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IMAGE OF A HORSE IN ROCK ART OF MEDIEVAL KAZAKHSTAN

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Abstract

This article covers the area of knowledge at the intersection of two disciplines: archeology and art history, based on archaeological evidence, which carries the information of the traditional culture of the early medieval population of Kazakhstan. Summarized the accumulated material in the image of a horse in the early medieval rock art found in Kazakhstan and chronological, stylistic and compositional originality of the image are considered. The methodological basis of the study is set general historical and archaeological research methods.

Images of a horse can be divided into several groups, which have not only typological similarities in the image, but also provide an opportunity to make some conclusions about the role of the image of a horse in the views of the medieval nomads.

Keywords: archeology, horse, Kazakhstan, rock art.

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1. Introduction.

Rock art sites are the most valuable source of our knowledge of life in the unwritten times. For the fine art of each era and each region is characterized by a specific artistic features and a set of images, due to both economic activity and worldview of their creators. One of the areas that are rich in monuments of ancient rock art, Republic of Kazakhstan is located in the center of the Asian continent. Rock Art of the Turkic-time less conditional, among them are little story combinations. Art of the Turkic peoples more linked with the epic tradition, known to us through written records and epitaphs. It conveys to the present day heroes of the image mounted warrior and

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the realities that surrounded his life. Among the iconic images include scenes of mounted warriors-bearers, battle scenes, hunting scenes and images of the horse. These images take up in the ideology of the ancient Turks and prominently associated primarily with the military cult.

2. Horse in household and rituals of ancient Turks

The value of horse breeding in the medieval tribes of Kazakhstan was reflected in mythology, folklore and art. This is largely due to the role of the horse in the economy and economic situation of the Turks. First, for the nomad horse was the main means of transportation. In one of the written sources, the following is written: "If you had studied the lifetime of the Turk and counted the days of it, he would find he was sitting on the back of a horse more than the surface of the earth" (Mandelstam M., 1956, p. 237). Secondly, the horse was the main economic force of the nomadic tribes, their loss adversely affect the course of political events. For example, one of the factors the decline of the First Turkic Khanate was the weakening of the economic base for the cold winter 627, resulting from the cold died many horses and sheep, and the people were hungry. Half a century before Ilteris announce themselves Hagan, robbing many rich tribes captured horses. Thus, creating the economic groundwork he himself led an army against China, culminating in the formation of the Second Eastern Turkic Khanate (Nesterov S.P., 1990, p. 41).

One of the important steps in this direction was the using of a horse for riding. That the territory of Kazakhstan was one of the centers of domestication of the horse back in the Stone Age era is beyond doubt. This is further notified in the literature on the basis of archaeological discovery in Botay, archeological site, located in Northern Kazakhstan. If we talk about the immediate ancestors of Turks it was Hun and Usuns the presented mainly in the Chinese written sources. In the "Shitszi", the following message on the cattle of the Huns is: "Of livestock they have the most horses ..." (Taskin V.S., 1968, pp. 29-30). Also foundation of the herds of Usuns as the Huns was a horse. Some wealthy owners had more than 4-5 thousand heads, and in political relations with the neighbors, they were used as gifts (Bichurin N.Ya., 1950, p. 190). As their genetic ancestors, the Turks mainly bred horses, which is evident from the proportion delivered of the Chinese animals. In 588, the Turks sent an envoy to Chinese court with a gift of more than 1000 horses. In addition to the open border were special markets where Turks delivered of horses in large numbers. In 713 between China and the Turkic state adopted a document on horse trade (Bichurin N.Ya., 1950, p. 228).

Thus the leading role of horse breeding in the economy and political events that led to the development of the cult of the horse, which is pronounced the funeral rite and the rock art of the medieval nomads. The cult of the warrior-rider briefly explain the period was reflected in the funeral ceremony in the form of accompanying burial horse in full gear, or parts of it. In the heroic epic war-horse mourned the death along with the deaths of "batyr" (warrior), often even before his rider (Samashev Z., 2006, p. 68). For "batyr" (warrior) loss of his war-horse, whom he raised from an early age, is always a disaster. Perhaps attachment to the martial horses and make them a burial under mounds in full gear. In turn, a special burial of horses served to guarantee the future of their hosts meeting with them in the afterlife. Another reason for the burial of a horse was supposedly impossible dumping it at the same time with the person. Subsequently, the horse killed and buried, thereby transmitting it to the world of the dead, where he is scheduled to meet with his master. Therefore, the horse was bridled and saddled. The process of this rite recorded in written sources as follows: "The body of the deceased put in a tent. Sons, grandchildren and relatives of both sexes slaughter of horses and sheep, and by expanding the front of the tent, sacrifice, seven times round the tent to go around riding horses, then before the door of the tent with a knife incising currently face or produce tears and the blood and the tears are pouring in aggregate. Thus do seven times. Later in the day chosen by taking the horse on which the deceased was driving, and the things that he used, along with the deceased is burned: the ashes are collected and buried in a certain season into the grave. After bringing all sheep and horses in sacrifice, they hang their heads on the sticks" (Bichurin N.Ya., 1950, p. 230).

