was seeking for a long time:

*Many years ago,
As the legends say
Lived in the region Zhideli - Baysyn
Famous old man alone
Bai from tribe Konrath,
And named Baybori [5, p. 215].*

Once again, in the legend, the name of the land and the name of the bay are symbolic. "Zhideli - Baysyn" means "Fruit abundance", this is the paradise where "Baybori", that is, "Rich Wolf", lives. Zhideli-Baysyn is a world of ancestors living in heaven. His flocks are innumerable and fat:

*Here are fatty sheep
Exactly ninety herds,
Here are the camels among the sands
Ninety thousand heads.
And among the floodplain meadows
And do not count the herds of
Unbroken horses.
There in one
Side over the river
Black herd, and in another
Snow-white, and there is bai [5, p. 215-216].*

In the epic "Kambar Batyr", Bai Azimbay also has innumerable herds, the dream of any steppe:

*One humpback camel he had herds of,
He had herds of Bactrian camels,
Expensive horses, he had shoals,
His sheep flowed like a river.
If you want to know the sheep his score
Count the stars in the sky! [5, p. 398].*

However, the description of wealth here is given with a small but significant cosmogonic addition: sheep, “flowing like a river”, connecting the middle and upper worlds, as the epic has a direct indication of the sky: “Count the stars in the sky!” Herds are as innumerable as innumerable stars in the sky. Sheep, “flowing like a river,” is Kus-zhol, the Milky Way.

All epic bais do not have sons, children. This is a prerequisite for their search for happiness, the continuation of the heavenly race on earth. And the bais wander, ask, beg children from the graves of their ancestors.

In the epic legend “**Ayman - Sholpan**” rich Maman also has no sons and he sews saba (wineskins) for kumis from five stallion skins and calls it “Tuyemoynak”, which means “camel's neck”. The people nicknamed it “Altyn Pishpek” (“Golden Mixer”). Tuyemoynak or Altyn-Pishpek is a bottomless vessel. All the people drink from it, but it is not exhausted.

In Kazakh mythology, life without a son is perceived as Chaos, as unmanifested life. Five skins are the five senses of man, stallions (like horses in general) are symbols of the higher world, they are messengers between the world of ancestors and the world of people. The upper world is the only force harmonizing Chaos, manifesting time and space through procreation. The Golden Mixer is an already familiar image connecting the Sun and the Moon, in this case, it manifests itself as a cosmic force that sets the rhythm and, therefore, opens the gate to the birth of life.

The heavenly bai Maman sits in a gilt yurt. Creation-birth continues, the picture of the world extends. The Koty-bar batyr (an analog of Chaos) goes to Maman, threatening him with extermination. He has the claims for a gilt yurt and the daughter of Maman Ayman, “who is pretty, like the moon in the sky” [5, p.659]. The meaning of the epic is quite transparent: if life is interrupted on Earth (procreation), cosmic Chaos sets in. Life must be manifested in order to maintain cosmic balance.

Childless Bai Baybori (from the epos Alpamys-Batyr), out of desperation, takes into care the boy Ultan of the slave girl Kultay. But this child is not his son, therefore he cannot serve as the beginning of Harmony. And, of course, the “foster (unmanifest) son” brings the bay and his family only suffering. The very sight of the adopted son is devoid of human warmth and life. Cosmic cold and horror blows from him:

That is what was this Ultan:

His chest was as the stack,

A caravan could enter the throat.

The neck is as strong as a rock.

Each ear is like a shield
Nose flattened, as if broken.
The trace that a foot presses into the ground,
Exactly a place for the hearth.
The mouth is huge. Fangs in the mouth
Like sharpened blades.
The chin is like a cliff.
The look is gloomy and full of threats.
Each eye socket is a zindan.
This is what Ulthan was like. [5, p. 218].

Such were the titans in ancient Greek mythology, born from the marriage of Uranus-Heaven and Gaia-Earth. The eldest of them was the Ocean, and the youngest sons were huge, one-armed, one-eyed and incredibly strong Cyclops and monstrous Hecatonheirs. They aroused fear and aversion in their father. Fear and disgust Ultan excites in Baybori. And his fears are not in vain. When Ultan grows up, he becomes “a snake to match” [5, p.218].

The destructive role of Ultan as an anti-principle is clear; it is he who creates the prerequisites for the search for the origins of the emergence of Harmony. Like Cyclops and Hecatonheirs, causing the opposite actions of the father and mother - one is destroying (Uranus swallows them), and the other is preserving (Gaia hides her son Zeus, slipping a stone in place of the child for Uranus), Ultan causes similar actions on the part of his parents - Analyk and Bybori. To avoid the collapse of the family - the cradle of life, they give out their wealth and go to worship the saints. “Analyk” is “Motherhood,” and “Baybori” is “Ancestor.” They beg Baba-Ata (the “Eldest Grandfather”) for a blessing. Before the old men came to the grave of Baba-Ata, “a plate adorned with carvings did not lie on it. There was no fence around, the walls did not rise strong, the dome did not shine blue” [5, p.222]. Old men built a mausoleum with their own hands – the walls, the dome. They are creators and petitioners; they build a dome - sky and get what they are looking for - a child, a continuation of life on earth. And they lay the foundations of veneration of ancestors. And only now, with the establishment of rhythm - movement as a striving for a goal and veneration of ancestors - as a restoration of the order of things, the appearance of a miracle – life - occurs. The legend reads: “And here astride a gray donkey appears a saint in a“ golden ”brocade covered fur coat and a turban“ just like snow ”:

*I, from paradise sent down
Celestial Shashty Aziz,
I declare: your firstborn is
Future batyr daring.
Give him a name - Alpamys,
Cannot be burnt with fire,
Cannot be broken with lead
Not with a sword can be cut,
He will forever be young ... [5, p.225].*

Thus, Alpamys, the continuer of the human race, is essentially similar to the Faustian symbol of the “ever-green tree of life”. Following him, according to the legend, another celestial, Shashty-Aziz, appears. In this way, Harmony is restored - there are already three of them: Baybori, Baba-Ata, Shashty-Aziz.

The triad of the upper world repeats the triad of the entire cosmic beginning. Each part of the triad - the highest, lower and middle one - is divided, in turn, into the following three parts, according to the law of the hologram, preserving the properties and qualities of the general: the higher, lower and middle worlds are in each of the common higher, lower and middle worlds. According to the views of the Kazakhs, this is the structure of the Cosmos - it is nine-layer. The representatives of all nine layers are in any case ancestors. Apparently, from here the cult of veneration of nine ancestors originates from the individual clans of the Kazakh people.

In all Kazakh epic tales the same cosmogonic picture of the universe is clearly "read". The divine is personified in the ancestors who create life out of Chaos. These ideas are linked with the Kazakhs and veneration of elders, and worship of the cult of ancestors. The faces of the Kazakhs are always turned back to the past. Young people were brought up to honor their elders. And, if America is known as the country that cultivates childhood, the Kazakhs cultivate their past, their ancestors. Does this mean that a nation living in the past is doomed to degeneration? Perhaps many researchers will consider the loss of traditions as one of the harbingers of the disappearance of the ethnic group. However, Nations, according to L. N. Gumilyev, do not disappear without having fulfilled their program on Earth. The Kazakhs are a young nation that has not yet fully fulfilled its historical mission. It is determined by the processes of social and cultural modernization of Kazakhstan's society.

With independence, the space whorl (Golden agitator) provided another acceleration of the rhythm of life to Kazakhstan. Our Republic has set itself the task of becoming one of the 50 most competitive countries in the world.

So, the "heavenly" basis is the essence of the mythological Outlook of the Kazakhs. This worldview has a symbolic character, which is clearly manifested in everything that surrounds them, from housing -Yurt and ending with the ethnonym "Kazakh".

1. 3 Symbols of the yurt

The shape of the spherical dwelling - the Yurt - is connected with the geographical conditions of the habitat - the steppe, just as the quadrangular shape of the hut could arise only among the forests. The parallel of the tree trunks determined the shape of the dwelling, since in the forest the sky is never round, it seems multiangular or rectangular. Triangular wigwams copy the cutting geometry of the rocks, huts – of the mountains, tepee – of glaciers.

The hemisphere of the Yurt is a small copy of the sky over the steppe and organically "fit" into the natural landscape. In other words, our ancestors also possessed an art that is akin to the Chinese Feng Shui or Indian Vastu. The norm for them was not to destroy Nature, but to enter it as a temple, without breaking the established ecological ties. They were right: copying the surrounding landscape is the most effective way to adapt to it.

The vast expanse of the Steppe gave rise to the desire to narrow its boundaries, to concentrate it at the point of the dwelling itself, within it. And, indeed, the dark Yurt with its interior decoration "collected" and stored all the colors of nature. So the problem of development and "taming" of space was solved. All this had not only a cosmogonic, aesthetic, but also a deep pragmatic meaning, because there is nothing more adapted for migrations than a collapsible Yurt.

For the Kazakh, the semicircle of the steppe horizon is, first of all, a symbol of the unity of the visible and invisible. And this symbol formed the style of world perception and the nature of the worldview. The circle of the Sun in the sky and the semicircle of the sky over the steppe became the basis of the mythological perception of Space and life. And the semicircle Sun-Moon was seen as a symbol of life.

In the steppe, the sacred nature of the deity, which has a circle everywhere, was obvious, and the infinity of space became the quality of this deity. The whole earth was a rotating circle for the nomad, because he roamed in a circle of seven hundred kilometers: from dzhaylau (letovka) to kuzdeu (autumn point of migration), from kuzdeu to kystau (winter residence), from kystau to kokteu (spring) and from kokteu again to dzhaylau.

The circle closed in a rotational motion, and the nomad himself became a wheel, circling the endless Steppe like space. The earth in this whirling was mastered by a closed cycle of rotational motion. The circle was perceived as the most perfect form, and the movement in the circle as the perfect form of life. This was the cosmological understanding of life in all its simplicity and grandeur. The laws of circular motion formed the basis of the first ideas of the nomads about the world. It is proved that such ideas were pertained by the ancient Greeks, and before them by the ancient Egyptians, who adopted them from the Chaldeans, who in turn received these ideas from the Brahmins. Even before the Brahmins, the idea of the rotational motion of the earth was known to the nomads at the level of mythological perception of the world.

The great wheel of Space became the Wheel of Earth and the Wheel of Life for the nomad. Since the nomad himself also participated in this movement, it was natural that he personified this Wheel of Life. In the half-revolution of motion, the three Cosmoses coincided, passing one into the other and forming an endless eight of motion-the symbol of infinity.

Man thought of himself in unity with the universe and cosmic rhythms. Time was perceived as cyclical. The center of the world was always where the Kazakh Yurt stood. And the steppe for the Kazakhs had its Central point where there was a Yurt or aul, but constant migrations moved it in space. Thus, it turned out that the Earth – the universe circle - had its Central point everywhere, at every point of the steppe, where the nomad was. At the same time, circling around the center on a perimeter of seven hundred kilometers, the nomad was far from it at each migration. The center, as a fixed and at the same time shifting in space value, was clear to the Kazakhs. The circle was a symbol of the Unknown, Infinite space, representing infinite Time in Eternity.

Space was like a sphere, the radius of which diverged from the nomad in different directions, opening boundless horizons around, but also returning to him as the center of rotation. This mutual transition of opposites was accepted by the Kazakhs not as a hostile confrontation of the universe, but as a natural phenomenon of life: Chaos generates Harmony and is its regular continuation. One presupposes the other, something passes into its opposite, that characterizes the triadic rhythm of existence of being.

The number three appears in the philosophy of antiquity (Indian, Egyptian, Ki-Thai, Greek philosophy) as the sacred dominant of the world. This sacral dominant of the Kazakhs can be seen in many events in their lives, particularly in the Assembly-Disassembly of the Yurt, in wedding and funeral ceremonies, etc. For example, in a similar rhythm the disassembly of the Yurt occurs: kerege, uyk and Shanyrak (the lattice frame, poles, dome tent and a round finial of the Yurt). This disintegration of the Yurt-cosmos into three parts is considered by the Kazakhs as the onset of Chaos.

The human soul is also represented by three types according to the beliefs of the Kazakhs: "et-jan", "shybyn-jan" and "Rukh-jan". After death human shybyn-jan moves away to the sky, et-jan – into the land, Rukh-jan remains in the house deceased. Before carrying out the body of the deceased, it was raised and lowered three times. Raising and lowering the deceased before being taken out of the Yurt is nothing but farewell to the three worlds.

The Kazakhs called the dwelling "Uy", which is also the designation of the grave of the Western Kazakhs, because they do not accept the designation of housing as "Uy". The Kazakhs of Kyzylorda region do not see anything bad in this name. Apparently, this custom is inherent only in the Western regions of Kazakhstan. The old people of Uralsk testify that, indeed, burials in yurts took place in very ancient times and such a Yurt was left at the burial site, it was not considered residential. And is it not because in later times the Muslim custom to put Mazars - domed buildings on the graves that repeated the shape of the Yurt fit so organically into the local traditions? [7]. However, it should be noted that V. N. Chernetsov's explanation does not clarify why the dead person was lowered and raised three times, why the deceased was bypassed three times and mourned [6, p.94-95]. In our opinion, this custom is also associated with the ideas of the three levels of earthly life. Although many scholars believe that this custom is associated with a "reminiscence of an ancient custom before the Buddhist stage, when the deceased was buried in the dwelling itself. A relic of this custom is the cult of the hearth and threshold - the habitat of the spirits of ancestors [6, p. 153]. V. N. Chernetsov in this case speaks about the customs of the Ugric peoples, but these coincide with the Kazakh customs.

The heroes of many Kazakh fairy tales travel through three worlds. Karashash is getting married only on the condition that the applicant will answer three riddles. And there are many examples: three times Alpamys-Batyr was head of the gier eagle in the epic of the same name; three times he leaves and returns to his bride Karakoz; three hours his son was tortured by enemies, who made of the boy kokpar (a cudgel); to save his sister Karlygash, three times he pulls up his bow and three hits the aim. In "Kambar-Batyr" three brave men are chasing the enemy for three days; Kambar receives a beauties gift - "Karkara"

(maiden headdress) from three sisters; Kozy-Korpesh believed to three signs in the epic "Bayan-Sulu". Aybas advises Kozy-Korpesh to be content with three things: a ring, a beshmet and a Golden coat. Three times Koblandy-Batyr makes his horse Taiburyl jump, and the horse asks him for a delay of three days, otherwise he will not be able to take the obstacle. In all cases when the number "three" is mentioned there is a connection with the three worlds of the universe.

Primary, "visible" coordinates - the circle of the Sun, the semicircle of the sky and the half-sphere of the Yurt formed the ideas about the three parts of the Cosmos and identified the figure "three". This idea of Trinity coincided with the division of the human body itself into three parts. The Kazakhs built their ideas on analogies: the sun - the head, Shanyrak of the Yurt; the trunk - the rays of the sun, the uyks of the Yurt; the legs - the earth, kerege. The repetition of the triad of all things led to the idea that in Nature everything develops in a triadic rhythm, according to the law of negation.

Three geometric sources: the point of the sun, the plane of the earth and the volume of the Yurt contributed to the awareness of the laws of the Cosmos, endlessly repeated in each new phenomenon. This Trinity: point - sun, flat-bone - earth, volume - dwelling was repeated in the Yurt: point - Shanyrak, plane, becoming a semicircle - kerege and volume - uyks. A peculiar rhythm was created, a vibration that went from the top to the bottom, vertically, and at the bottom from the right to the left and from the left to the right, horizontally. The spiral returned from its starting point to its infinity.

The division into three parts is preserved in the external design of the Yurt. Outside it is covered from below with tuyrlyk, from above - with tunduk, and uzik connects them. All three parts of the coating are made of dark koshma. The etymology of the names of the parts is rooted in the semantic perception of the Cosmos: tuyrlyk, according to the studies of V. Radlov and L. Budagov, is associated with the meaning of "across" that is identical with the plane of the earth, the lower world. The tunduk covering Shanyrak is found in many Turkic languages and their written monuments in the meaning of "window", "night", "axis", "big iron ring". The etymology is unambiguously connected with the semantics of the higher world, perception of Shanyrak as a Fiery Wheel, a Solar axis, i.e. repeats its semantic significance. And finally, uyks are covered with uziks. The similarity of the upper and lower coverings - tuyrlyk and tunduk - is caused by the similarity of the higher and lower worlds, where there is no movement, no time and space.

The perfect dissimilarity of the extreme two worlds with the world of the middle is reflected in the name of uzik. Scholars variously interpret its etymology. N. K. Antonov considers uzik as a derivative of the Yakut word "usuo" - crossbar. V. Bang links the meaning of this word with the concept of

"top". Many turkologists, agreeing with him, believe that "uzik" should rather be understood as "that which is intended for upward movement". K. E. Pekarsky compares "uzik" with the Turkic word "ozak" – a stake, a post. E. N. Zhanpeisov draws a parallel with the word "bridle" - "ladder". As you can see, in any of the interpretations, in one way or another, the idea of connecting the top and bottom is concluded. And, if we bear in mind that the semantics of words and things is connected with the semantics of the middle world, which is both a ladder up, and a stake, a support, a "pillar" of life, and the matrix of the higher and lower worlds, then all the differences in the definition of the concept of "uzik" are not so significant. Thus, the outside of the Yurt was a cast of the cosmic structure of the Universe.

The Yurt inside was also divided into three parts: the entrance, the middle part and the "tor", the highest point in the Yurt. The circle in the Yurt was exactly the same as the outer structure of the sphere. The space of the Yurt was covered with a koshma, which was called "kiiz", two parts of it mean: "iz" - "trace", "Ki" – "matter", that is, "trace of matter" (what is mortal), emphasizing the semantics of the connection with the lower world. From above the kiiz-koshma was covered with a striped lint-free carpet - Alasha. Stripes identical to uyuks, tree trunk, mid-mountain, sunlight, the human body and alasha symbolized "motley" people's world, the middle world, the world of life. And, finally, the top point in the horizontal development of the Yurt space is the "tor". The sound of the word "Tor" coincides with the name of the Egyptian God Thor and, I think, this is not accidental. In the Yurt, the tor symbolizes the upper world, the world of ancestral deities. It was lined with the best carpet.

