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SPIRITUAL HERITAGE IN THE ART OF THE TURKIC WORLD – SPACE AND TIME IN KAZAKH TRADITIONAL ART

ТҮРКІ ӘЛЕМІ ӨНЕРІНДЕГІ РУХАНИ МҰРА – ҚАЗАҚ ДӘСТҮРЛІ ӨНЕРІНДЕГІ КЕҢІСТІК ПЕН УАҚЫТ

ДУХОВНОЕ НАСЛЕДИЕ В ИСКУССТВЕ ТЮРКСКОГО МИРА – ПРОСТРАНСТВО И ВРЕМЯ В КАЗАХСКОМ ТРАДИЦИОННОМ ИСКУССТВЕ

Annotation. The authors of this article describe the conditions for the effective implementation of the ethnopedagogical approach in the professional training of future designers at the university. In their research, the authors rely on the principle of combining ethnocultural and modern concepts of space and time. As we know, Kazakhstan is a multicultural state, whose main tasks in the field of education and culture are to establish a unified educational space, harmonize national and ethno-cultural relations. In this context, the spiritual heritage in the art of the Turkic world, which determines the peculiarities of space and time in Kazakh traditional art, determines the relevance of the topic. Purpose: to prove that space and time in traditional Kazakh art are a spiritual heritage in the art of the Turkic world. The peculiarities of space and time are proved from the point of view of philosophical, ethnographic, folklore, physics, astronomy, national cultural heritage, applied art. It is determined that the yurt is the main element of Kazakh architecture, and ornaments are applied arts. The practical and theoretical significance of the obtained results is proved.

Keywords: art of the Turkic world, spiritual heritage, Kazakh traditional art, ethno matter, Einstein's theory of relativity, astrophysics.

Аннотация. Бұл мақаланың авторлары университетте болашақ дизайнерлерді кәсіби даярлауда этнопедагогикалық тәсілді тиімді жүзеге асырудың шарттарын сипаттайды. Авторлар өз зерттеулерінде кеңістік пен уақыттың этномәдени және заманауи концепцияларын біріктіру принципіне сүйенеді. Біз білетіндей, Қазақстан – көпмәдениетті мемлекет, оның білім беру және мәдениет саласындағы негізгі міндеттері біртұтас білім беру кеңістігін қалыптастыруға, ұлттық және этномәдени қатынастарды үйлестіруге келіп тіреледі. Осы тұрғыда қазақтың дәстүрлі өнеріндегі кеңістік пен уақыт ерекшеліктерін айқындайтын түркі әлемі өнеріндегі рухани мұра тақырыптың өзектілігін айқындайды. Мақсаты: Қазақтың дәстүрлі өнеріндегі кеңістік пен уақыт түркі әлемі өнеріндегі рухани мұра екенін дәлелдеу. Кеңістік пен уақыттың ерекшеліктері философиялық, этнографиялық, фольклорлық, физика, астрономия, ұлттық мәдени мұра, қолданбалы өнер тұрғысынан дәлелденген. Киіз үй қазақ сәулет өнерінің негізгі элементі, ал ою-өрнек қолданбалы өнердің негізгі элементі екені анықталды. Алынған нәтижелердің практикалық және теориялық маңыздылығы дәлелденді.

Түйін сөздер: түркі әлемінің өнері, рухани мұра, қазақтың дәстүрлі өнері, этнопедагогика, кеңістік пен уақыт, материя, Эйнштейннің салыстырмалылық теориясы, астрофизика.

Аннотация. Авторы данной статьи описывают условия эффективной реализации этнопедагогического подхода в профессиональной подготовке будущих дизайнеров в вузе. Авторы в своих исследованиях опираются на принцип объединения этнокультурных и современных представлений о пространстве и времени. Как известно, Казахстан – поликультурное государство, основные задачи которого в сфере образования и культуры сводятся к формированию единого образовательного пространства, гармонизации национальных и этнокультурных связей. В этом контексте актуальность темы определяется духовным наследием в искусстве тюркского мира, определяющим особенности пространства и времени в казахском традиционном искусстве. Цель: доказать, что пространство и время в традиционном казахском искусстве являются духовным наследием в искусстве тюркского мира. Особенности пространства и времени доказываются с точки зрения философского, этнографического, фольклорного, физики, астрономии, национального культурного наследия и прикладного искусства. Определено, что юрта является основным элементом казахской архитектуры, а орнаменты – основным элементом прикладного искусства. Доказана практическая и теоретическая значимость полученных результатов.

Ключевые слова: искусство тюркского мира, духовное наследие, казахское традиционное искусство, этнопедагогика, пространство и время, материя, теория относительности Эйнштейна, астрофизика.

Introduction. Traditional applied art of the Kazakh people originates from the art of the world of the peoples of nomadic Turkic origin.