3. Image of a horse in petroglyphs of medieval nomads of Kazakhstan

The main source of the ritual role of the horse in Central Asia should be regarded as his economic, mainly transport, value. It increases the economic value of the horse, from the second half of the 2 millennium BC resulted in the beginning of the 1 millennium BC to the addition of ideas about the role of ritual horse, which survived into the Middle Ages: the sacrifice of the horse and its joint burial of a person. As noted above, in general, the role of ritual horse reflects the main areas of the medieval horse breeding.

An important place in the life of medieval tribes of Central Asia throughout the history of warfare occupied, so it is so fully represented in the visual arts. But it was in an era of early medieval art of the peoples of Central Asia greatly enriched by images of horsemen and foot soldiers, united in the composition of transmitting scenes of hunting or fighting (Fig.1). The image of warrior with different attributes contains the most authentic medieval history diagnostic elements of the petroglyphs.



Fig.1 Bayanzhurek. Hunting scene or battle

The warrior-man, his horse with furniture and a set of arms together - three-pronged cultural monolith, created in the course of millennia of development of horse breeding and equestrian. The apotheosis of the heroes of equestrian warrior can be the creation of an ideal image of the hero in the monuments of early Turkic poetry in the middle 7 BC, presented in the first place, Orkhon-Yenisey inscriptions on stele (Samashev Z., 2011, pp. 83-84).

Rock carvings of medieval horseman armed with various weapons and a banner or bunchuk in the hands of the most frequently found in the petroglyphs of the Baikal region, southern Siberia and the Mongolian Altai and Zhetisu and Upper Irtysh - in the regions, where the most important administrative and political centers of the West and the Turkic khanate other public entities Turkic ethnic groups that emerged after the collapse (Fig.2).

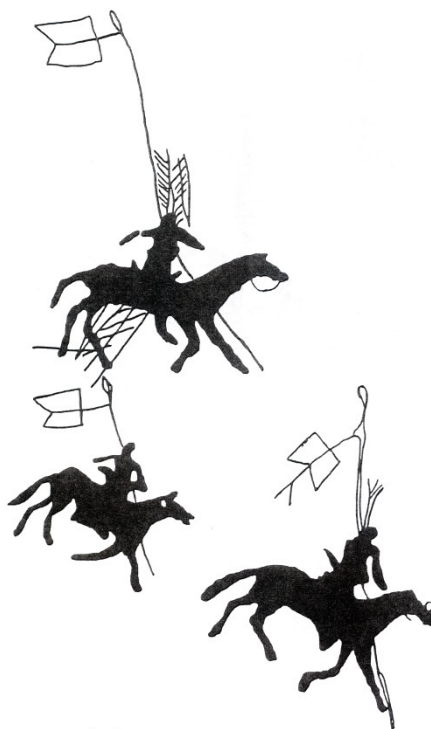


Fig.2 Eshkiolmes. Horse-bearers

A special place in the engravings given epic horse of “batyr” (warrior) he often shown underlined slab-sided, thin-legged, with a delicately curved swan neck, small head with pointed ears, with drooping or short cropped mane, tail and figuratively tied to the expression of an emergency, in full accordance with the principles of the canonical verbal characteristics of this animal in the poetics of the heroic epic.

Horse-bearer - the most recognizable symbol of the heroic age, and a special "cultural code" (Fig.3) of the ancient cultural complex (Samashev Z., 2008, p. 46).



Fig.3 Bayanzhurek. Old Turkic horse-bearer

In a multilevel and epic image of an armed man in art, sometimes with various military attributes (banners, standards, horsetail), personified all the favorable conditions and upheavals in society and the nature of the time.

5. Conclusion.

The research problem of the image of the horse in the rock art we have come to the conclusion that the main practical importance of the horse in medieval tribes of Kazakhstan has promoted the image of equestrian warrior. The proposed reconstruction of the role of the image of a horse in the petroglyphs of medieval Turkic-speaking tribes of Kazakhstan does not exhaust all its ideological diversity. We are aware that affected only certain aspects of the image of a horse. Outside analysis were such important parts of his as the role of the horse in mythology and worldview. It is possible that further work in these areas will not only highlight the role of the horse at all in the outlook of the Turkic-speaking tribes, but also reveal new aspects of the role of the horse in their religious views. In general, they reflect the main areas of the medieval horse breeding.

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