Accordingly, these three divisions in the Yurt as well as the location of people and even ethical standards of behavior of age groups were secretly coded in paintings. In the lower world, the world of death, there were three categories of people on the black koshma-kiiz: very sick, that is, for health reasons close to death; very poor, that is, because of hunger close to death; childless people who do not have future - procreation. In the epic of M. Auezov, the most terrible scene is the description of the execution of two innocent people. Abay's father - Kunanbay sentences the old man and his young daughter-in-law to execution by hanging on a camel, and then throwing stones at them. The scene is not accidental: the camel is a symbol of the underworld, the initial world. Kunanbay knows that people are innocent, but he is forced to kill them to get a good pasture and he does not take a heavy sin on himself, it is transferred onto the camel, i.e. on the unifying symbol of the Cosmos: he is not the answer, and the "beginning of everything"; therefore giving the order about the execution he remained unpunished. Throwing of stones symbolizes a complete destruction: these people are not living beings any more, the memory of them is erased, and they "go" into oblivion.

On alasha there were also three groups of people: on the left, on the male part, the relatives of the husband sat down; the relatives of the wife sat on the female half, and all the others joined them. On the "Tor" there were also three categories of people: close to God by social status: Bais, Biis, Beks, Khans and Shahs; close to God by talent -cakyns, singers; close to God by age and wisdom –the elders.

Anyone included in the yurt heard from the owner: "Torge otiniz!"("Pass on tor, i.e. on respected place") and this meant, that the host does not make differences between the Khan and the beggar, the healthy and the sick, the talented and the untalented. He is glad to everyone, treats everyone equally expressing his respect. But everyone knew his place and sat exactly where he was supposed to sit. The owner of the Yurt never pointed out the place to anyone, everyone chose it himself, according to ethical standards, social and age status. No one tried to cheat and sit down where he was not supposed to. And if he did, the owner of the yurt did not lose and did not win, the person deceived only himself. Thus, objectivity, collectivism, trust and respect were developed, i.e. those character traits that are typical for the Kazakh mentality. Deception and self-deception was considered one of the deadly sins. The Kazakhs say: "Otirik aityp bayigansha, tumagan zhakysy" ("Better never to be born than to grow rich on lies").

Ethical standards of behavior were fixed in proverbs. So, the Kazakhs say: "Esikten kirip, torge ozba" ("upon entering the yurt, not strive for the Tor"). The attitude to the person, the definition of the subject of conversation took place immediately after he took a place in the Yurt. But the owner never expressed his assessment in relation to the newcomer. Despite the fact that much was forgotten, much was lost in the years of the Soviet power, the ethics of behavior was "tenacious" and continues to be observed by the Kazakhs.

The triadicity of visible and invisible objects would not constitute unity if it were not one. Integrity, completeness of any system (phenomena, norms, objects) was a necessary condition for the development of the world. Kerege, Shanyrak and uyks united into one whole, the fourth one - the yurt. The higher, lower and middle worlds, united by the efforts of the batyrs and ancestors, became a single Cosmos capable of creating life. Similarly, the "World tree" was divided into three parts (roots, trunk and crown). The "world mountain" consisted of the foot of the mountain, the middle and the top. Together, they made a single whole – a tree and a mountain. The connection of the three components depends on the fourth component - life. Thus, in the mythology of the Kazakhs a unifying and balancing all and everything number 4 appears.

The Union of the three parts into one whole, the fourth one, taking shape and a new quality, can be traced at all levels of life of the Kazakhs: in housing, life, traditions, customs, habits.

The idea of the unity of the three worlds and understanding of this unity through the fourth component (life) is present in the symbolic gift of the three sisters to Kambar-Batyr of the maiden headdress - Karkara, which the hero loses and the mountain gets its name. Karkara is the symbol of the Cosmos, it can only be transformed into the symbol of the Cosmos - the world mountain. "Three" and "four" as interrelated quantities and components of the "seven" are found in the descriptions of tois, holidays, when " thirty days in rejoicing pass, forty days in feasting pass." This Union is a symbol of life, its origin, its completeness and integrity. The combination of three and three or thirty and thirty is recognized as a sign of incompleteness and is associated with the theme of suffering or passion: thus, for thirty days and thirty nights Alpamys does not eat or drink, returning home three times , he leaves Karakoz, and three times returns to her.

The legend of Bi-Ata says that he was returning from Turkey to the village and noticed a group of girls waiting for him to pass, so as not to cross his road. The elder decided to check whether the girls understand the meaning of this custom. He sent one of his disciples to ask the girls why they had done so. One of them-Danagul - answered: "How can the beginning be ahead of the elder?". Bi-Ata realized that " the mind of a woman is the glory of a man." And he regaled her with the ears and the palate of a ram, wishing - " I give you ears to become the second of my children, I give the palate to be able to solve my riddles and spread knowledge among the people."

As you can see, it is customary for Kazakhs to speak in riddles that hide the sacred secrets of the universe. Moreover, the distributor of knowledge was a woman. For the Kazakh fairy tales is characteristic a common plot: the mind of a woman. So, in the fairy tale about Karashash it is said that she prepared three riddles to reveal a worthy groom. Three riddles – three of the world, the knowledge of which, as the knowledge of the laws of space and life, allows you to arrange a marriage between the partners equal in intelligence.

The Kazakhs say: "Auru kalsa da, adet kalmaydi" ("Disease may go away, but never – the habit"). Is it not because they were so thoroughly imprinted in the historical memory of the people that they manifested themselves in the stereotype of their behavior?

Thus, the Yurt was a symbol of the Cosmos and the trinity of the Universe, a symbol of a mastered space.

In addition, in the symbolism of the Yurt, the understanding of the two-unity of integrity was manifested – two overturned bowls: the bowl of the yurt and the bowl of the sky above it gave the symbol of twins. In the history of human culture, there are four such bowls, symbolizing the unity of man and the cosmos. Such is the Grail into which Joseph gathered the blood of Christ, the Buddha's Cup, a multicolored vessel of four bowls, entering into each other; the Jamshid's Cup and the Chinese's Hun's Cup. They also include the fifth bowl - the double bowl of the sky and the bowl of the yurt. Two spheres - yurts and sky - the symbol of the unity of the cosmos and man, but at the same time a symbol of division into good and evil, man and woman, day and night, dark and light beginning.

The horizontal circle in the yurt, like the circle of Shanyrak is the essence of zero, the very emptiness that has become Harmony. Vertically, the circle of fire-hearth and the circle of Shanyrak were the figure of eight, where the left became the right and the right - the left; what was below, went up; the energy of heat from below spiraled upward. Three circles, three semicircles, three eights are the expression and reflection of Light and the Light itself.

The space of the yurt can be divided in different ways - into two, three, four parts. And in each case, the emphasis of the sacred meaning of this action will shift, different facets of nomadic life will be highlighted. A.T.Toleubaev uses divisions into seven parts: tor for honored guests; the place of the owner in the left part of the yurt; a kitchen part; seats for young hosts in the right-wing part of the yurt; a place for storage of the horse harness in right-wing half of the yurt; the entrance door; the center, the hearth [8]. In our opinion, the researcher incorrectly approached to the interpretation of the space of the yurt, mixing life and being, everyday things and symbols of human habitats. He is right that in the yurt you can "isolate" seven parts. However, he did not take into account the hidden meaning of such a division, based on a digital magic, permeating the holographic and multi-layered worldview of the Kazakhs. Most often in the yurt two main plans are clearly distinguished: they divide it into three or seven constituent parts. Three are the circumference, the middle zone, and the tor, which have already been mentioned; and seven are the locations of the things. In the aggregate, things and people give ten, that is, according to a digital symbolism, man and the life of the mind. Only man consciously masters the material world and "recreates" it.

Seven iconic locations of the things - a chest, located near the highest point -the Tor and denoting the upper world; two beds - on the left of the older family members and on the right of the younger owners or children; crockery and storage space for horse harness, respectively, were on the right and on the left. In other words, the four points located in the middle symbolized the four

cardinal points, the four elements and the two principles of life: male and female. And finally, two hangers on either side of the chest at the top. We emphasize this point, because hangers, it would seem, should be a symbol of the material world and be located on the territory of the entrance. However, the Kazakhs set them in the upper region. Why? The appearance of this custom is due to giving the upper garment (Borik, shapan) the symbolic status of the upper world, which together with the chest constitute three parts of the world, or, otherwise - its trinity.

As you know, only with the beginning of the era of space flights a irrefutable knowledge was gained, that the milky way is a kind of preservative, which in a folded form represents all the information about the plant world of the Earth. But back to the yurt. As you can see, the circle of its space meant a firmament: the Sun, Temir-kazyk (North star), the Milky Way (Kus Zhol). More often compared to other constellations the Kazakhs turned their eyes to the Pleiades, the Polar star and the seven stars of the Great Bear. About these constellations the poems, myths were composed. Nomads were akin to the starry sky, guided by it in the way and they felt an integral part of the universe. It is no wonder that the Kazakhs have always been focused on space, because a cosmocentric type of philosophizing was inherent to them.

All the things in the yurt were visible, and each of them had not only utilitarian, but also sacred and aesthetic meaning. Polysemy, multifunctionality of things surrounding the Kazakhs, was easily "read" by them as the book of Genesis. The key to its reading was the principle: "in one is all, in all is unity."

The yurt was a symbol of the World Tree, its holographic copy. The transformed image of the World Tree in ancient culture, as it is known, is a structure of four figures: a pyramid, an octahedron, an ixahedron and a cube, making up in the whole number 30. So the Yurt is a number of 30: 15 ropes (sections) kerege, 14 original uyks and one Shanyrak.

The number 30 in numerology of nomads serves as a symbol of completeness, its symbolism is associated with the symbolism of the starry sky, where once in thirty years, the Earth and Saturn meet on the same line, because the circle of rotation of Saturn around the Sun is thirty years. The number 30 is also a numeric expression of space.

But the "digital symbolism" of the yurt does not end there. The external and internal parts of the dwelling also store the semantics of numbers. Number 3 is at the outside of the yurt, and the entrance marks the numbers 3 and 1; inside the yurt consists of the numbers 1 (China - hardware part), 4 (two beds and two hangers), 1 (suitcase - sunduk part of the Tor), 1 (the place of horse trappings), and, as noted previously, number 3 (the habitat of hosts and guests).

Thus, it turns out to be quite a complex system: 1, 3, 1, (outside), and 4 (two beds and two hangers), 1, 5 (the rest of the seats, including the seats of the owners) inside. This is the full numerical expression of the yurt: 1, 31415, known as "the number Pi". The comma, according to the laws of architecture, performs the role of the transition from the external structure to the internal. As you know, the "number Pi" expresses the ratio of the length of a circle to its diameter. In addition, "the number Pi" is the law according to which the Earth, the Sun and all cosmic phenomena are correlated. It expresses the numerical hierarchy of Harmony.

In the Kazakh epos *Alpamys Batyr*, this number is encoded in the scene of the hero's return when he sees five men beating up one:

<i>Be ashamed - he says</i>	1.3
<i>True dzhigit will not</i>	1
<i>Summon four more,</i>	4
<i>To take one by surprise</i>	1
<i>Go out,</i>	
<i>Or I'll grind it to powder."</i>	5
<i>I'll show you all five... [5, p. 308].</i>	

Alpamys means the number 3, since it is the cosmic organized principle; *dzhigit* (boy) is number 1, the remaining numbers are named in alternating order. Thus, it turns out all the same "the Pi number": 1.31415. The role of the comma this time, in accordance with the laws of the poetic genre, is played by the author's text: "he says." A remark that is no longer repeated. *Alpamys* in the passage cited speaks of the creation of Harmony and the emergence of life, of its return. The chaos that reigned during his absence ceases. The "Pi" as the law of the Universe testifies to this.

In the semantic plan, the *shanyrak* and the tops of the yurt are interesting. Their creation is the most difficult and responsible work. In the circle of the *shanyrak* there are through four-sided openings - *köz*, into which the ends of the *uiks* – *kalam* - are inserted. "Koz" in Kazakh - "eyes." The eyes of the Sun, the eyes of the ancestors vigilantly follow through the *shanyrak*, helping their relatives.

Shanyrak was a family heirloom, a symbol of procreation. It was passed down from generation to generation. Elder children, separating from their parents, received "yenshi" (their share), the youngest son remained in the yurt.

He had a common household with his father, he was the heir to all his wealth and was called "shanyrak yesi" ("the owner of the shanyrak"). Such a distribution of property was wise, as it equalized the rights of all children: elder and younger - materially and morally. When the last representative of the clan died, the shanyrak was left on his grave. One of the most honorable wishes of the Kazakhs: "let your shanyrak be high", "be strong", etc.

M.S. Mukanov points out that the shanyrak served as a time meter, a kind of watch in a yurt [9, p. 28]. Kuldireushi played the role of arrows and "counted" minutes. When the smoke circle was lit, women began to milk; when the sunbeam stopped in the middle of the bed, it was lunch time.

Shanyrak is an ideal observatory; through it, you can observe the movements of stars all year round and make rather interesting observations and conclusions. Therefore, probably, the Kazakhs have many legends about the stars: legends about the Pleiades, Orion, Ursa Major and other constellations.

The Pleiades of the Kazakhs are called "Yrker" ("scared"). The Urker myths say there are seven, but only six are visible. Astronomers say the same thing. In the legends of Urker it is said that seven thieves attacked the girls, the girls were frightened and ascended to heaven. Among them, there is a girl - the brightest, sparkling star, and the other stars guard her. In another legend, the stars of the Pleiades once were girls who were afraid of a horse and a cow and climbed so high that they became stars. The seven stars of the Pleiades, according to the Kazakhs, look like a herd of horses.

Seven thieves guarding the Pleiades, the seven stars of the Great bear - Zheti Arashi - their names sound a little different in the Altai and Kirghiz ("Jeti Karakasy"), in the cotons - "itildis" where "itildis" is "a star", in the language of the Tannu-urians - Zhety-uragan, Zhety-khan, in Telengit - Zhety-gan, Sarts call them ity-gan, the Mongols - Dolen-Khan ("Seven gods"). In all the names, one regularity is observed: gradual transformation of the word "Zhety" into "it" ("seven" into "a dog"). Perhaps this connection is not accidental.

The seven stars of the Pleiades and the seven stars of Ursa Major are not random antagonists: the seven thieves want to steal the seven urkers. The similarity of numbers according to the law of interaction of elements requires mutual repulsion, because the understanding of unity as a set of mutually negating phenomena is the most stable among the Kazakhs. In stellar legends, mutual repulsion varies according to some law of distance. Always something one-dimensional is repelled - "plus" and "plus", "minus" and "minus", seven and seven.

However, the same Zhety-Karakshi guard two horses - Ak-bozat and Kok-bozat ("Akboz-at" "white-gray horse", "Kokboz-at" - "blue-blue horse"), which are tied to one stake - Temirkazyk (Iron stake - the North Star). The Kazakhs perceived the sky as an expanding Universe: first - seven stars of the Pleiades, then inseparably from them - seven Ursa Major, which, in turn, are associated with two horses located on both sides of the Ursa Major - two bright stars, two batyrs - masters of horses; and, finally, the Iron Stake - the North Star.

According to H. Abishev, "the Ursa Major is a thief, and therefore it does not sleep at night (does not come), and disappears during the day. And this is reminiscent of the behavior of the thief, who all the night does not sleep, and when the morning comes he hides" [10]. This conclusion seems to us wrong: after all, then the "thieves" are all the stars, they shine at night and hide during the day. Seven thieves – seven in custody, because "Karashy" means "thief" and "guarding". Seven guards with two bats and two horses and a stake constitute the number 12, sacred to many peoples of the world.

However, before we again pass to the symbolics of numbers, it would be desirable to understand the symbolics of the stars visible through Shanyrak. G. N. Potanin believes that in the legend about the Big Dipper, two horses and Temir-kazyk, the idea of the dependence of the existence of the Universe on these stars was imprinted: "if this stake were pulled out, the seven horses attached to it –the stars - would be torn from their place, the order of the stars would be broken, and the world would suffer destruction. Hence the beliefs and legends about the end of the world emerge linking it with the Ursa Major» [11, p. 736].

S. A. Kaskabasov noticed that a number of Kazakh myths link the starry sky with the theme of fear: seven wolves catch up with pacers, and they, frightened, find themselves in the sky; the devil in the form of a wolf lies in wait for horses; seven thieves steal two horses and the end of the world begins, etc. Kaskabasov, says that "the considered Kazakh myths belong to the second stage of mythical consciousness, in which a person is aware of himself as a separate being, different from the surrounding nature, so his transformation into another being or object occurs under external influence, not by the will of man. Most often it is the curse of anyone or punishment of Tengri, the God. But even with curses, and with the intervention of the God, the transformation is accomplished through the word, since at this time (after the confirmation of animism and totemism) magic was intensely developed" [12, pp. 84-85]. The investigator tries to link the legends of the stars to the magic of the word. It is obvious that the author is limited only to the semantic side of the question, forgetting about its metaphysical side.

Meanwhile, the philosophical aspect is widely discussed in world culture. For example, the theme of the influence of the infinite universe on the finiteness of being, overcoming the fear of it by concentrating all the forces is one of the Central themes in the philosophy of Sankhya and yoga, in existentialism.

The Ayurveda section of the Sankhya system describes in detail the structure of the material world and its laws. Jyotisha-Shastra of Ayurveda includes astronomy, biocosmorithmology, astrology and Vedic naturopathy (natural methods of prevention and treatment of diseases). It shows the impact on humans of various space objects. The ancient arias knew three levels of this influence: physical, astrological, and magical. At the physical level, the Sun, the Moon and some nearby planets affect humans through gravitational, electromagnetic, infrared and lepton radiation, studied in our time by biocosmorithmology. At the astrological level, space objects act as indicators or a kind of demonstration map of the human personality. This does not mean the literal influence of planets or stars on man, but imply some laws of the Universe, according to which each of us is associated with the coordinates and orbits of various celestial bodies. At the magical level, a planet, a star, or a comet is regarded as a living being with which it is possible to come into contact.

Yoga is known to promote physical relaxation and mental peace. Yoga exercises help to harmonize the physical, spiritual strengths of a person and his mind. Yogic asana develop the physical strength and endurance necessary for the practice of meditative spiritual technique, the accumulation of energy and strengthening the spirit. The Bhagavadgita says, "For the one who has restrained the mind, it becomes the best friend, and for the one who has not succeeded, the mind is the worst of enemies." This is the highest kind of knowledge, i.e. knowledge of the spiritual absolute, which is acquired by mystical intuition (the practice of yoga) and gives a holistic perception of being.