In their works, scholars note that it was based on the culture of ancient Turkic tribes that inhabited our vast land, such as Sak, Uysun, Kypchak, Hun, Karluk. For example, S. Kasimanov said: "a set of creative arts, such as weaving, sewing, weaving, modeling, designing, fine arts, which are often used in folk life" (Kasimanov, 1995), and M. S. Mukanov said: "the basis of traditional folk art. It is impossible to progress without folk heritage" (Mukanov, 1979).

O. Zhanibekov argued that traditional art, the spiritual world of the people (ZHanibekov, 1965). As A. Seidimbek assumes, the way of life of indigenous nomads first of all performed a sign, messenger, distinguishing function with regard to such qualities as cauterization in the ears of born animals, burning in the number of animals, the presence of each genus of its own markings, tattooing on bodies with impregnation of black soot (the fact of the mound "Pazyryk"). This was followed by an established tradition among nomads - to express thoughts, express intentions with a certain object, expression (Sejdimbek, 1997).

Kazakh applied art has deep roots, as evidenced by academician A. Margulan: "There are reasons to believe that the folk art of Kazakhstan is in genetic connection with the art of the Saks, Uysuns, Huns and other peoples who inhabited the territory of Kazakhstan" (Margulan, 1986).

Currently, the preservation of the values of ethnic culture and its contribution to world culture is becoming important in the education of the younger generation. When creating an education system at a university, it is necessary to optimally combine the requirements, national characteristics of the world education system, national traditions, folk pedagogy, and the real capabilities of each region and university. Organization of the learning process in close contact with national traditions, customs based on the centuries-old culture of the Kazakh people (Orynbekov, 1996).

Spiritual heritage in the art of the Turkic world-space and time in the Kazakh traditional art expressiveness, sophistication, originality, stylistic features are collected in the yurt, ornaments and colors.

If we categorize space and time in this folk heritage, it begins with the geometric patterns of the Stone Age and the "animal symbol" of the Saca Age and finds traditional expression in contemporary national art.

Literature Review. Common space and time are studied in a number of works in terms of

philosophical, ethnographic, folklore, national cultural heritage, applied art. Including the essence of space and time (I. Kant, Hegel), spiritual and cultural values of the existence of the nation, the aesthetic nature of art (A. Aytaly, B. Kazykhanova, B. Baizhigitov, etc.), folk cognition in the field of literary studies (A. Kodar, Sh. Ybraev, A. Seidimbek) the historical field of understanding is defined.

In the works of a number of scientists (G. S. Klyashtorny, B. Baizhigitov, t. Gabitov, A. Seidimbek, etc.) it is formulated that space and time are the source of the beginning of folk spiritual heritage, cognition-concept, reflection of existence, the world of infinity - worldview.

The concepts of space and time are abstractly reflected in Kazakh applied art. Its origin is evidenced by the works of scientists (A. Margulan, S. Kasimanov, etc.), which go back to the art of nomadic ancestors. In the analysis of historical data, several factors accounted for its formation and development:

1) the spiritual and cognitive basis of the artistic nature (calendar, Orkhon, etc. monuments having subject expression in symbols);

2) the triple structure of the world, the four folds of the world (the seventh heaven, the trinity of lands, and the underground or eagle, gray wolf, hearth, poplar, snakehead, four ears, etc.);

3) representations of the world, including earth, water, mountains, stones (reflected in the jewelry of tyumar, talisman, etc.), On the basis of which the meaningful features of space and time are formed: the structural system and colors of paint in nature.

Mainly, the history of artistic representation cannot be separated from the history of formation of ideas about time and space. It is not known when, where and how the reliefs depicted therein appeared. However, it is an "animal style", an eternal work of art, which throughout life acquired amazing imagination and honed skill, intertwined with life experience. The fact that these are the Saki, who inhabited the Great Steppe, is evidenced by the nobility, stylistic similarity, consonance of the subject in the way of making the objects found in different places, which have a special property and form a worldview system. They, on the one hand, possessed the power, foresight of various animals, caused the owner of this property to give, and on the other hand, served as symbols as a sign of animal worship. Thirdly, the worldview was the basis of folk education. Now let us dwell separately on the peculiarities of the concepts of time and space in the spiritual heritage in the art of the Turkic world.

Time is a measure of global development. He achieved Newton's single-family linear time with variable time depending on the relative single-family velocity of Einstein's world motion. Space: three-dimensional, homogeneous (equal to all points), isotropic (the same properties in any direction). Time: one-dimensional, homogeneous (equality of all moments of time), irreversible. By common properties, space and time are objective, universal (Ermeikova, Stukalenko (2022)).

Time is the measure of world progression. It achieved Newton's one-semester linear time with variable time depending on Einstein's relative one-semester velocity of world motion. The main time measurers day, week, year, century were united by our ancient ancestor in the calendar of natural phenomena. Cognitive, educational value has that 12 months in a calendar are named according to features of animals. For example, in the Turkic world the totem - Gray Wolf is depicted in the calendar in the image of a leopard. The symbol of our life today is to be a leopard. Proof of this is that the Gray Wolf at the Independence Monument brings up in future generations purposeful, determined character in search of reliable paths, conquering new passes and peaks, leading to the intended goal, incredible heroism, steadfastness, courage.