Outstanding theologian and existential philosopher M.Heidegger believed that "a person gains, his essence already exists." Human existence is that "a person is finite, temporary, and historical". It is the temporality of human existence that determines the unity of the daily existence. For the same reason, "man himself is something unfinished, a project." He is free to choose for himself a genuine or non-genuine "being-in-the-world."

The thoughts of the Kazakhs about the finiteness of human existence, its dependence not only on earthly, but also on cosmic (heavenly) phenomena are consonant with these ideas of Hindus and existentialists. They expressed thoughts about overcoming the finiteness of human existence, about the victory over the fear of the power of natural elements in their myths. The development of stamina occurred under the extreme conditions of a nomadic lifestyle.

The nomads associated the threat of disappearance of life with the possibility of the displacement of stars, disruption of the order in the outer space, the onset of Chaos in it with the following change of Harmony with Chaos and vice versa. Understanding of the unity of the laws of the Universe, nature and space formed among the Kazakhs the ability to withstand the elements. To a certain extent, they were guided in everyday life by the same principles as the ancient Stoics. At the beginning of our era, the school of Stoics puts forward the ideal of a man - calm, always balanced, free from passions. An intelligent man, they believed, should temper his will, endure adversity and confront them, not hoping for help, and not losing his dignity. Material goods for the Stoics were not of a great value. As with the Stoics, among the Kazakhs, the ability to “live in accordance with nature,” i.e. in agreement with it was a great value.

The structure of shanyrak was the embodiment of this ability to live in harmony with the world. The form of shanyrak is multi-valued and multi-functional. This is also manifested in its geometry: the shanyrak represents two combined geometric shapes - a circle and a straight line. The motive of Chaos and Harmony, their endless change and mutual transitions associated with constant migrations, dismantling - assembling a yurt, also touched the shanyrak. The assembly and disassembly of the parts of the yurt for the Kazakhs symbolically expressed the act of squeezing and expanding the universe. When establishing Harmony, installing a yurt, a *bakan* was used to raise the shanyrak, and it remained in the yurt for forty days, dividing it in halves.

Such an exposition is a symbol of the number 10 (a unit inside the circle), just as the number 2 (man and woman) is a symbol of a person. All together it is the culmination of the unity of Nature and Deity on Earth. The division into two halves follows two principles: male and female, master and guest: male and female were to the left of the “*tor*”, and female and guest were on the right.

It was also connected with the concepts of Chaos and Harmony: a man was a harmonizing principle, a woman was a chaotic, temporary one. Because the girl was called a guest in the family. Here, semantical and ordinary, sacred and philosophical understanding of the woman’s destiny coincided: the girl is a temporary person, will go to the other side after her marriage. The Kazakhs called a man a guest on this earth: he went into oblivion. Apparently, it was for this reason that the deceased was transferred as usual from the left half of the yurt to the right, female and guest — a symbol of temporality, a symbol of death.

The bipolarity of the world in the presentation of the Kazakhs found its reflection not only in the division of the yurt, but also in the heroic legends. So, in “Alpamys-batyr” two children appear: a boy and a girl. The horse of Alpamys Bayshubar has two invisible wings, Nazim puts on two colored clothes in the epic “Kambar-batyr” when she goes to choose her groom. Tulegen gives two foals in the poem “Kyz-Zhibek” just to see her. Two crossbars in shanyrak make a cross.

The cross inside the shanyrak is the cross inside the circle, meaning the very first name of the god among the ancient Egyptians - Tau. Later, the circle and the cross were separated. But still, the cross and the circle are connected in the world culture in the most various combinations: the ball above the cross is the symbol of Venus, the ball under the cross is the symbol of the Earth, the cross in the ball is the shanyrak - the symbol of the unity of man and God.

The symbol of Venus is understood as the natural origin of life and man, the Egyptians used this symbol to mean the concept of “life,” and it meant that mankind emerged from the deity, from the spirit through the fall of man and woman. The same legend is repeated in the Bible.

The symbol of the Earth means the Earth under the auspices of the cross, the divine principle that gave birth to life. The symbol of shanyrak is a cross in a circle - a sign of perpetual motion in nature, a symbol of the evolution and development of life. It is captured in the oldest Mexican statues, and in the Egyptian Tau. In Mexican manuscripts this symbol is imprinted in the form of a tree with 10 fruits on its trunk, a man and a woman standing on both sides of the tree, two branches forming the letter T stretched from the top of the tree, a triple bunch hangs at the ends, and the bird of immortality is between them.

In general, this picture is a number 21: 10 fruits, 2 people, 2 branches, 6 clusters and 1 bird of immortality. Twenty-one is three sevens, three worlds, three phases of the moon, three main constellations: Ursa Major, Ursa Minor, Pleiades. The letter T is a symbol of the connection of male and female principles.

Seven is a sacred number among all the nations of the world. For example, among the Kazakhs, the focus was always in the center of the yurt and personified the sun, around which all cosmic action circled: seven planets. A chest is standing behind the tor. In many tales of the peoples of the northern hemisphere, the image of the chest symbolizes the Milky Way. It contains seven objects from the Russian fairy tale: a tree, a chest on it, a hare, a duck, a fish, an egg, a needle in it. In the fairy tale, the needle is Temir-kazyk (the North Star), which connects the otherworldly world and this world. Seven for the Kazakh is a symbol of life and death.

"Seven" is the quality of the Universe and the human body. A person's daily memory is designed for a seven-fold code: a person can remember 7 characters, and the next seven lead to forgetting the first seven. Our memory is "a computer with a certain number of registers for storing input data" [13]. The ideas of the ancients about the magical properties of the number 7 are based on the human genetic level. At this level, memory lives in every cell of the human body, which has a complete information about it.

Academician A.A.Kaznacheyev hypothesized that four billion years ago, life on Earth originated as a field option, which means that we should talk about the coding of the Universe, all living things, about the presetting of the program through phylogenesis. Thus, the paradigm of the emerging new scientific picture of the world, according to which matter, energy, mind and spirit, are inextricably interconnected inter-uniting parts of augmented reality. In this reality, modern physicists give man a worthy place. Solving the "human equation", they consider it as an open system of hyperfields of various levels, which is in constant interaction with the field energy of the vacuum (the great "nothing" in the Chinese mythology, primary Chaos in the Kazakh). Each person is a transmitter-receiver and emitter of torsion fields, which carry information without energy transfer, since they are hyperspace and superlight waves, connecting links between other types of fields. According to Vedic knowledge, the torsion field is an aura inherent in all elements of the world-building. Einstein called it the "One Field", modern scholars - the scalar wave [14], and the Kazakhs - the spirit of their ancestors.

The coding of all living things was noted by the ancients and realized as a law from above, from heaven, from the gods, and according to the Kazakhs - from great-grandfathers, ancestors. The guess about the existence of a single code of the Universe among the Kazakhs is hidden in rituals and customs, it is transmitted through various subtleties of everyday life, recreating the cosmic laws of the living through things and "reviving" them. An explanation of this behavior of the Kazakhs can be found in the concept of the "collective unconscious" of the Swiss psychologist, psychiatrist and philosopher K.G. Jung. He found that in the human psyche, in addition to consciousness and the individual unconscious, there is also a collective, racial unconscious, common to all of humanity. This is a collective memory that connects a person with all of humanity, with nature, with the cosmos and the Universe. The sphere of the collective unconscious is not only turned into the past, but also "foresees the future".

As in previous times, modern man creates culture and lives in it. However, several generations, including the modern youth, did not have the key that reveals the code of the Kazakh culture. The echoes of the former

cosmogonic knowledge about the three-unity and integrity of things are glowing in the memory of the people, but the book of the existence of the Kazakh people is “behind seven seals”. Only a careful attitude to their own culture and the memory of their ancestors can open the “bank of God.”

Jung developed his own method of "reconstruction" of the initial and most ancient "basis" of the human psyche, highlighting its "archetypes" (prototypes) common to all the tribal memory of humankind. According to Jung, archetypes determine our psyche (and behavior) not directly, but indirectly, through repeated symbols. With the help of these symbols, archetypes act on a person in a “numinous”, that is, enchanting way. The strength and power of the archetype is caused by the fact that the experience of an ancient person in perceiving, experiencing and orienting in the world is crystallized in it.

Archetypes are universal images, higher truths, the history of humankind “encrypted” in symbols, which is inherited by us along with the structure of the brain. The task of man is to “decipher” archetypes, to understand them. It is not so much the psychic experience of humankind that manifests itself in the “mature” through archetypes, but rather the “unknown entity” behind this experience, which is revealed in the symbolic mythology of the people.

1. 4 Symbolism of animals

A Kazakh uses four types of cattle to indicate a high social status: horses, camels, rams and cows. They are symbols of the four cardinal points, four elements, four types of human characters and four directions - top-bottom-right-left. In addition to these general characteristics, each animal species has its own, distinct from the rest ones, symbolism.

The horse was considered the most sacred among the Kazakhs. Naturally, the cult of the horse is associated with the lifestyle of a nomad. The Kazakhs distinguish fifty kinds of the horse. The image of the horse is captured in sayings, proverbs: "He is not a horse, who at least once did not sit on a horse." "You can sell a horse, but you cannot sell its equipment." A horse in heroic legends is not only a swift means of transportation that delivers the its owner to the destination, at his request, “in an instant”, but also a faithful companion, helping with work and advice. The horse is always given to man from above. It is for the Kazakhs a symbol of the higher world, the world of wisdom, the world of ancestors. This is especially evident in ceremonies - maternity, funeral, wedding.

In the funeral rites, a person's departure to another world was accompanied by sending his horse there. Scientists explain such actions by utilitarian reasons: the nomads believed that the dead should be given everything that he had in this life. However, if only this were the case, all four species of cattle would have been "fed" to him at the funeral feast. In our opinion, the principle of "paying tribute to everyone" is inherent in the Kazakhs. It is no coincidence that in all the customs of the Kazakhs one and the same phenomenon is observed - to "give" to each of the three worlds what belongs to him. A horse is a symbol of intelligence, a symbol of the higher world and a vehicle, therefore it must accompany the departure of a person into the world of ancestors. It is symbolic that during the funeral they often buried not the horse, but only his head. The head, as a symbol of the higher world, was to follow the owner. It is no accident that the Kazakhs sacrificed to the Aruaks not a ram, but a white mare. Many archaeologists testify that in the mounds on the territory of Kazakhstan, often with the owner they found either the heads of horses or skins [15]. At the annual commemoration, the Kazakhs necessarily slaughtered a horse, which was a symbol that the deceased had reached his ancestors by this time.

The cult of the horse is still a mystery to many researchers. Some approach the analysis of this question from the point of view of animism (16), others [17] - of totemism. A.T. Toleubaev [8] uses both approaches. In our opinion, the horse's cult is directly related to the ideas of the trinity of the world, which is reflected in all the details of the life of the Kazakhs: three worlds are three types of animals, where each type corresponds to a certain world. A horse is a symbol of the higher world, a ram – of a material world, an earthly one, a cow – of the other world, the world of the dead, the world of Chaos and the beginning. A camel is the beginning uniting all, the symbol of the Cosmos, the fourth magnitude.

As the horse personified intelligence, in all heroic legends it is told about it as about the wise mentor and the assistant. Thus, the horse of Alpamys – Baichubar - advises his master how to act so that he could " overcome the path of forty days of travel in one moment»:

Do not pull the bit

To complete our business. [5, p. 75].

The appearance of the batyr's horse is different from other horses. These are horses of batyr Er-Targyn - **Tarlan** and **Taiburyl** of **Batyr** Koblandy, horse

Baychubar of Alpamys Batyr, who states that "from heaven descended forty elders, elders discouraged blow master".

The teacher of Alpamys Kultai sings:

*A five-year-old horse is good
You won't be lost with reason ... [28, p.75].*

Er-Targyn knows about the prophetic gift of his horse: "knew his sensitive ears": if Tarlan snorted, then snorted not for good!" Baichubara - "two strong wings to the invisible mother nature ... miraculously gave." "Tayburyl –" roan, like a lion, a horse that has not yet seen the sun", "whose strength boils", his "thunder hooves would scare the whole army." Remember: Zeus also scares with lightning and thunder. Taiburyl is the sun, which he has not yet seen. Lion in the world culture is a symbol of the sun, the king of beasts, as the sun is the king of nature. The horse of Alpamys is vividly semantic:

*Before the Batyr plays a horse,
Arching his neck ring,
Poked the warrior in the palm of,
And trembles, and is ablaze fire,
And candle over land is rising,
Alpamys is called to the campaign [5, p. 27].*

As we see, the image of a horse is associated in heroic legends with the images of a candle, sun, fire, a comparison with a candle rising above the ground is especially indicative. The connection of the horse with the upper world is tangible and strong, the horse is a symbol of the ancestor, protecting and helping the heroes in their cosmic and earthly affairs. A horse is a symbol of intelligence. The proverb about the horse is interesting: "I do not belong to the lazybones, I will not leave the one who cares for me." However, the mind is the garden that requires careful care. The winged horse is like the horse of the Greeks – Pegasus that was the personification of poetic talent. A horse is a spark of God, a gift that is cherished, but it is necessary to share, without giving up, in any case, its equipment - the mind itself. Sharing thoughts is necessary and has to take place. Compare the bright, thin image of A. Blok:

The horse is an instant lightning,

The horseman is a white ray ...

Compare: "... a horse replaces wings for the real dzhigit." Therefore, the sacred song rendered on Nauryz contains the following words: "May ten thousand of your mares bring foals." This is the wish of the most desired and expected by our ancestors.

The ram was a symbol of material wealth, as well as a symbol of the middle world, where material stability and economic security are needed. The semantics of a ram as a symbol of earthly life clearly appears in the sacred custom of treating guests, in cutting meat and serving dishes, in distributing parts. Kalym was also given mainly in the form of rams. In many difficult life circumstances, it was the ram that was sacrificed. On the first day after giving birth, the woman was to stab a ram - "**Kalzha**", and she should be the first to taste. If someone did it ahead of her, then it was believed that she might begin labor pains. And in this belief was reflected the myth of the Creation of the world: sheep meat plays the role of a rhythmic beginning. About the woman in labor, the Kazakhs say that she "stands with one foot in the grave, the other on the ground," meaning that childbirth - the emergence of life on earth - is the mystery of Harmony and Chaos.

The neck-bones of a ram stabbed for Kalzha were carefully cleaned, strung on a straight stick and hung on a shanyrak. These neck-bones were hanging until the child was forty days of age. The neck-bones suspended on the shanyrak are a symbol of the union of two worlds: the middle and the highest world. As the neck connects the head to the body, the neck-bones embodied this connection and the shanyrak (ancestors) kept it until it became stronger. According to the ideas of the Kazakhs, a ram is the only animal that has been to paradise, therefore it is sacrificed more often than other animals. Of course, this was also due to purely economic considerations, but we have already said that any symbol of the Kazakhs is ambiguous, multidisciplinary.

The Kazakhs divided the sheep into following parts: head, shoulder blades, tibia, forearm, sternum, back. Each part had its own meaning and was given to a strictly defined person in a strictly defined order. The division of the ram is also closely related to the ideas of the three worlds, the emergence of life from Chaos. Therefore, the ram's head was intended only for older people. It is believed that it should not be touched while the father is alive. Only the eldest - both by age and by position - could divide it and distribute its parts: the ears - to small children, the tongue and palate - to girls, the back - kuyumshak - to the daughter-in-law and girls, the brisket - tos - only to the son-in-law and so on.

The national dish of the Kazakhs - **Besbarmak** - had four types: the main dish, the middle dish, the lower dish and the dedicated dish ("bass tabaq", "orta tabaq", "ayak tabaq", "siy tabaq"). **The main** dish - bass tabak - must include the head, tibia. **The middle** dish is the forearm, sometimes instead of the head, the tibia is also placed in it. In the **lower** dish - ayak tabak - shoulder blades, bones of the front legs. Dedicated dishes are divided into **three types**: a matchmaker dish, a son-in-law dish, a girls' dish. The matchmaker dish includes the head and back of the ram. The son-in-law dish includes the brisket - tos. In the dish of girls, there is the heart, the liver, the tongue.

The names of the dishes themselves indicate a division into four: three according to the principle of the trinity of the world and the fourth one is a unifying principle, the guest. The semantics of the ram parts coincide with the semantics of the three worlds. It is significant that in the dish of the girls they put the liver as a symbol of life (hematopoiesis), the heart and tongue - as a symbol of the rhythmic beginning, a symbol of spirituality. At the same time, wishes are necessarily made: "Kyzym tilin sairap tursyn!" ("Daughter, let it sound, ring your speech!").

The sheep was considered among the Kazakhs to be the most powerful animal. Ram worship is common among many nations. Famous Egyptian god was "Khnum" (meaning "ram"). The ram was likened to the Egyptian sun god Osiris. In Sumerian writing, a circle with a cross corresponded to the word "ram." The Golden Fleece of Colchis is also a ram, i.e. the sun.

In the songs rendered on Nauryz (when the Kazakhs celebrate the spring New Year holiday), a ram is chanted like this:

*Four legs like steel,
Spine and tail winged,
No dirt sticks to it.
Such is the blue cat with the severed horns.*

The lunar-solar symbolism of the image of the cat is evident: the severed horns are two months, the initial characteristics - the fortress of Damask, winged and clean, clear-eyed view – the solar disk. Riddles about the white and black ram connect together terrestrial and cosmic phenomena: "Ak koi ketti, Kara koi zhatty" ("the white ram has left, the black ram remained"). The etymological connection of animals with the elements is interesting:

*"Eshki saitannan, "a goat is from the devil,
koy – ottan, sheep – from the fire,
tuye-sordan, camel - from the ground,
zhylky – zhelden, horse - from wind,
siir – sudan," the cow is from the water".*

The elements imply cosmic creation: the cow is a symbol of the other world, death; the camel is the earth, predestined, created from Nothing, and it is the primary basis.

The connection of the goat with devilish forces, chaos, disorder, association with the once-existing "Nothing" is emphasized by the particle "esh" - nothing. The Kazakhs possess a proverb that says, "Esten kesh zhaksy" – "the night is better than nothing." It echoes of "esh" in "kesh", "Zauresh" leave an imprint on their semantics. "Kesh" - night, and "Zauresh" - one of the saddest Kazakh songs about the death of the daughter, is perceived as a cry about the end of the world. The Kazakhs have a negative attitude to the goat, it is believed that it has no progenitor, hence the proverb: "Who grazes me, I am a beast." Uncertainty and variability are its main qualities. In one of the legends about Zheti-karakshi, two horses, two owners of the horses and Temir-kazyk it is said that the protection of horses was entrusted to a goat, and he missed them.

He missed them not accidentally: 12 characters of the stories (7 guardians, 2 owners, 2 horses and 1 stake) embody cosmic laws of life, and the 13th – the goat – is the destroyer. The same meaning is laid down in the parable of Judas betraying Christ for 13 pieces of silver. One teacher and twelve students together give the number 13, a damn dozen, and one has to go. For him to leave there must be betrayal. The goat is the same Judas, it performs its role for the preservation of life and cosmos. For the Kazakh people the image of a goat is associated with the Moon. They have similar roles.

The cow, as it was already mentioned, is a symbol of the other world, a symbol of Chaos and predestination. Its voracity surprisingly echoes the voracity of Ultan and Uranus. Its meat is eaten very rarely, only on big holidays. During a thunderstorm it was not allowed drinking milk of a cow, but it was recommended to knock a ladle on a kerege, then a ladle should be put over a door, saying: "Saumalyk, saumalyk, kordin be, kormedim be zhaksylykty, Eski zhyl shykty" ("Milked, milked, saw or did not see good, old year left"). A pretty clear symbolism of this custom is associated with the symbol of Chaos, flowing water. Chaos is ordered with the help of a ladle (a stirrer that sets the rhythm), a cosmic thing, and it is placed on the symbol of the earth - the door.

Milk cannot be drunk during thunderstorms for the same reason: chaos - the storm and chaos - milk are incompatible.

In the spell we cited, it was not the meaning of the cow as a talisman that was preserved, but a reminder that the order had been established long ago, because the old year was mentioned. The cow meat is eaten only in the days of jute, hungry years, and this is also secretly associated with the understanding of the cow as a symbol of the beginning. In riddles, the image of the cow is associated with the image of the fire – the sun and the cauldron of harmony: “kara syyr karap tur, kyzyl sıyr jalap tur” (“The black cow is standing, the red one is licking it”). The establishment of the rhythm of the cauldron leads to the appearance of fire – the sun.

A camel is a symbol of a single and indivisible cosmos; therefore, one cannot name a year after a camel: it cannot enter the needle eye of earthly years. It has everything that is in the animal world, all animals "come out" of it. In one of the Kazakh fairy tales it is said: “Does a camel's ears not look like mice, lips like hare's, soles like cow's, chest like a leopard's, neck like a snake's, wool on the knees like a horse's mane, a ridge like a sheep's, sides - for monkeys, tuft on the top - for chicken, thighs - for dogs, tail - for pork! ”[18, p. 50]. All twelve animals are included in the camel; it is a **symbol of the unifying principle, the fourth principle of life**. At the same time, he is constantly in danger and asks to save him. The camel is often eaten, the danger turns out to be real, but all animals - the fox, wolf, and tiger - become victims. All three are nothing without him and uniting element is the camel.

Thus, three species of animals symbolized three worlds: a horse - the highest one, a cow - the lowest, a ram - the middle one and the camel unites them. Of these, only a ram could be divisible, as a symbol of earthly life, where everything is divisible, where the Universe becomes diverse, where the differentiation of the components of the whole takes place, where the sun as a source of energy creates life.

From other animals revered by the Kazakhs, we can distinguish a dog, a cat, a monkey, a snail. Two animals that fell into the twelve-year “animal” calendar of nomads are surprising: this is a **snail and a monkey**, one with its complex coding, the other with its exoticism. What is a snail for a Kazakh? The word “ulu” has many faces: it is translated both as “great” and “howling”. However, both meanings are compatible, echoing with space. “Ulu” is the allegorical designation of the wolf, the first ancestor, whose name was taboo, as well as the true names of Shashty-Aziz, Korkut, Boribay, Koktim-Aimak. Allegorical, shifting emphasis to a closer one is characteristic of Kazakhs.

Therefore, for example, one cannot address by name a father-in-law or a husband, a brother of a husband, etc. In the light of the mythological worldview of the Kazakhs, it becomes clear: a woman, as the first principle, should not know the name of the subsequent one, Chaos and Harmony relate to each other secretly, occultly. **You cannot express directly to the daughter-in-law anything reprehensible.** Therefore, the Kazakhs say: “kyzym, sagan aitamyn, kelinim, sen tynda” (“Daughter, I tell you, and daughter-in-law, listen”). This attitude is characteristic of the Kazakhs and is often perceived as a complementary character trait, however, this is not the matter, but the delicacy, subtle receptivity of relationships with the others, which are based on echoes of ancient beliefs.

From the word “ulu” the words “uly” -Uly zhuz (senior), “ulus” (Mongolian “aul”), “ul” (son) are the derivatives. “Ulu” is treated as a beginning, as the oldest, initial world gave birth to “ul,” a son who is preferred in Kazakh families as a successor to the clan.

"Meshin" - a monkey – is the animal, unusual in the Kazakh life. Its decoding became possible only after finding a figure in Altai depicting a man under the constellation of Pleiades. "Meshin" is the Mongolian word for **"Pleiades"**, **that is** why it became the designation of the year of the monkey, with which it is similar in character: in inconstancy, secrecy.

The variability of the behavior of the animal and the constellation coincided in the name of the year. By this constellation, the Kazakhs determined the change of months in a year. The inconstancy of the Pleiades is noted in fairy tales, where it is said that the Pleiades need supervision, since they tend to slip away.

The dog is considered a sacred animal, it was impossible to kill it, to beat. Once the dog knew how to speak, and was a friend of man. The **cat** is inviolable to the Kazakhs so much, that if it sat on the hem of a woman, the hem was cut off so as not to disturb the cat. A cat for a Kazakh is a symbol of revenge, and on a broader plane, retribution. In Greek mythology, its place is occupied by the goddess Moira. It is impossible to disturb the cat, as the fragile balance of Harmony may be disturbed.

Of great importance for the Kazakhs is the **color symbolism** of animals and things. It is interesting in that it is deeply connected with the myths about the First Creation and the laws of the universe, as well as other elements of the Kazakh culture. **Three** main colors can be distinguished: black, white and motley - kara, ak, and ala. The color scheme of the Kazakhs is not limited only to these colors, but they are the main symbols of the three worlds.

The semantics of **white (ak)** color is the most common among the colors of the Kazakhs. On a white koshma, they raised a chosen khan. They carried the deceased to the grave on a white koshma. White koshma is the basis of the bride's wedding decoration. As you can see, the use of white is wide; the range of its application is not limited. The decision to marry was marked by stabbing a white horse; at the girl's first visit to the groom's house, the matchmakers smeared their faces with white (flour or chalk); even before the birth of their children, bai Karabai and bai Sarybai became matchmakers, ate sheep's fat tail and stained each other's faces with flour. The legend says that this custom came from them: at the first betrothal, the fathers of the bride and groom smeared their faces with flour or chalk. They also smeared their faces with flour during the ritual "kuda-tartys" (matchmaking). The groom, having first come to the father-in-law, drank "white" - koumiss or ayran (sour milk). The bride, having crossed the threshold of her father-in-law's house, performed the same ritual: she was smeared with milk on her face, and when moving to their house, she covered her face with white cloth, and then the Betashar ceremony (opening the face) was performed. The groom gave the bride's father a white horse.

At the wake of noble people, a white horse was stabbed. If a woman experienced several losses in a row, then according to Kazakh customs, after forty days she was taken by the relatives, invited to visit them and given the presents that were white: silver jewelry, a white dress, a white scarf. During the year, she was given attention, helping to survive the terrible grief.

White color was widely used during childbirth. During difficult labor, a white horse with blue eyes was brought to a woman or a white ram with a yellow mark on his head was sacrificed. It was believed that a white horse with eyesore drives away evil spirits during childbirth. When an old man died, a white flag was hung in a yurt.

White horses, white rams were sacrificed to the gods. In shamanistic rituals, bucks (shamans) used white animals. White is considered the color of purity and innocence by all nations. Many peoples have rituals of sacrifice to the gods of white animals: for example, the Indians sacrificed a white horse to their gods and god Soma. The Indians use the white stallion in the ritual "ashvamedha". The Slavic, Germanic peoples contained in the sanctuaries white horses. At the coronation of the Celtic king, white horses were present, and in England, two white horses were considered the property of the English king. Herodotus wrote that in front of the Persian troops there were white horses. White color is a symbol of the higher world, the color of the gods. In all these cases of using white, we observe imitation, staging of the same performance, of the same mystery - the change of Chaos with Harmony.

For the Kazakhs, birth, wedding, funeral are equated with the process of the creation of the world, the appearance of the sunlight that illuminates the darkness of chaos. The protective value of white grew on these ideas as balancing the darkness of grief on the days of death, and as establishing harmony on birthdays and weddings.

Nevertheless, without **black (kara)** color, there is no white, the day does not exist without the night. Black color is a symbol of the other world, the lower world. At the end of the year after the death of a man, the Kazakhs saddled the horse of the deceased, wrapped all his clothes on him, covered them with black blankets, and the funeral ritual was repeated: the horse was also mourned, like the owner. If the deceased reached 35 years old, a black flag was hung on the yurt as a sign of mourning, as a symbol that death had wrested him from life. The wife of the deceased put on a black scarf. About the man who is dishonorable, evil, cruel they say: “kara zhandy” (black soul). M. Auezov uses the black color in this meaning, telling about the treatment of the unfortunate little Kamshat, who was given to another family to reconcile two clans. People without children were met in a black yurt and served a black sheep that was put on a black koshma. The meaning of black as a symbol of death, the end of life, the symbol of the lower world is too obvious.

Speaking about the symbolism of black and white colors, you need to keep in mind another feature of the Kazakh worldview. This is a feeling of interconnectedness and interdependence of all phenomena, which does not allow clear dividing into “black” as “evil”, “negative”, and “white” as “good”, “bright”. Separation is impossible because the Kazakhs’ worldview has slightly different laws for understanding the world order: evil is impossible without good, like good is impossible without evil, as a day is impossible without a night. Everything is so interconnected and interdependent that for the Kazakhs there is no struggle of opposites, there is only a **unity of opposites**. Good and evil, night and day, are mutually transient phenomena and their interconnection is endless, since harmony reigns in the world in everything.

The relationship of “ak” (white) and “kara” (black) is quite evident in the light of historical Persian traditions. In Akkadian “ak-ad” was used for the designation of the “son of hell,” in Syrian “ad-ad” meant “one first.” In Assyrian, “ak” means “creator.” In the Vedas “Ad-iti” is the “Primordial Light.” “Adi”, “ad” in Sanskrit also means “first.” In Aramaic, “ak” means “one,” in Assyrian it means “father.” As you can see, “ak” is a symbol of the principle among many peoples of the world, the symbol of the origin, which gave life to everything that exists on earth. “Ak” is a symbol of the higher world, according to the hierarchy of gods standing above the earthly. He was a creator, the “father”,

"ancestor." Our "memory" addresses him, in his honor there is the worship of white color.

However, the word «kara" (black), a symbol of the lower world, is associated among many peoples with Satan, the Unclean, the Devil. In contrast, the word "ak" is used as "pure", for example, in the combination "ak bata" - "pure, white blessing", "ak soz" - "pure word", "ak niet" - "pure aspiration". "But Satan, the Devil is associated with knowledge, that's why the Devil tempts Eve, because he encourages the people of paradise to know and understand, what is possible only on earth, and therefore, they are forced to leave paradise. Thus, the Devil turns on a completely different side: giving knowledge, pushing towards knowledge, creating prerequisites for knowledge. The Kazakhs, naming children with the name "Karazhan" - in the hope that they will seek knowledge, although the literal translation of this name means "black soul", express this desire for knowledge. Despite a rather gloomy semantics of this word, many female characters of the Kazakh epics and legends bear the names that have a particle "kara": Karashash, Karakoz, Karakas (Black-haired, Black-eyed, Black-browed). "Kara soz" in translation means "words of edification." According to the linguist E.N.Zhanpeissov [19], who studied the etymology of the word "kara", it also means **"evidence, sign"**. Evidence of what, what sign? Apparently, this word is increasingly used in the meaning of evidence of the desire for knowledge, the development of intelligence.

Among other colors, the Kazakhs also distinguish **"sary"**, which is close to white in semantics. "Sary" means "yellow," the color of fire, the color of the higher world. After the negotiations on the matchmaking are completed, the bride's father stabs a white ram with a yellow mark on his forehead - **Sarykaska**. The yellow mark on the forehead was an integral part of the sacrifices made to the gods Tengri and Ulmen. The Uighurs dedicated horses of a red color with a white star on their forehead to the sky deity. In some regions of Kazakhstan, a widow wore a yellow scarf as a sign of mourning, when her husband was killed. The red-yellow gamma is clearly associated with the color of gold, sunlight. The sun is a circle, and the circle of the Babylonians is Sar or Saros. The word "Sar", "Saros" meant a "cycle." The word "sary" conveyed to us its semantics as a cycle completed not by vital parameters, but by the completeness of the solar circle, the movement of the sun.

Finally, the color that the Kazakhs designated as **"ala"** ("striped, colorful, multi-colored"). As you can see, the spectrum of its application is very wide, because it does not mean a specific color, but a **color scheme**, symbolizing the total polychromatism of the world. Thus, "ala" is a unifying color, and its sacredness is associated with the vital tasks: for example, to strengthen birth contractions, a woman in labor was put in her mouth a colored rope, a horse's

hair bridle, which is a marker of earthly life. "Ala" as a symbol of the middle world, earthly life is used in many customs. A.H.Margulan cites the example of the fact that, if the "dead man had a medium status, several horses were tied to a multi-colored rope. **Abyz** - a person performing a funeral ritual - applied one end of a colored rope to the body of the deceased, and the other one took in his hands and screwed it, saying: "Ala zhip, ala zhip, bul kisinin bar zhazygyn ala bit." This meant, "A multi-colored rope, a multi-colored rope, take all the sins of this person upon yourself to the end." In other words, it was a rite of communion, absolution, liberation from the sins. After all, this is the principle of dividing people into three categories according to their social status, corresponding to three worlds. In addition, the rite symbolizes the reservation of sins on the earth, in the middle world, the world of gaudy colors, where they were committed. The poetry of the color "ala" in songs, names is associated with love for this world of colors that are not in another world - the world of death, and which you need to admire now while being alive. Thus, the beauty of the mountains, which have absorbed all the colors of life, has also determined their name - "Ala-tau".

Thus, the color symbolism of the Kazakhs repeats the same ideas about the trinity of the world as in other cases, continuing the line of copying and differentiation. The range of colors among the Kazakhs includes all seven colors of the rainbow and its shades, but they do not distinguish between blue and green. For the Kazakh they are equivalent. Only occasionally do the Kazakhs specify: "kokshil" (blue) or "zhasyI" (green). Their identity made it difficult to clearly distinguish between colors.

1. 5 Numerical harmony of the world

"We are all poets, we all sing," said Olzhas Suleimenov about his people. It is impossible to imagine a Kazakh without music. It is the music that plays a decisive role in the Act of Creation in the Kazakh legends. The change of harmony and disharmony gave rise to the music of the spheres that the ancients caught. Many myths of the peoples of the world speak of music as the organizing principle. For instance, in Egypt as early as in 2800 BC there was a hieroglyph meaning the word "harper", it looked like a simple bow. In ancient Greece, it was the sound of the bow arrow that made the god Apollo to hear music, so, the hunter and the musician are inseparable for the Greeks.

A significant role in the mythological interpretation of the emergence of the world and the gods for Orpheus was played by music (harmony). In ancient Japan, a diplomat, referring to a foreign government, sang a message from his state (hence, we know the phrase “a diplomatic note”). In India, everything connected with music was poeticized. There the most ancient works were devoted to music: “Mirror of scales”, “Sea of effects”, “Enthusiasm of society”. In the Narayan Sacred Book, the theory of music is presented in verses, the fact unique in the history of music. Al-Farabi and Avicenna (ibn-Sina) valued music as much as philosophy.

The Kazakhs retained the Arabic names for rhythms: a long rope - “uzyn-bau”, a short rope - “kyska bau”, a spike - “shege”, etc. All of them remind of the elements of a yurt, of a nomadic way of life. Music is inalienable from the rites of the Kazakhs and from their life. There are many tunes-formulas filled with repetitions.

Rhythm, repeatability is one of the characteristic features of the way of life and oral folk art of the Kazakhs. This feature is also characteristic of the works of the classic of the Kazakh literature M. Auezov. So, in the epic “The Way of Abai” the sound of sholpy – a jewelry for girl’s braids - is described, it becomes a poetic symbolic image and is repeated seven times in the text of the epic in different variations, as well as in the song “Topay kok” it is repeated six times, in “Kozy- kosh” - three times, in “Zhiirma bes” - four times ... Why repeat the same song in the same novel, even if epic, many times?

There are other repetitions in the novel: human fates, episodes, poetic images of jackals, a falcon, and a red fox are echoed there. **The repetition of** the same mythological basic plots in everything that surrounded the nomad means not only the endless comprehension of the world at different stages of cognition, but each time it means a new discovery of the laws of this world. The rhythm of repetitions created the basis, the sense of confidence and majority, which was reflected, for example, in the Kazakh folklore - it goes in major key much more often than in the minor one. Folk ritual songs have an upward movement, while in Europe, for example, the semantics of major and minor modes alternate.

The ritual of animal sacrifice is associated with music, because musical instruments were made from their skins. Music is omnipotent: it can heal a person. This is probably why all the gods and heroes who “create” music are at the same time healers (Apollo, Orpheus, Korkut). The music is associated with the cult of totems and the other world.

In the myth of Korkut, who thrust **kobyz** into the middle of the Syr Darya, act of the primary creation is reflected: water-chaos is harmonized by kobyz-music, and life is born.

Another myth of Korkut says that he did not want to die and traveled about all four corners of the earth to find a place where people would not die. Nevertheless, he did not find such a country; wherever he comes, he stumbles upon graves everywhere. Then he came to the center of the earth – the Syr Darya, killed his camel, made a kobyz from it and began to play it (create). As long as he plays, he lives. However, once Korkut dozed off, and at that moment a snake - a symbol of the unpredictable forces of nature, the anti-harmony that cuts the musician's life - stung him. Thus, Korkut became the lord of the waters.

In this legend, the theme of the creation of the world is clearly traced. Korkut becomes the lord of the waters (the symbol of Chaos) as originally existing, and his image is associated with the snake that ruined Adam and Eve, the snake, which, as noted by E. Zeren, figured in the beliefs of primitive tribes. The same repeatability of archetypes and images of the world culture! The snake is associated with water and is associated with the fish, therefore, among the Kazakhs, the largest animal is considered the fish. In some religions, the snake symbolizes the messiah-savior, for example, among the Jews, who designated the snake and the messiah with the same numerical value ("nashach" and "mashiach"). The ancient Egyptians believed that Osiris was buried under the protection of a snake under the shade of a tree. The Sumerians depicted the healing god in the form of a snake coiled round a rod - Temir-kazyk (the North Star). The legend of Gilgamesh refers to a snake living at the foot of the Huluppu tree. The bottom is the lower world, the world of death; the tree (the Tree of Life) and the snake are images that are inseparable from each other. The rod with a snake, according to E. Tseren, personifies the moon. It seems to us that this is a symbol of Temir-kazyk and the Milky Way, which the Kazakhs call Kus-zholy (Bird Road). This symbol is characteristic of Syria, India, Phoenicia, Arabia, Africa, Greece, Italy, China, Japan, Oceania, Australia, and America. It indirectly talks about movement and constancy, about two polarities, two laws of the Earth and the Universe, about life and death.

The Kazakh national instrument “Kyl - Kobyz” is hollowed out from a single piece of wood. The kobyz string consists of thirty hairs, its bow resembles an arc. It could be invented only where there is a lot of horsehair: among the nomadic peoples. This is a solo instrument, but the instrument- orchestra: it can be played without changing its position, an octave higher and lower, and the system can be quart and quint. The sound of kobyz is regulated by string tension. Kobyz is rich in overtones, many timbres are available in it and the system of flageolets and blowing in kobyz resembles an organ. An improved kobyz with four strings is a copy of a bad violin, it uses only violin strings and it is difficult to achieve purity of sound with it.

In this national instrument, one can also “see the book” of being of nomads. Higher world in kobyz is presented by the deck, on which the two pegs govern two strings. One of them is at the top, the other one is at the bottom. The middle world is represented by a hollowed-out part of the kobyz, resembling two halves of the brain, two halves of an apple. Thus, the lower world is the lower part of the instrument, the strings - these are two types of energy (solar and lunar), penetrating the whole cosmos. The fretboard of the kobyz is water, Chaos, rhymed by a bow and creating the harmony of life, its symphony.

Korkut found his Zhideli-Baysyn - the country where there is no death - this is music.

Musical symbolism sounds in the verses of Abay:

Tuganda duniye esigin ashar olen

olenmen zher koykina kirer denen...

At birth, the song opens the door to life

With a song, your body will enter the arms of the earth...

One of the oldest instruments of the Kazakhs is **Zhetygen**, similar in shape to a harp. The legend about zhetygen says, “An old man had seven sons, who died one after the other during the jute. To make a memorial ceremony, the father hollowed out a piece of dry wood and pulled a string on it. With each new loss, more and more strings appeared on the instrument. When the first son died, the father composed a **zhoktau**- a funeral cry – “Karagym” (“My dear”). To the second son he devoted “Kanat synar” (“Broken Wings ”), to the third son -“ot soner”(“ extinguished the flame ”), to the fourth one -“ bakyt koshti ”(“ Gone happiness ”), to the fifth son -“Kun tutyldy”(“Eclipsed sun”), to the sixth son -“Ai kurydy ”(“Gone moon”), to the seventh son - “Zheti balamnan ayrylyp kusa boldym” (“Having lost seven children, I grew blind”).

So, the **joktau** is **the news of the end of the world** : the size of the loss is gradually expanding, chaos is coming - loved ones leave, the bipolar world disappears, the fire of life dies away, earthly happiness disappears, the sun and moon disappear, and again the cosmos becomes dark, unmanifested, lifeless. Similar tragic legends-prophecies are found among all nations. Among the Kazakhs, these are conveyed by a musical and poetic composition. The very name of the instrument - “Zhetygen” evokes the associations with the Ursa Major, the Pleiades (Zheti- karakshy, Yrker). Its connection with the number "seven", with the semantics of life and death is unconditional. **Zhetygen is a kind of musical Apocalypse of the Kazakhs.**

Until recently, little was known about the ancient Kazakh instrument with metal pendants - **asatayak**. This is also a shamanistic tool. It can be open and closed, i.e., having either metal plates inside or small bells outside. The "open" asatayaks have seven or six bells, but with the hammer, i.e. the total number of emitting parts is always seven. The "closed" tool is a long strip decorated with carvings, with two round plates on each side. The symbolism of both types of asatayak is easily recognizable: seven is the number of life, four round plates are four elements, four temperaments, and together with the transverse strip - five – they mean five senses of the human being, five fingers.

The legend of the **dombra** says that it was invented to tell the rich bai about the death of his only son who died when hunting. The bai understood the black news, but did not accept the death of his son and ordered to fill the throat of the dark messenger with lead. The wood burned through the hot metal and a hole was formed in the dombra. As you can see, the legend combined two themes by a holographic principle: the loss of life and the disappearance of the sound.

All the legends of the Kazakh epic became the basis for kuys - akyn's musical improvisations. Thus, the famous akyn of the 19th century, **Yklass**, created his kyu "**Shygyrau**" based on the legend telling about a bird losing every year one chicken that was eaten by a snake. Man helps save the last chick. The plot is based on the idea that the world is organized as a large tree, at the bottom of which lies a snake (elements, laws of nature), and birds live in its branches. As in previous legends, this one also touched on the theme of the constant change of Harmony with Chaos, which leads to the change of many civilizations - perishing and reborn. It shows the role and purpose of man in the universe, who is able to organize equilibrium and harmony in the world.

In kuy **Kambar batyr**, based on the epic of the same name, the main thing is the plot of love, which defeats darkness. A three-part division characterizes all kuys: they begin at the bottom, with the joktau, and then the theme develops, which gradually goes higher and ends with the formula of the circle: this is like spinning of a snake that has grabbed itself by the tail. For the Kazakhs, each musical theme should have ended with the "circle formula": it is precisely such a composition that, in their opinion, brings a sense of harmony and peace, peace of mind. The musical magic circle was intrinsic to the theme of goodness, life. The evil theme is characterized by a different formula - the lament formula - "**joktau**", which did not end in a circle, but expanded in increasing order.

The holistic perception of the world by the Kazakhs was facilitated by shamanistic ideas that **evil cannot be destroyed**; it must be transferred to a different quality in order to restore the balance between good and evil.

The Kazakhs did not think in terms of the law of struggle and the unity of opposites. They believed that opposites could not fight; they attract and create the whole, i.e. a consensus. Therefore, the Kazakhs did not use the concept of "chaos" in a negative sense. The Kazakhs considered this concept of synergetics designating disorder, as a stage in the development of the Universe. The change of Chaos by Harmony is not the end of the world or its new genesis, but the moment of a single cycle, the cycle of Nature, the magic circle of being. Actually, the wandering in a circle is a repetition of natural cycles. Therefore, the Kazakhs do not actually use the concept of "disorder": in nature, everything is rational and expedient, so you need to follow its laws, and not impose your own. The connection between good and evil, their dual unity, is also mentioned in the "Shah-name" of Firdousi:

*The serpent did not die, but found a stone:
What he concealed in himself: a bright flame.*

Understanding that neither separation nor juxtaposition of two opposite principles is possible, just as it is impossible to determine what is good and evil, and that understanding comes with time: only time can "clarify" the essence of the phenomena. In other words, the idea that everything falls into place over time - this everyday wisdom is in the blood of the Kazakhs. Firdousi expresses the same idea: a serpent becomes the engine of manifestation of the basic properties of matter: a stone thrown into a serpent hits a rock and strikes a flame, and "then people began to extract the heat of fire out of flint", i.e. does the snake play the role of Prometheus?

Communication of musical art with the stellar symbolism is reflected in the characteristic of the performers, "zharkyragan juldzydar". In terms of mastery of the performance, the Kazakhs singled out **four** types of performers: "**tamasha anshi**" (an excellent singer), "**maytalman anshi**" (literally: "voice with inexhaustible oil", soft voice), "anшил" (skillful singer), "**anshilihtin toresi**" (literally: "king of singing"). Therefore, again and again, the symbolism of four as the beginnings of earthly landmarks, natural elements is repeated. They were supplemented by two categories - by the timbre of the voice and by the depth and breadth of sounding. The first category was divided into three groups: "**konur dauys**" (calm, soft voice), "**bulbul dauys**" (nightingale voice), "**kumis komei, zhez tadai**" (silver larynx, metal palate). And again, if you carefully listen to the symbolism of the definitions of sound technology, a cosmological theme is noticeable - the emergence of the earth and the most beautiful thing on it - life.

Two principles - feminine and masculine - fill the earthly space with the low tones of a man and gentle sonorous notes of a woman. Both principles are inextricably linked with the trinity of the world and therefore the “silver larynx, metal palate” - the starry moonlit sky and Temir - Kazyk on it unites them.

The second category of division – according to the depth and breadth of the sound - forms **four** groups, symbolizing the four cardinal points, four elements. This "**demi zor anshi**" - the singer of a big breath; "**Demi uzak anshi**" - a singer with deep breathing; "**Tamagynyn kaltasy bar anshi**" - a singer with an extra throat, with a supplementary throat; "**Dauysy alty kyrdan asyrgan anshi**" is a singer with a voice heard over six passes.

The combination of three and four gives **seven**, which is embodied in the last definition: six passes and the singer himself are also equivalent to seven, that is, it is the voice of the omnipresent life, pervasive and expanding. It is no accident the Kazakhs have a saying: "Akylyn bolsa, an tynda" («If you have an intellect, listen to the song"). The song not only comprises the foundations of the worldview of the people, but also contains the organizing musical principle through the magic of numbers, through the word and melody, which harmonize a person as a “microcosm”.

A distinctive feature of the Kazakh folk music is its interconnection, lace-shaped associations. Iconic musical symbolism is associated with the cosmological ideas of the Kazakhs, their mythological worldview. Music is created according to the principles of musical shaping, that is, it is in it the Chaos is transformed, it takes shape, and forms Harmony when revealing a musical theme. For the Kazakhs, music was that main memory bank, that golden fund, which shaped the mentality and culture of the people. The appearance of the ethnonym "**kazak**" organically fits into this process.

Can an ethnonym itself serve as a guide for identifying the distinctive features of its carrier - an ethnos? L.Gumilyov unequivocally answers "No." And he cites the example with the ethnonym "Türks": in the 4th century, Türks were a small people who lived in the east of Altai and Khingai.

After the formation of the great Kaganate, all the conquered peoples began to be called "Turks": the Ugro-Magyars, and the Yakuts, and the Chuvash, and the Ottoman Turks. The scientist warns against philological coincidences of ethnonyms with any conceptual apparatus: “When studying the general laws of ethnology, first of all, it is necessary to learn that a real ethnos and ethnonym, i.e. ethnic name is not the same thing. **The word changes its content and cannot serve as an identification mark of an ethnic group**” [20].

L. Gumilev notes, "In history one can find examples of "camouflage" as he calls a false understanding of the self-name of an ethnic group". This assumption served at the time as a reason to refute the opinion of **O. Suleimenov**, expressed by him in the book "**Az i Ya**" about the ethnonym "Kazakh" [21]. According to Suleimenov, the ethnonym does not reflect the real state of affairs, but traditions and claims. This opinion is hardly to be agreed. Indeed, in the example cited by L.N. Gumilyov with the ethnonym "Türks", one can see not the designation of the traditional self-name of ethnic groups. Here we are faced with the case of the historical transformation of the conquered peoples into one common whole - the "Turks". Obviously, in this particular case, this ethnonym serves only as **an identification mark of the "state of affairs"**. The historical fact of the conquest of peoples is recorded in the official adoption of the ethnonym, i.e. the ethnonym begins to serve as a chronicle reference, a guide in the thick of historical events. However, inside Kaganate, the conquered peoples, agreeing with the objective state of affairs and adopting a foreign ethnonym, continued to call themselves their usual names. If we accept this version, the objectivity of the facts is preserved and the secret of the ethnonym "Türks" "lost" in history and "having lost" the ancestor is disentangled.

Any ethnonym preserves in itself not only the factors of formation, or, as L.N. Gumilyov designated them, "**X factors**", but also the history of the people. Through it, as if from a scroll of history, you can get fairly objective information about the people. In the semantics of ethnonyms, the secret of the ethnos culture is enclosed. Studying the semantics of an ethnonym in its modern sounding makes it possible to reconstruct the genesis and formation of the ethnos.

The ethnonym "Kazakh " stores in itself in a folded form the information about the worldview and cultural and philosophical views of the people who call themselves this name. It should be noted that on the issue of the emergence of this ethnonym, there are different points of view. An interesting interpretation of this ethnonym was given by **O.Suleimenov**, who divided it into two components: "ak" and "kaz". Starting from this, he put forward his concept of the emergence of the people and revealed its "X" factor.

We distinguish three components in the ethnonym "kazak" - "ka", "z", "ak". With this approach, a mirror (holographic) reflection of the first and last parts is immediately evident: "ka" - "ak", which corresponds to the nature of the mythological worldview of the people. We have already noted that a clear division into "three" determines the structure of the world culture, expresses the trinity of the world and the cosmos.

This idea of trinity is characteristic of Hinduism, Tengrianism, Zoroastrianism, Neoplatonism and Christianity. So, in Hinduism, Brahma is considered as the Creator of the Universe, sometimes he is called the "Father" of the Universe. Vishnu, embodied as Krishna, is sometimes called the "Son." And Shiva, the third person (hypostasis) in the Hindu Trinity, is the Spirit (corresponds to the Christian Holy Spirit), directing the eternal process of creation in the Universe and at the same time being the Lord of the energy of destruction. All the Three abide in all living beings and in all nature.

Neoplatonism understands the Unity as the highest principle, the fundamental principle of all things. The emanation of the Unity is the eternal outflow outside the substance of the First Unity in its three forms - "One in itself", "Mind" and "Soul".

At the Nicene (325) and Chalcedon (451) Councils, the main thesis of Christianity on the **Unity of God the Father, God the Son and the Holy Spirit** was officially approved, this thesis became the church law, according to which there is a unity of divine and human nature in the person of Christ. The Christian thesis of the Holy Trinity develops the idea of one God, the holder of absolute goodness, absolute knowledge and absolute power, justified by Judaism. All beings and objects are the essence of His creation; everything is created by a free act of the divine will. Two central tenets of Christianity speak of the trinity of God and the incarnation of God. According to them, the inner life of a deity is the relationship of three "hypostases" (persons): the **Father** (the beginningless beginning), the **Son**, or the Logos (semantic and formative principle), and the **Holy Spirit** (life-giving principle). The Son is "born" from the Father, the Holy Spirit "emanates" from the Father. At the same time, both "birth" and "descent" (emanation) take place outside of time, since all persons of the Christian Trinity have always existed and are equal in importance.

In the Kazakh mythology, number **9** was called the "**Tengri number.**" In this number (three times three), like in other monotheistic religions, the image of the divine Trinity (unity in three persons) was rooted. Thus, the nomads expressed the space of the spirit. Each face is the face of God, who could be contemplative, punitive and protective at the same time. Christian Europeans, not possessing the knowledge of the East, simplified the **Turkic Trinity** [3].

The number **3** in Tengrianism also has a sacred meaning. It is a symbol of the upper, lower and middle worlds. "Ka" and "ak" are the "yin" and "yang" of the Chinese philosophy. For example, according to Taoist cosmology, the world arose as a result of the self-division of the primary Chaos (the One, primary energy, also called the Great Emptiness, Great Limit, "Mother's Womb"). The subsequent cosmogenesis, according to the "Book of Changes", took place according to the scheme: "one" gives birth to "two" (Yin-Yang), two

give birth to “three” (Heaven, Earth, Man), and three give birth to the darkness of things. The world for Taoists is the infinitely changing and transformed Unity, it is the result of self-transformation, the "game" of Tao.

In our cosmological decoding of the ethnonym "Kazak" the higher and lower spheres of the universe are joined together by the third component - the letter "z". It symbolizes in the language field a “minimized” time and “minimized” space. In expanded form, both parts appear in the words denoting speed, swiftness, and, therefore, time and space - “Zytu” - “jump up”, “Zymyrau” - “swiftly racing”. Only trinity gives harmony. “Ak” corresponds to the beginning of the world, the Creator of consciousness.

According to the color symbolism of the nomads, “Ak” is the mother giving birth and giving movement, and therefore “ak bata” means “white, bright blessing” and is associated with the maternal principle. "Ka" corresponds to the open structure of life, the creation of heaven, the higher world. In this context, the letter “Z” connecting the two beginnings corresponds to the cup of consciousness, the two halves of the brain, the earthly mind.

The whole ethnonym, uniting into the whole - the **fourth**, becomes the universal symbol of all living things, having a beginning, end and middle. This is the same “three,” which, according to the Tao Te Jin, gives birth to all things. In the Kazakh mythology, “Z” symbolizes the convoluted ring of time, it also gives the designation of speed - “zymyrau” (swiftly racing), and, apparently, the name of the bird of immortality - “**Samruk**” - goes back to it.

Further semantic analysis of the Kazakh language reveals the relationship and the deep meaning of a number of related concepts. So, in the words “Kyzygu”, “Kyzyk” the energy of movement is hidden: “Kyzyk ” is a fast fire, where “Ky” is the element of fire. From here, we get “kyz” - a girl, “kyzu” - to heat up, “kyzyktanu” – to envy, “kyzgany” – to be jealous. The basis of these phrases is the particle "kyz" - a girl, the symbol of the beginning, giving movement to the fire. Thus, the element of fire – the sky - was embodied in the semantics of “ka”, and the state of lifelessness - in “ak”. Isn’t it the cause that the color of mourning among the Kazakhs is white, which means lifelessness, pre-onset, and the black color of the mourning shawl symbolizes the disagreement and bitterness of early departure?

So, we see that the **ethnonym "Kazakh" is read as a cosmic consciousness, as a philosophical understanding of the world and oneself in this world.** The Kazakhs, like the Greeks, are born philosophers. This ethnonym has incorporated a system of symbols that reflect the unity of man and the cosmos, and it in a “folded” form contains the history of the people.

In each ethnos, as noted by L.N. Gumilyov, **the “X” factor acts - the factor of the regularity of the appearance of one or another people**. According to Gumilev, religion became such an “X” factor for the Sikhs, kinship - for the Mongols, a successful war with the Austrian feudal lords - for the Swiss, soldering the population of the country where they spoke four languages into a single whole. Ethnic groups are formed in different ways, and the task of the researcher is to grasp the regularity that has become the “X” factor.

The philosophy of myth is complex for modern understanding, it is brightly colored, refined, finely “sewn” and needs to be clarified, decrypted. We suggest that we take this path further in order to tie the thread of time, and thereby better understand ourselves. So, the “X” factor of the Kazakhs is already clear to us, nevertheless, let us turn to the fairy tale “Anshy” (“The Hunter”) to illustrate. This is an ancient, shamanic tale in which the Hunter goes hunting, starts a fire and begins to fry meat on it. Zheztyrnak - a woman with iron claws - appears, and he gives her meat.

The next day, the hunter climbs the tree where Zheztyrnak lives, takes the earrings from her and returns home. His daughter begs these earrings from him, and the hunter, warning her of the inevitable fatal consequences, teaches her how to leave the earrings to herself (i.e. on the ground): you should light a fire, cook meat in a cauldron and wait, extinguishing the fire. When Zheztyrnak approaches the yurt, enters, bends down to light a fire, you need to hit her with a piece of meat, and she will die.

The tale is a shaman tale; it clearly shows the ritual of sacrifice on fire. Who was the shaman in society? Voluntary outcast. He protected the clan, was responsible for its prosperity, but lived separately. The word "shaman" itself reveals the nature of his occupation - "sham" - light, fire, "an» - an animal, i.e. one who sacrifices on fire, who is associated with the god of the sun, fire. The Kazakhs do not use the word «shaman».

Therefore, their polyphonic, syncretic culture should be understood and deciphered through other cultures. In the title of the tale, only the end of the word “shaman” - “an” (animal) is presented, it “leads” another word - “anshy” - a hunter. Why, in the Kazakh fairy tale, the Hunter, and not the shaman, makes a sacrifice? Why is he, who, by the nature of his occupation is destined to protect the family, endangering it (by the way, knowing about the consequences)? Was it only for the sake of earrings? The key to such a counterintuitive (at first glance) behavior of the hero, apparently, lies in the fact that the ritual of sacrifice is always a **dialogue relationship with the world of spirits** [21 p. 97].

Any gift is received in exchange for a sacrifice. In Vedic culture, the fundamental principle of the universe is the so-called "Law of the Rta", which in the expanded form sounds as "I give you so that you may give me." So, Anshy needed earrings. For their sake, he climbs a tree, a symbol of the Tree of Life and the trinity of the world: higher, middle and lower worlds. Moreover, at the same time, as we already know, a tree, according to mythology is a thread connecting with the past - the road - the Milky Way, Kus-Zhol, the Road of the Dead by the ancient Greeks, the Bird's path by the Egyptians. All the myths of the world with enviable constancy develop the same plot, point to the same section of the sky - Kus-zhol (Milky Way); to the same point in it: in the north it is the North Star, in the south - the Southern Cross.

D. Kedrov suggested that this road is the feature that separates our and other worlds in the space of the myth - a human world full of life and the world where people leave after death. For a long time, researchers believed that such unanimous "cosmological" interest in certain parts of the sky for all peoples was caused by purely practical purposes: they determined the direction of the route and the geographical latitude of the place, which is always approximately equal to the height of the stars above the horizon.

However, the semantics of Kus-Zhol is ambiguous: its strip rings around the sky in a large galactic circle. It is known that the ancients in their legends were never limited to purely utilitarian, practical tasks. In explaining and mastering the world, they were guided by the holographic principle of universalism: "Everything is in one". The center of the intersection of celestial coordinates was transferred to the center of intersection of earth coordinates, the symbol of which was an iron stake, a needle - Temir - Kazyk. In the fairy tale "The Hunter", the symbol of the Temir - Kazyk is the earrings, whose arms connected two worlds through a fixed point of the earlobe – the external and internal, heavenly and earthly ones. Thus, since the earrings carry a sacred knowledge, it is for the sake of this knowledge that any sacrifice, even the well-being of the human race, is justified.

Earrings are given to the girl. Why? Once, Fraser [23], considering the "girl", the feminine theme in mythology, noted that many nations worship a woman and reverence for her, due to the notion that every woman has a certain sacred principle. Therefore, they performed the functions of oracles, for example, among the ancient Germans, the ancient Greeks. And the French, in our time, widely use the proverb "What a woman wants - God wants it." Such an attitude towards a woman is connected with the idea of her as of a primary chaos, the beginning of life, from which the earthly world originated.

In our fairy tale, a girl, as a symbol of an unorganized beginning, becomes the owner of the earrings. For a Kazakh woman, carpet weaving was the main craft: girls and women who transmitted sacred knowledge from generation to generation wove an ornament, which represented the information about the structure of the universe “packed” into symbols, from century to century. Therefore, it is no coincidence that the semantics of the words “toku” (make carpet, weave) and “reflect” coincide. This is reflected in proverbs: "Kop okyp soileme, kop tokyp soile" ("Speak, not upon a lot of reading, but upon a lot of reflection"). “Kop okygan bilmeidi, kop tokygan bilei” (“Knows, not the one who has read a lot, but the one who thought a lot”).

The knowledge of cosmic laws is encrypted among the Kazakhs in everything: in the epic, music, cattle breeding, ethnonyms, in the patterns of clothing and utensils. Moreover, the knowledge on the "horizontal" development of the middle world is endless, diverse, and changeable as life itself. Its amount and variety are not translated into the quality of thought, whereas the knowledge of the “vertical” development of the universe is focused on integrity, immutability, and the oral transmission from generation to generation of the same laws that were once discovered by people. They are few in number, but they are the basis of everything, and carry within themselves the Truth, objective knowledge of things.

Earrings from a shamanic fairy tale are a bank of “vertical” knowledge, a bank of God, preserved in the ornament. Earrings are a symbol of knowledge about the cosmos and ordering of Chaos with the help of this information, "taming" of the sacred female principle. In addition, earrings in Kazakh are “syrga”. The etymology of the word directly **indicates the place of origin of the people**: on the Syr, Syr-Darya. Thus, after deciphering the fairy-tale plot, we get the indication of the symbolic transmission of cosmological knowledge to the people from the Syr- Darya.

For our ancestors, the tale was a kind of research conducted in the language of figurative symbolism. The tale “Hunter” in a four-stage condensed narrative provides the information "packed" into a fantastic plot about the laws of outer space, about the whereabouts of the people with the ethnonym "Kazakh". The same tale, on the example of the behavior of the protagonist, teaches courage and caution. Thus, earrings as a symbol of Temir - kazyk and Kus zholy, as well as of the geographical location of the people are associated with the ethnonym "Kazakh".

A Kazan (cauldron) in any eastern mythology is a symbol of knowledge. In its denomination, two parts are also clearly traced: "kaz" and "an", i.e. a vessel in which both an animal and a bird (earthly and heavenly beginnings) fit. In the background, it is read: "ka" - movement, "z" swift, "an" -

an animal, of these the following words are derived: ana, ene, aiel, and all together it means - a woman. From "an" - an animal and a woman an epic image of a wolf-mother arose. This is not only a fairy-tale image, it is an archetype that is found everywhere in the world culture (let us recall e.g., Rem and Romulus, the founders of Rome, fed by a she-wolf). "Kaz" is a bird, hence "kazu" means swimming, digging, and from it the expression "digging with a needle" originates, that is digging with Temir- kazyk.

Thus, the ethnonym "kazakh" can be deciphered as "moving people", "nomadic" people; "knowing and preserving knowledge." There are many transformations of this ethnonym: the Kaisaks, Saks, Akkads, etc., and behind each ethnonym a nomadic people, nomadic culture stands. **Mimicry, the multi-layered content of the ethnonym "kazakh" indicates that it does not mean an ethnos, but a super-ethnos roaming in time!**

According to L.N. Gumilyov, the average life expectancy of an ethnos is 1200-1500 years, and the Kazakhs as an ethnos, people and nation do not have time limits on their history. This is due to the universalism of the Turkic original culture, the culture of the first nomads that formed the basis of the Kazakh culture. The Kazakhs are universal by the geography of their place of residence, which combines the steppes, mountains, and seas, by syncretism of thinking, art, by the anthropological data (in the Kazakhs, all world types of the structure of the human skull are expressed). This universalism is a manifestation of the metacode of culture.

D. Kedrov notes, "Not a single nation has the entire metacode as a whole. A comparative analysis of literature and folklore systems of different peoples allow us to simultaneously identify the general laws of the metacode and its national specificity in each cultural area" [24, p.27]. The metacode of the Turkic culture is most preserved in the Kazakh language. Significant confirmation of this is the encyclopedia "**Divani Lugat-at-Turk**" ("Book of the Turks") by **M. Kashgari**. In it, a huge historical, cultural, ethnographic and linguistic material is collected and generalized. The book presents the main genres of the Turkic-speaking folklore - ritual and lyric songs, fragments of the heroic epic, historical traditions and legends (including the campaign of Alexander the Great to the region where the Chigil Turks lived). The encyclopedia contains more than 400 proverbs, by-words and oral sayings, **of which 875 words and 60 proverbs and sayings** without any changes were included in the Kazakh language. And this is a direct indication of the role and place of the Kazakh people in the civilization of nomads.

Chapter 2 Cultural traditions and customs of the Kazakhs

2.1 Birth

The woman was capricious: she wanted to eat only pork, while lamb and horsemeat delicacies were disgusting for her. For the Kazakhs eating pork is one of the heaviest sins, but the pregnant woman was never denied anything, she was even allowed to eat pork: otherwise, the child would be flawed.

Analyk – the wife of Baybori, wanted leopard:

*I'm starving to nothing
I can't eat lamb
I can't eat gazelle,
I see: here are the kazi, here is the karta,
I can't open my mouth
Doesn't give me nausea.
You used to be a batyr
He was full of great strength.
I wish you shot me
Here is what I would like:
I would eat a leopard! [5, p. 226].*

All this was a sign that a son was going to be born, and not just a son, but a hero. So, Analyk gave birth to Alpamys-batyr. The only food forbidden to a pregnant woman was camel meat. Otherwise, according to the legend, she would not be delivered until twelve months pass, as this is the period of pregnancy in a camel. However, if you recall that the camel was a symbol of the beginning, of death, then the hidden cosmological meaning of this prohibition becomes clear.

The beginning of pregnancy and its course were associated among the Kazakhs with the appearance of a microcosm - a child. Its development took place according to the same laws as the development of the Universe. The same magic numbers determined the duration of pregnancy and the duration of an emerging life: **three, seven, and forty**.

The three-day pregnancy the Kazakhs called "**Tumak**" ("unborn"). There is a doubt in this definition: will the future life take place? The Kazakhs defined seven days of pregnancy as "kobik" (foam). Moreover, the course of their thought was as follows: the macrocosm arises as Chaos, as foamed water. The Microcosm, echoing Megacosm, arises as a foam. Foam is the bright and widely used image in the world culture. According to the Aryan tradition, foam is the moment in the manifestation of the unmanifested world of people of the second race; Aphrodite, the Greek goddess of love and beauty, emerges from the foam of the sea. From the point of view of the Kazakh mythology, all people "come out of the foam." Foam is that Chaos which, over the course of the next forty days, gradually materializes into a conglomeration, like a small Universe, like a microcosm. The dense matter of the future life is formed for forty days, and the Kazakhs designate this period very poetically - as "**keldik**" (coming).

At sixteen days, the cartilage appears in the fetus; at ninety days, having strengthened, it becomes the bone. At four months, the child acquires all the external features of an adult. At four and a half months, he begins to move: the microcosm finds its rhythm and from that time, according to the ideas of the Kazakhs, the soul "enters" the child.

The Kazakhs believe that the soul includes **three** components: "et-jan" (meat-soul, i.e. the body shell), "shybyn-jan" (fly-soul) and "ruhi-jan" (spirit). According to A.T. Toleubaev, it is these three parts that determine the concept of the soul of the Kazakhs [8, p. 72]. In our opinion, this is not entirely true, because of all the three parts, only the Shybyn-jan for the Kazakhs has the astral meaning that they put into the cosmic concept of the soul. The meat-soul, as noted above, is a body shell, and entering a child's soul at five months means "revitalizing", that manifests itself in the first fetal movement (repeated "revitalization" as a qualitative leap in the development, will be repeated five months after birth, when the baby starts to sit up). The "entry" of et-jan and the initial stage of spiritual development precede the final physical formation of the fetus: at six months, the hair appears and the genitals form in the fetus, and this process is accompanied by toxicosis attacks in the mother. The Kazakhs say about this condition in a pregnant woman: "zhuregi kyiedy", that literally means: "the heart burns" from the appearance of hair, that symbolizes the sun's rays, and "**the heart-sun lights up**" ("zhuregi kuedi").

At **seven** months, the child becomes a man. This is the most critical period. A child born seven-month-old survives, according to the ideas of the Kazakhs, and a child born eight-month-old perishes. The term of eight months is considered a more dangerous period, because the child steps over the threshold of the magic seven - a symbol of life, and leaves its protection. The threat to life comes from the number 8, which is associated with non-being, infinity. During this period, the child gains weight and strength ("tolygady"). His ears are formed. In total, 9 months and 9 days, the child is preparing for the birth.

Childbirth was associated with the act of the Creation and the onset of Harmony, established as a result of the "separation of the whole", i.e. the birth of a child. The process of childbirth itself is perceived as chaos, as a disorder in the name of the emergence of a new microcosm. It demanded the observance of all the rituals for the successful completion of the process of the Creation and the establishment of Harmony. The custom of untying braids, untying all the knots on the woman in childbirth was a confirmation of submission to the laws of space. All the subsequent actions associated with childbirth - opening the lids of dishes, chests, unraveling lasso, untying bales - were ritual, signifying for the mother and the child "opening of the gate" to the world and the subsequent easy resolution. All the actions that accompanied the birth of the baby were dictated by protective magic, and therefore they were strictly observed by the participants in the sacrament.

For example, the future father drove into the ground near the yurt of the mother in labor a sharp rod (spear, pike, arrow), a symbol of the "iron stake" that will help mother and child not get lost in time, get out of Chaos for the Creation. The Kazakhs have a custom: near the maternity yurt they crush in a mortar with a stirrer and say: "tus-tus" ("come out, come out"). All these are elements of auxiliary magic. A stirrer is one of the "cosmic" things (that is, symbolizing the upper world) that create rhythm and harmony. It defeats Chaos, paving the way for a new life. The ritual behavior of men is also aimed at this: during difficult births, they jump on horses and start racing around the village with shouts: "Attan, attan! Jau shapty! " ("On the horses, on the horses! The enemy is attacking! "). This horse running is accompanied by shooting from rifles and ringing with iron utensils. All actions model the creation of the world: the Chaos is rhythmicized by screams, shooting, and noise. Whirling around the aul is the movement of the sun, making the magic circle of life, and the affirmation of cosmic laws.

In very difficult births, a white horse with blue eyes was brought to the woman in labor. As it is known from the symbolism of animals, it was the personification of the Birth of Life. In addition, the woman was given to bite a horse's colored hair bridle to strengthen labor.

It was said above that the multi-colored rope was a symbol of the middle world and, according to the views of the Kazakhs, intensified the contractions, asserting that the created harmony belongs to the world of life, the world of the living.

If a woman did not give birth till morning, she was given water in which the mud from the man's right knee was dissolved. In this custom, water-chaos is repeated twice, being represented in the image of the woman herself and water. The man's role is understandable here - he is the organizing and creating principle. In this connection, let us recall the ancient Turkic legend of two ducks starting the act of creating the middle part of the world with the extraction of land - mud from under seawaters.

The circular races around the yurt, which we called the magic circle, are a symbol of the closure of the circle of time, the earth circle. So, in the rituals associated with childbirth, the same cosmic mystery is reflected: the creation and development of a confined space, which is stable, sustainable. Of course, the productive function of rituals is present in the actions described above, but it would be a mistake to reduce them only to pragmatic goals. We repeat that the coincidence of utilitarian and philosophical meanings is familiar and is the norm for the worldview of Kazakhs.

However, the order was established, the microcosm was created: the child was born. The umbilical cord is cut; the first physical connection with the other world is interrupted. This is the first "landing" of the child. From now on, his whole life until the age of twenty-five will be a gradual "accustoming" to earthly life, breaking off the ties with another world. The umbilical cord, along with the placenta, was buried in the ground. In other words, the part that belonged to lower world was given to it. The Kazakhs called placenta "balanyn zholdasy" (friend, a companion of the baby), i.e. it was recognized as a double of the baby. As it is known from the world culture, a twin, a double is a phenomenon of a special kind: one of the two was intended for life, the other for death.

The fact that the Kazakhs treated the double like this is confirmed by the treatment of the placenta as "a friend of the child" and the "delivery" of it to the lower world, the world of death. Only a worthy and respected woman was allowed cutting (interrupting) the umbilical cord, which serves as a connecting thread between this and that worlds. That woman was called Kindik-sheshe (mother of the umbilical cord). If in the family the children died, the man cut the umbilical cord with an ax on the threshold of the yurt. A man is the organizing principle, the threshold is a symbol of an earthly life, and an ax is a cosmic thing that establishes a world order. Together, they establish Harmony, systematizing Chaos, which helps to preserve the most precious thing - life.

Often the afterbirth was buried with grain, and in this rite, two things of the other worlds merged together: the grain and the placenta. The cosmogonic birth model is quite complicated: life goes from space to the earth, the outer space must also be replenished with something, and its replenishment was performed by the return of grain and placenta. In the event of the death of the baby, the placenta wrapped in a *koshma* with white and black pebbles was hung up to the *shanyrak*. The *Shanyrak* is the projection of the world of ancestors, as well as a white *koshma*. The pebbles were in sevens: seven black, seven white, that also symbolized the return to the upper and lower worlds of their belongings. The incompleteness of the number seven is connected with the failed life of the baby on the earth.

If the baby was born prematurely, it was placed into the **thymak** (a headdress) of the father that played in this case the role of the upper world, the *thymak* was hung up to the *shanyrak* and the baby was fed there, without being removed, for forty days. The mother of the child during all the forty days had to bite the *kerege* of the yurt from time to time. The whole ritual in the complex represents the same mystery of the creation: the baby has not yet been born on the earth; he is still in heaven, in the *shanyrak*. The mother's biting the *kerege* is an attempt to activate the forces of primordial Chaos to affirm life. It is identical to inserting a multi-colored hair bridle into the mouth of a woman in childbirth for a safe delivery, i.e. for the onset of harmony.

The protective function of the amulet among the Kazakhs is also filled with philosophical meaning and stores the information about the formation of the Universe. Often the "desirable", and in modern terms, the recommendatory nature of the traditions of the Kazakhs is taken for complementarity. However, compliments are based on the recognition of a special power of the word and are an opportunity to harmonize the disordered life of a person. According to folk ethics, one cannot criticize anyone - one can only wish him to acquire what he does not have: kindness, perseverance, etc. The word for the Kazakhs has a great power - the **power of creation**. Therefore, one cannot take the wishes of the Kazakhs for a compliment: they have a deep philosophical meaning.

Immediately after the birth of a child, a woman with a happy fate and good health took him in her arms. This is linked with the belief that the health of the child and his fate will be like those of the person who first raised him. Of course, these are the elements of initial magic, but at the same time they are based on the same understanding of harmony: in contact with the newly organized beginning, the rhythm of the established harmony was transmitted.

If a woman had twins, then this was a sign that she possessed supernatural powers, owned two worlds: the higher and the lower ones, and therefore could control many processes on earth.

Therefore, it was believed that a barren woman, crawling between her legs, received her fertility and could conceive a child. The same belief existed with respect to the woman who gave birth to three sons: women who did not have a son crawled between the legs of the lucky woman. Both women could cure from infertility and many other diseases. They were the carriers of a doubled force.

On the **third** day after the birth, the baby was called "**Thymak**", as at conception, that is his life on earth repeated all the stages of his life in the womb. On the **seventh** day, the closest friends and relatives of the woman gathered and brought the first gifts. Birth was celebrated only after forty days. Until this time, the child could not be shown to any of the outsiders, he was bathed in salt water every day, greased with ram fat and massaged so that his bones were plastic and not fused - "katyp kalmasyn". On the fortieth day in the womb the separation of water from "kobik" ("foam") started: "su bolinedi, kanga ainalady" say the Kazakhs ("water is separated and becomes the blood ").

The number **forty** - has a sacred meaning. It expresses the quality of the nine layers surrounding the Earth: these are seven planets - the Moon, Venus, Mars, Jupiter, Mercury, Saturn and Pluto, and two celestial structures - the planets of Predestination and the Divine principle. Each of them affects the Earth and everything that happens on it. The exposure time of each planet is forty days. In total it makes three hundred and sixty days a year. As you can see, this is a yearly calendar linking birth and death into a single node of cosmic phenomena.

Five days a year were independent. They symbolized the correlation of chance and regularity in Nature and Human Life. After forty days of life and death a special event is arranged - «kyrkynan shygaru" "kyrkyn otkizu ("taking out of forty"). A large toi is organized, a sheep is slaughtered, guests are invited, and money is taken for showing the child. Those who could not attend the "seven days" were supposed to appear on the fortieth day.

After the umbilical cord falling off, the **child was placed in a cradle**. This was the next (after the umbilical cord cutting) entering of the child the world of the living. A "besik toi" of a baby - the holiday of the cradle was arranged. The Kazakhs say: "meshel bolyp demesen, tagylymynmen besigindi tuze - ("if you do not want to be unhappy, straighten your fate and your cradle").

Before putting the baby into the cradle, the most respected old woman fumigated it with the smoke of the burning grass "adraspan" (harmala) and said:

*Alas, alas, baladan alas,
Yesi keldi, palesi kosh!*

Alas, alas baladan alas!
Kyryk kabyrgasynan alas!
Get out, get out of the baby, get out,
The owner has come, away trouble!
Get out, get out, get out of the baby!
Get out of forty ribs!

With these spells, she cut the air above the cradle and inside it with a sharp knife. As you can see, the same model of the creation of the cosmos of life is repeated here, in which the smell of the grass growing in cemeteries and the knife as a cosmic thing that establishes order and harmony play the rhythm-creating role. Grass for fumigation is taken from the cemetery, because - "like expels like" or, as Russians say, «one wedge drives out another."

However, the fact that among other peoples it is a partial manifestation of the laws of the cosmic world order, among the Kazakhs it becomes an indispensable attribute of real life and everyday life. The smoke of the grave grass scare away evil spirits, drive out chaos, harmonizing it with a knife. To this day, similar actions are carried out at bazaars, in hospitals, at family events. So, the smell of funeral cakes is destined for the upper world, the smell of death, graveyard grass - for the lower world.

“**Cradle festival**”, or “ **besikke salar** ” (“laying in the cradle”) is one of the most crucial moments in a child’s life. The cradle is likened to the ark, in which the embryos of all living things on earth are stored, it is a symbol of the womb of Nature and it is easy to understand the connection between the cradle and the ark of Noah.

There are many prototypes of the ark in the world culture: it is also a vessel of Hierophants, the supreme priests of Greece; and the sacrificial cup-boat of Isis; and the famous to everyone ark of Noah; and the cradle of a child on the face of the earth - all these are symbols of the cosmic ark with the embryo of the living.

On the cradle-ark - **besik** - the Kazakhs burned out seven holes in each back, marking the two worlds, the upper and the lower, with the sign of seven, and the other seven was in the cradle - life in the flesh - a child. The numbers **seven and three** are many times repeated in the rituals of birth: during the rite of laying in the cradle seven blankets are spread in it, the midwife steps seven times over the cradle. Thus, the mystery of the birth of a child, the philosophical interpretation of this phenomenon was played out.

Until forty days passed, the child wore a shirt that he wore on his birthday, and which was called **"it-koilek"** ("dog's shirt"). "It-koilek" meant that the newborn belonged to the world of otherworldly forces, the world of the dead. The Turks of Southern Siberia wrapped the child in a finely crafted beast's skin, which also meant belonging to the other, lower world. A dog for a Kazakh is a controversial creature. It is a friend, who earlier was a man, and at the same time a symbol of the other world. One of the Kazakh legends says that the dog accidentally betrayed the batyr and as a punishment, it was sent into the water, i.e. to the lower world. One of the ancient Kazakh sayings states that a "dog has forty souls" ("it kyryk zhandy"). The name of the forty-day shirt "it-koylek" semantically expresses the cosmic interpretation of all the important events of life, in this case, birth.

Forty is a numerical sign of the soul entering and leaving. This figure is also present in the ritual of removing the child from the forty: they bathe him in forty tablespoons of water and repeat: "otyz omyrtkan tez bitsin, kyryk kabyrgan katsyn" ("thirty of your vertebrae should be formed faster, let your forty ribs grow stronger faster "). A.T. Toleubaev cites the data that the baby's body is formed in the mother's womb for forty days: "The baby in the womb goes from one state to another every forty days, therefore we especially mark the fortieth day and bathe in forty tablespoons of water; after death, we also commemorate the fortieth day and light forty "shanyraks" (wicks) [8].

Up to a year, the child is still considered to be "tumak" ("unborn") belonging to the other world. This was emphasized by the fact that he was laid in finely crafted skins - a symbol of undeveloped space, the lower world.

In a year, the child's "umbilical cord" is cut a second time - **"tusau-kesu" is celebrated**. We figuratively called this ceremony "cutting the umbilical cord", but it symbolizes the first independent steps of the child. His legs are tied with a thin twine or ribbon, which is cut by a respectable, intelligent woman, with a strong character. Tusau-kesu bears the semantics of liberation (separation), the repeated transition from the lower world to the middle world. From the womb of the mother's cradle, the child fell into the womb of the besik cradle, in the year he went out into the earth's cradle, the ark of earthly relations, and from that time, he was already considered a man of the earth, belonging to the world of people.

In this matter, the views of the Kazakhs differ from the views of the Türks, for example, of Southern Siberia, where the child is not considered to be completely belonging to the world of people until the soul "enters" him, i.e. until he reaches the age of three years, when a belt is tied to him. The soul "enters into him" right there. A Kazakh child from one year of age, as already mentioned, is considered a full member of the world of people, and they begin to

attach him to this world. Earlier, the awareness of the measure of responsibility, veneration of elders, “dipping” into the world of poetry, the creative development of the book of life and life among Kazakhs was instilled in a child by his grandmother. Therefore, there is still a tradition to give the eldest, first child to the family of the grandparents. It seems that this is not accidental either. In this case, we again meet with the traditional system of the Kazakhs’ worldview, in which family traditions and relationships take on an unexpected, “cosmic” meaning: the orientation toward space among the Kazakhs combines the earthly and cosmic principles: “Similar to similar,” and therefore the elder educates the elder.

Until the age of **seven**, the child is formed as a person, and therefore everything is allowed to him, the attitude of the others around him was all-forgiving, liberal. Up to seven years, as the Kazakhs say, the reason has not entered the child : “zhety zhaska deyin balada akyl bolmaidy” (“up to seven the child has no mind”). “Zhety zhasta balaga akyl kiredi” (“at seven, the mind enters the child”).

A child can be educated only from seven to twelve years. Later it is useless to educate him, time is lost. Age categories of upbringing are also associated with the awareness of the development of outer space: from a year - “foam”- until the beginning of the mind - seven years old - the cycle of the birth and prenatal development of the child in the womb is repeated. But, most importantly, until the age of seven, the will of the child is being formed, that will be necessary for him later to become a microcosm: after all, volition has become the basis for the emergence of life as it is described by all the myths of the world.

From seven to twelve years - the period of the development of the will and feelings of the child: five years are required for the development of five of his senses. It is known that personal socialization (the transformation of an individual from a child into a citizen) is carried out from the period of a young age up to 21-23 years of age. At twenty-five, the physical, psychological, and social development of the person ends. Therefore, the poetics of **25** is associated with this physical, volitional and social formation of personality. This is the age of happy awareness of one's strength, energy. It was sung by the famous Kazakh **akyn Birzhan** in the improvisation "**Zhiyrma bes**" ("Twenty Five"):

*Berip ket sakinandy mista bolsa,
Zhureyik kylip, oinap, kysta bolsa,
Shesh-tagy etygyndi baipakshan kel,
Koreiik oz sorymnan ustap qalsa ...*

*Leave the ring, even if it is tin
We'll laugh, play even if it's winter,
Take off your boots, come barefoot
Let's see if the frost will catch ...*

At twenty-five years old, the physical maturation of the young organism ends, and the time comes for reflection, for human self-awareness. Up to **30**, a person accumulates experience and is not responsible for anything, but after thirty, he is responsible for every step, every action, and every look. By this time, moral and physical forces, as well as the main practical life experience, are accumulated and merged together. From twenty-five to the end of life, a person learns, because the Kazakhs say: “**omir degen oku**” (“life is learning”). In the process of this study, as endless as the steppe, a person determines a life strategy, a scale of values and methods of self-affirmation, i.e. a strategy for searching, substantiating and realizing himself in life by correlating life requirements with the individual activity. In fact, it is impossible to think, to apportion time, to communicate, and even more so to act correctly, if all this is not caused by a single life position.

The cosmogonic model of the birth and formation of a harmonious person is multifaceted and complex. The concepts of the finite and the infinite, the eternal and the temporary merged, creating an endless series of births and deaths in the wheel of life. In the steppe, man felt like an eternal and infinite being. The Kazakhs, being spontaneous dialecticians, perceived the processes of folding and unfolding of events, mutual transitions of phenomena - from the lower plane to the higher one and vice versa - as a natural law of life. Therefore, for them, birth and death were synonymous to Harmony and Chaos, and death-birth was synonymous to Chaos - Harmony.

In this system of relationships, a person between the ages of **forty and sixty** must have material wealth and gain wisdom. Therefore, if the girl did not receive a dowry for the wedding, she could demand it upon reaching forty years. This was called “**yenshi беру**” (“repayment of debt”). The Kazakh proverb says: “*otyzga deiin esin bolmasa, ozinnen sura; kyrykka deiin enshin bolmasa, ekennen sura; alpyska deiin densaulygyn bolmasa kudaidan sura*” (“If you haven't got mind until thirty, ask yourself; you haven't got your share until forty, ask your parents; you haven't got health by sixty, ask God”).

As we see, in this case the magic of numbers and the mystery of the creation of the Cosmos “glimpses”. **Thirty** is also a symbol of the trinity of the world. At this age, you have what you deserve. From the age of **forty**, the harvest begins, the “reaping” of material labor: space has been created, it is

necessary to equip it. **Sixty** is the age of wisdom, the age of the Paigambar (saint). These ideas entered the life of the Kazakhs with the adoption of Islam, which was “overlapped” by “pre-Islamic” beliefs of the Kazakhs. Sixty is a double-ended thirty-year cycle, i.e. two worlds were created and mastered. The last one is the third world; the earthly world is associated with **eighty** years of age.

Therefore, the Kazakhs believe that it is necessary to rejoice if a person died at eighty: the **whole cycle is completed**. From this point of view, perhaps the Japanese tradition of taking old people eighty years old up the mountain so that they could die there is not an act of cruelty. A person who is eighty is not mourned when the as is made. The man fulfilled his task completely; he saw his great-grandchildren, his third generation. In their best wishes, the Kazakhs say, “**shopshekterindi korinder**” (“see your great-grandchildren”). It is a great happiness to see your great-grandchildren - the **fourth** generation. In this case, the principle of the number “four” acts as uniting the life cycle into wholeness. However, the **centennial** has a different meaning - this is the age of completion and the beginning of another time, a different era. In a hundred years, infinity becomes finite and goes into oblivion...

2.2. Wedding

Three events in a person’s life are decisive: birth, marriage and death. As the Kazakhs say, “judge a man by three standards: how he was born, how he got married, and how he died.” A wedding in this series is one of the most striking and long-lasting events. Thirty days and forty nights wedding celebrations last in heroic legends.

Preparations for the wedding began long before the birth of the child: the matchmakers agreed on kinship. Thus, when their wives became pregnant, bais Sarybai and Karabai made a vow to become matchmakers if they had a son and a daughter [5]. However, more often the match was arranged when the girl reached 10-12 years. In the epics “Kobylandy Batyr”, “Ayman-Sholpan”, “Kyz-Zhibek” grooms go to marry already “adult” brides. In this case, competitions are mandatory so that the bride could choose the most agile and strong.

After the conclusion of the agreement, part of the kalym is immediately paid. As the girl approaches adulthood, kalym is paid in installments. Finally, before the wedding, it is given completely. Usually kalym consisted of forty

horses or sheep, camels. At the same time, it was assumed that a horse costs 7-10 sheep, and one camel costs 3 horses.

After concluding the agreement, the groom's parents went to the bride's parents to **propose their son as a husband** - "**kuda tusu**". The matchmakers gave the horse, ichigi to the father of the bride, and to her mother - a camel and a falcon. The camel as a symbol of the beginning was given to the woman, and the man was supposed to have the symbol of the rational beginning. The girl was given **earrings** (this is a sacred symbol for achieving Harmony). To treat the guests, the bride's parents cut a young foal, or a ram, if they were not wealthy. Then they served "**kuda -tabak**" ("matchmaker's dish"). If the matchmakers came from far away, they were introduced to close relatives who invited the future relatives.

The agreement on the timing of the wedding was concluded when the girl reached the age of the bride, i.e. 12-14 years. Then the groom's parents sent a messenger, who discussed the timing of the toi.

Toi (wedding celebration) began when the groom himself came to the bride's village with his friends and relatives. They brought "shashu" - cattle for the toi, outerwear for the bride's parents — ton, and presents for the relatives — suits, fabrics for the dress, and necessarily - korzhin, into which sweets, tea, and scarves were stacked. It was necessary to bring **9** expensive fabrics, **3** meters each cut. Thus, the trinity of the world was again and again emphasized as a symbol of a single cosmos. The presentation of certain types of clothing to certain relatives was strictly observed. **The "Shashu" with** which the bride was showered symbolized the rain as a fertile beginning, and stars as the wishes to have children.

The groom was not immediately allowed into the house: they barred his way with a lasso, and he had to redeem his passage. The whole ceremony of the wedding bore the imprint of the fragility of the created. Therefore, wedding customs are filled with many detailed conventions. A strictly established amount of kalym is necessarily consisted of **forty** heads of cattle (Alpamys-batyr gives for the bride forty camels); Karakoz asks her father for **forty** girlfriends when leaving for the groom's village; **nine** gifts of the groom to the bride's relatives - nine honorary gifts are given to Kozy-Korpesh by the parents of Bayan-sulu; Kelmembet batyr takes **nine** horsemen with him when he goes to marry beautiful Nazym. Each moment of the wedding as the creation of a new cosmic unity required strict observance of the rules for the establishment of Harmony.

The groom's parents could not be present at the bride's seeing-off, the relatives came on their behalf, one of whom was appointed "**bas kuda**" - "main matchmaker". He was given **kuda tabak** that included the main parts of the animal: head, zhambas, ortan-zhilik, omyrtka, kyiryk-mai. He was also

given **“bauyr kuiryk mai”** (“liver with a fat tail”). At the same time, the woman who served the dish was presented with a gift. The master of ceremonies said: " kuiryk baur jestin ba, siz-biz destin ba" ("Have you eaten the liver with tail fat, have we been related?"). The liver with tail fat was considered a ritual food of honor, symbolizing the unity of life and death. Separately, on a serving dish, the groom was served with **“tos”** (brisket) as a symbol of life, a symbol of the middle world. And again, the empty dish came back with a gift.

After eating, the games began. The ritual **“kuda tartu”** (“tearing matchmakers”) was the first to be played. The rite is similar to the rite of goat dragging. Several young dzhigits began the ritual game, and the matchmakers again bought off by gifts. Then the matchmakers’ competition started: first, the bride's parents had to sing, to puzzle out a riddle. Tamada said: **“auyzydy altyauizdan ”** - "six- mouths "), i.e. six riddles must be made or six songs sung, or six proverbs pronounced, etc. Matchmakers of the groom received an invitation to enter the contest with the words: **“konaktardyn tort auyzy”** (“four mouths of guests”). The ratio of **six** as incompleteness and **four** as unity is the main thing in this rite.

The time of entertainment was the most dangerous period of the formation of Harmony, since at that time the rite of acquaintance of the young people took place in the yurt of the bride. This moment was the most fragile in creating a new world of relations, because Chaos was close, very close: the bride did not know the bridegroom in the face and, according to the legend, it was very rare, but in the history of the Kazakhs, there were cases of substitution of the bridegroom by another person.

The bride was sitting in her yurt behind the curtain - **“Shymyldyk”**, her sisters-in-law brought the groom and received a present that was worth two sheep. One of the Kazakh legends tells about the substitution committed by one of the relatives of the bride, and that was the cause a family feud broke out, which lasted for many years. The groom and the bride were left alone, and the position of the bride in the village of the groom strongly depended on their first intimacy.

After the wedding the girl was escorted home, the rite **“kyzdy attandyru”** ("Setting the girl on a horse ") took place. The girl said goodbye to her relatives, she sang a farewell song full of grief and anxiety for her future. She was given a dowry, which included a chest, tekemet, always ten corpeshes, corpes, pillows, and carpets. All her dowry was loaded on camels. The girl could ask for everything she wanted, she was not denied anything. So, Koktim-Aimak gives his daughter Kurtka forty servants.

The rite of arrival of the groom in the bride's yurt is well described by M. Auezov in the epic "The Way of Abai" [25]. In Alpamys Batyr the same rite is described in the following verses:

*The canopy was in a golden tent,
Downy bed behind him.
The groom approached the bed:
So goes deer at dawn
Smooth step to the watering hole,
So, among the expanses of the steppe
Horse flaunts daring.
And the bride is slow, pale
And like a white swan she is [5].*

The groom received a horse as a gift. Let us recall how Alpamys became angry when he did not receive a gift from Koktim-Aimak (the sisters-in-law of the bride did not let him to the horse, demanding gifts in return). According to another custom - "**kyeu attandyru**", young men should not let matchmakers go until they receive a gift from them. The ritual of parting repeated three times symbolized the trinity of the world of life.

In the aul of the groom a wedding procession was already awaited. The bride and groom, who had just dismounted from their horses, were strewed by the sisters-in-law with sweets and silver coins, which symbolized the stars - children. Approaching the house, they had to pour oil into a fire on the threshold (to "light" the sun). The cult of the sun and stars (children) reigns supreme in all the elements of wedding ceremonies.

One of the relatives brought the girl into the house of the mother-in-law and the father-in-law with the wish that the bride's threshold be happy and received a gift. The wedding started with "**Betashar**" - the **ceremony** of opening the face, with the song of **Zhirshy**, glorifying the beauty of the girl and praising the parents of her husband. After each performance, the bride gave a bow to the person about whom the singer sang. It is noteworthy that this ritual is not performed by any of the folk singers, but by the **zhyrshy**, the narrator, thereby emphasizing the historicity of the event, and affirming its hidden meaning - the durability of the marriage. The whole ceremony is emphatically mythological, it tells about the creation of a new life.

At the Toi the bride was adorned with earrings, bracelets, the rite was accompanied by wishes: "**konilin jarkyrap zhursin**" ("Let your soul shine"). Glittering and radiance is one of the most repeated images for the definition of the bride. Thus, in the epic of M. Auezov, Togzhan is the most shining among the girls. She is the only one sitting on a white horse that immediately sets her apart from the crowd.

The rite of putting in the earrings to the bride is also associated with mythological ideas about the Act of Creation: they connect two worlds - this and that ones. In addition, the earring itself was a symbol of combination of two energies - the lunar (arch) and solar (lower part of the earring) energies. The moment of putting in the earrings is the moment of the union of the three worlds and two principles of life (male and female), the five senses of man. In other words, this is the moment of the onset of Harmony.

This rite was usually performed during matchmaking; it anticipated the onset of Harmony in the fate of the girl. The image understandable to all Kazakhs is a girl without earrings - it is a symbol of Chaos, unmanifested, unclaimed life. Therefore, the attitude to the girl who did not get married was somewhat ironic and condemning, as to something not realized, not put into practice. A feast in the groom's house repeats the ceremony of celebrating in the bride's aul: they also bring kuda-tabak, share parts of the animal, and receive gifts. After the meal, the tea poured by the bride is served. The girls make tea, and one of the relatives of the husband brings the bride, for this, she receives a gift. This tea party is of a great importance: how skillfully, calmly and correctly the bride pours tea, made the basis for the conclusion about her character and thrift.

The wedding party ended with folk games - atshabys, kokpar, mushe - these are all equestrian games with big prizes. Then followed the ceremony of making the bed of the bride and groom; the woman making the bed also received a present.

Thus, wedding is a long, complicated, theatrical process. This is essentially a mystery. The abundance of endless gifts for each step along this path is associated with a long period of creation of the universe, which can be destroyed at any stage of formation, and therefore should be especially guarded, "appeased" with gifts. That is why **payoff and redemption** take place at all stages of collective creation. The fragile alliance is gradually guarded after the wedding. Only a year later, the bride's parents are invited to visit (**kuda shakyr**) her. Matchmakers come with presents. Upon receiving the reciprocal gifts, they also, upon returning home, begin to prepare a reciprocal reception. The daughter and son-in-law arrive, **esik ash** (door opening) rite is held, during this rite they award with gifts the door, as a symbol of the middle

world, the best fabrics are hung on it. The daughter with her husband must bring a ram or a horse, the gifts, and take away the horse presented to the son-in-law and clothes and fabrics for the daughter. And only then the whole wedding rite is considered completed, now the matchmakers and their children communicate as relatives, the official part of the formation of the microcosm is completed.

In the entire marriage ceremony, the role of the girl stands out. Everything, starting from clothes and ending with the arrival at her parents' house with her husband, is permeated with a sense of fragility of the relationship created, connected with the symbolism of lunar and solar energy, the spacial-temporal significance is tightly woven together. The bride's clothes are unusual, her headdress - **saukele** - is especially distinguished. Both the bride and sal-ser wore the saukele, but the bride was more smartly dressed. The absence of the bride's saukele meant belonging to the lower stratum of the population, the lower world. S.E.Tolybekov writes about this: "The first sign of poverty was the absence on the bride's head of a cone-shaped headdress made of velvet or brocade with notches of precious metals and stones, decorated with beautiful feathers of an eagle owl - saukele" [26, p.290].

The etymology of the word "saukele" consists of two parts: "sau" and "kele". "Sau" is whole, integral, and "kele" is a tower, apex, the sign of dignity of a vizier. Besides that, "sau" means to be healthy, unscathed. Thus, the meaning of the word saukele expresses the unity of the World Mountain and the World Tree (the dressing cone is the World Mountain, the eagle owl feathers are the crown of the World Tree). Saukele on the bride means the trinity of the world, the three parts of which alone do not mean anything; only together, they form something new: the mother-universe, the bride.

The manifestation of a new life occurs at the moment when the ring - **zhuzik** is put on the finger of the bride. The word zhuzik contains the root "zhuz" ("person, one hundred, joint, link generation)." Its meaning as a joint, link, knee is preserved in Finnish, Estonian. In the Komi language, it means people, the public, in Tajik - issue, part, share. The expanded homonymy of the word contains a cosmological understanding of the creation of a new system, a new "release", a new formation, a new **ten** - a person.

2.3. The funeral

If a wedding is an institution, the birth of Harmony, then a funeral means the triumph of Chaos. When a man is dying, an old man comes to him to prepare him for the departure. As soon as the person dies, he is immediately transferred to the right side of the yurt and **the curtain is lowered**.

The role of the curtain in the world culture is quite complex and multifaceted: it is drawn down when the bride sits, waiting for the first arrival of the groom; the bride's face is covered when she goes to her husband's aul for the first time. The Kambar Batyr says that the girl Nazim "had six in the tent of expensive, golden curtains. Nazim had six mirrors as clear as the blue of the sky." In Egyptian temples, a huge curtain separated the sanctuary from the place of assembly; it was stretched between five pillars, symbolizing the five senses of man, five races on earth. The Kazakhs had curtains at the four corners of the bed – it was a barrier protecting from four hostile cardinal points, four elements. The person lying on the ark-bed, ready to sail to another world and the bride on the boat-bed, also ready to sail into the unknown, are the phenomena of the same order. They are equivalent to Chaos, unknown. In both cases, the curtain emphasizes the estrangement (of the deceased or the bride) from this world, from this aul. In this regard, the six curtains of Nazym is a symbol of another world, illuminating the image of the bride-moon, who runs after the bridegroom-sun.

After the deceased is transferred to the other side, his relatives send a messenger with sad news and report the date of the funeral. The deceased sleeps at home for two nights, on the **third** day he is buried. For two nights, an old man sits with him, calming his spirit and supporting him alone. On the second day in the evening, the relatives who arrived and gathered are given "**konak-asy**" ("**guest food**"). The wife of the deceased or his daughter, daughter-in-law, begin to cry, to sing a memorial song - "**zhoktau**". For the konak-asy a horse or a cow is cut. All the details of this rite indicate that the person has gone to the other world: the name "konak-asy" means that they are stabbing a cow or horse for a funeral. Zhoktau expresses the "formula" of evil, or rather, Chaos, because the funeral cry does not have repeatability, cyclical (ring) design. Such is the cry of Bayan in the epic "Kozy Korpesh and Bayan-sulu."

On the night before the funeral, they prepare "**kebis**" - clothes for the deceased. It is sewn of white fabric, necessarily of **twenty-one** meters, a figure associated with the symbol of the moon, death: 21 - these are only three phases of the moon, the fourth is absent, Harmony has broken up. For a man, they sew **five** kinds of clothes. And for a woman - **seven**. The robe is sewn very long. Then they prepare kalampyr (cloves), a towel, soap, water. Early in the morning, on the day of the funeral, they begin to wash the body. **Five** men participate in this ceremony near the body of the deceased man, and **seven** women – the people from close relatives or matchmakers. Each washes a specified part of the body: one washes the head; the other - the body, etc. They are then given the clothes of the deceased: the one who washed his head is given outer clothing, the body - costumes, and the one who washed the legs - shoes. The principle of "like – to like" is maintained here.

Then the deceased is tied up in a new, funeral clothing, the excess of which is tied with a knot, above the head or legs, and this again symbolizes the connection between the two worlds - the higher and the lower ones, the middle world remains free: hands lie freely on both sides of the body. The body is laid on the carpet, wrapped and carried out on a white *koshma*. Before taking the deceased out of the yurt, the “sale and purchase” ritual is carried out: two of those who carry it say to each other: “Sattym-Aldy, Sattym-Aldy, Sattym-Aldy”, i.e. one “sells”, the other “buys”, “takes”. Then the horse is given to the “buyer”. Finally, they raise the *koshma* with the deceased, and raise and lower it **three times**. This is the rite of farewell for the deceased to the three worlds and home.

Then they take the deceased to a clean, free place, covered with a white cloth, on the southwestern side of which they lay a carpet, and above it, without lowering, they hold the deceased. Everybody who come to say goodbye to him gather around, and everyone receives a piece of white fabric as a keepsake (i.e., again, a symbol of the higher world). The body of the deceased wrapped in a white *koshma* is loaded onto a camel and taken to the grave. The bottom of the grave is lined with sand; the body is laid on it, with his face to the southwest (“**kubyla**”). The Kazakhs ritually wished : “zheri zhumsak bolsyn” (“let his earth be soft.” loading on a camel is a symbol of returning to the beginning.

From above, the grave is covered with boards, grass or reeds are laid tightly so that sand and earth do not get on the face of the departed, and only then, everything covered with earth. A stick is erected above the head; it indicates the place where the head is. In the customs of other nations, there are other ritual actions. So, for example, the Russians put a cross in the legs. While among the Turks of South Siberia, the most important part is the belt in which the human soul is placed. Therefore, according to their ideas, it is impossible to give the belt to anyone. Among the Kazakhs, the most important detail of clothing is the hat: no one should give his own hat, man should not take someone’s hat. You can give only a new one and this is a high gift.

Thus, there are many distinctive features of folk traditions. Together, they characterize a particular nation, highlight certain features of its worldview.

After the grave is buried, one of the relatives of the deceased measures **forty** steps from the grave towards the south, and the same quantity of steps in the opposite direction. As you can see, numerical symbols are also actively used during funerals. Upon returning home, the relatives of the deceased say: “**kutty zherge koidyk**” (“put on a good place, happy place”) that resonates with the word “kut”. On the **seventh** day after death, the first funeral feast is held. In **forty** days - the second funeral feast e, after **a hundred** days - the third one.

The numerical designation of the number 100 is often found in the Kazakh epos: in Alpamys Batyr, 100 thousand minus ten support the sheikhs; 10,000 heads of cattle are demanded by Karaman from Sarybay for his daughter Gulbarshyn against the tax; 100 sorrows directed against him are listed by Alpamys; 100 emasculated goats Karakoz asks from her father; 100 batyrs were defeated by Alpamys. The Kambar Batyr says that 10 yurts there are at the Batyr Ayat; 1000 heroes there are with Makhtum Khan; it will take one 100 days to get to the aul of the bride, etc. The symbolism of the digital series - **10**, **100**, **1000** and so on, is associated with the completion, the highest design of something, the highest point in the development of space and man. The number 10 denotes a person in many cultures. The same number also meant "zero", as a symbol of the unification of all previous development before the man appeared, and at the same time it is a symbol of a circle, harmony.

The biggest funeral feast was the "as", which was held either in a year, or in **four** years, or after **ten** years. It was no longer mourning, but a bright memory of a man, a reminder of him. During the commemorative as, impressive folk games with prizes were organized: atshabys (horse racing), kokpar (goat dragging game), paluan-kures (competition of batyrs). People carefully prepared for the as, because it was not held at a strictly defined time, but when people were ready for it - both materially, spiritually, and physically.

The knowledge carriers of the Kazakh culture were **Baksy** (shamans), **synshy** (skeptical storytellers), **zhyrau** (historians - storytellers), **hakims** (teachers), who preserved the meaning and beauty of ancient traditions for us.

Analyzing the cosmos of the Kazakh culture, we are convinced that the system-forming role of traditions in the culture of the people is extremely great. In special, extreme, from the point of view of Europeans, conditions - nomadic and semi - nomadic way of life folk traditions played the role of "staples" in the cultural space of the ethnos. These traditions, in which the beliefs and myths of the nomads breathed life, formed the soul of the people, its self-consciousness. To this day, the cosmos of the Kazakh culture sculpts and bonds the people into a single whole, establishes the connection of times and generations, "circling", protecting (aynalayyn), and opening the way to the future. It is no exaggeration to say that the traditions and customs of culture, filled to the brim with philosophical meaning, are the mother and father of the Kazakh people. They formed the worldview of the Kazakhs, and they determine the place and role of the Kazakh people in the universe.

References

1. Gumilev L.N. The rhythms of Eurasia // Eurasia. 2001, No. 2.
2. Gumilev Leo. Ancient Türks. M., 2009.
3. Aji Murad. Wormwood of the Polovtsian field. M., 2008.
4. Losev AF Dialectics of myth. M., 1990.
5. Kazakh epos. - Alma-Ata. 1958.
6. Chernetsov V.N. The idea of the soul of the Ob Ugrians // TIE. New ser. 1959, v. 51.
7. Castan I.A. Tombstones of the Kazakh steppes // TOUAK, 1911. Issue. 26.
8. Toleubaev A.T. Relics of pre-Islamic beliefs in Kazakh family rites. - Alma-Ata. 1991.
9. Mukanov M.S. Kazakh yurt. - Alma-Ata. 1981.
10. Abishev H. Aspan cheeses. - Alma-Ata. 1966.
11. Potanin G.N. Essays on Northwest Mongolia. - St. Petersburg, 1883. Issue. 4.
12. Kaskabasov S.A. Kazakh fairy-tale prose. - Alma-Ata. 1990.
13. Engineering psychology. M., 1964.
14. Petrova V.F. The Owl of Minerva flies out at midnight // Science, Philosophy, Religion. - Almaty, 2008.
15. Margulan A.Kh., Akishev K.A., Kadyrbaev M.K., Orazbaev A.M. The ancient culture of Central Kazakhstan. - Alma-Ata. 1966.
16. Miller V.F. Ossetian studies. - M., 1981. Part 1; Kaloiev B.A. Ossetian horse initiation rites // V II International Congress of Anthropological and Ethnographic Sciences. - M., 1964; Taylor E. Primitive Culture. - M., 1930; Katanov N.F. On the funeral rites. M., 1978.
17. Fraser D. Golden branch. - M., 1982; Tolstov S.P. Ancient Khorezm. M., 1948; Kuftin B.A. Materials on the archeology of Colchis. - Tbilisi. 1950, T. 1; Kuzmina E.E. The distribution of horse breeding and the cult of the horse among Iranian-speaking tribes of Central Asia and other peoples of the Old World // Central Asia in antiquity and the Middle Ages. M.,

1977; Nesterov S.P. Horse in the cultures of the Turkic-speaking tribes of Central Asia in the Middle Ages. - Novosibirsk. 1990.

18. Kazakh tales about animals (legends, traditions, everyday stories, tales and fables). - Alma-Ata. 1979.

19. Zhanpeisov E.N. Ethnocultural vocabulary of the Kazakhs. - Alma-Ata. 1991.

20. Gumilev L.N. Ethnogenesis and biosphere of the earth. - L., 1989.

21. Suleimenov O. AZ and Y. - Alma-Ata. 1975.

22. Sagalaev A.M., Oktyabrskaya I.V. The traditional worldview of the Turks of southern Siberia. M., 1976.

23. Fraser D. Golden branch. M., 1980.

24. Kedrov D. Poetic space. M., 1991.

25. Auezov M. The Way of Abay. - Almaty, 2007.

26. Tolybekov S.E. Nomadic society of Kazakhs in the XVIII-XIX century. - Alma-Aty

Imprimé en France
Indicatif éditeur : 2-35175

Editions du JIPTO
11, rue de la Concorde
10100 Romilly sur Seine
FRANCE

Dépôt legal : Décembre 2019