Materials and methods of research. An example of how nomads stuck out the dignity of space in time is the text of the Orkhon monuments. For example, "When my father Kagan died, my brother Kultegin was seven years old. When I was sixteen years old, my brother increased the number of Kagan's people. ... At the age of twenty-one we fought with Chacha

Senun," (Ligaj, Ermekova, Bublikov 2023) Thus, the mapping of events with the age of the hero gives a limited, closed time. At the same time, events in systems of government are ordered in a cyclical system. In Tonukok, the first cycle is the preservation of Turkic peoples subordinated to nature, the second cycle is the unification, the unification of the surviving Turks. ...The last fourteenth cycle is the times when the Turks won wars for their country, for their land, by their valiant deeds. However, time and space in ethnoculture outside the chronology and counting of years in Turkish monuments Turkologist grouped as follows, admiring the testimony of G. Klashtorny (Klyashtornyj, 2020) 1. Divine time - fate (predestination). 2. Eternity and the present. 3. Cosmogonic uakyt – the beginning of life. And space is earth-water, native country, native land, homeland.

The triple structure in the ancient Turkic worldview is reflected in mythological time and space. The upper part of the vertical space - Tengri, the central part - Umai, the lower part - ruled by the gods of courage. From this follows the understanding of our ancient ancestors in the worldview of the sky, the source of life, about the World. For example, in that said thought constitutes destiny. Because the myth: creation has destiny content in ethno-culture. The very Destiny of man passes between this heaven and Earth, in being.

The next dimension of time is eternity and the present, or the balance of the world. According to Turkic cognition eternal vision unites the concepts of country, blue, power. The supremacy of the Kazakh people with eternal qualities and power is sovereignty, independence. "Who will insult the Turkic people if they are not suppressed by Tengri from the sky, if they do not lose the land under them? "from the lines we can understand that the Turkic people bequeathed unity, solidarity, happy life to descendants (Sejdimbek A.1997). This is largely due to the fact that yesterday's descendant of the "Eternal Blue" is the descendant of Kultegin - Kazakh, found his place in the ethno-culture, securing today our independence. And "eternal people", "eternal power" are sacral concepts denoting space and time.

Kultegin inscription is a monument of ancient Turkic writing. The Kultegin monument is an invaluable cultural treasure of the Turkic peoples. For example, the placement of the monument in the main building of the Eurasian National University named after L. N. Gumilev in Astana on May 18, 2001 shows how valuable the ancient Turkic scripts of the ancestors of the Kazakh people are. It is "eternity", a symbol of past life, continuity of present and future, connecting the concepts of country, power, blue. The highest breastplate of the University "Kultegin", which is one of the leading universities of Kazakhstan, today is awarded to famous persons of the country.

The third dimension of the beginning of world time is the beginning of life cosmogonic time. It is measured by the birth of the human race, the Great Turkic country in the space-time continuum. Nomads sought a way of life in the open air and focused on the breath of life. For example, "At the height of the blue Tengri, below, when the black earth was wounded, man was created between them. The origin of man at the top? Kagan Bumyn, Kagan Istemi sat. Shaped, possessed. It turns out that all four corners-enemies... "There is a deep subtext in the figurative expression [5], which conveys the worldview of the Turkish people. Heaven and earth migrated here, boundless, boundless expanses, where the ancestors of the Karapuz called the sky - grandfather, and the earth - the mother of life. And man was considered a descendant of this blue and earth. The blue sky, that is, the cosmos - a mighty force, breathing creatures, and the black earth - the golden cradle of mankind. In cosmogonic space, the sun and moon and stars are also one dimension of time. The Sun is the source of existence the power that nourishes the earth. Therefore, the Solar Circle is a symbol of eternal life, happiness, unity, oneness. The Kazakhs' pampering "My light", "My ray of sunshine", "My sun", "My shining", "Let it always shine like the sun", brought up a child from an early age on kindness, friendship, goodness.

The beginning of the star world was a means for Ironclad herders and passengers to navigate space in the vast steppes, and the pleiad weather is variable. This is what is used in today's farming. Gives ecological education to the younger generation. The star is directly connected with the fate of man. A shining star is equated with an extinguished shanyrak, a person who has left this world. It is a sign that human life is limited. Everyone's star is an indicator of happiness. So the wish "may your star be higher" will also remain. So both life and death unfold in the space of the world. Being, the environment is limitless. It has no edge or limit, it is unknown when it appeared, an abstraction without dependence on consciousness. One of the images, phenomena in it is constantly moving, moving forward compared to time.

In astrophysics, the universe is a place accessible to humans for empirical observations. The universe is hundreds of millions of galaxies separated by millions of light-years of outer space. All these systems rotate around their axis with a period of hundreds of millions of years. Our Milky Way galaxy is part of a group that includes about 20 galaxies known as the local ones. The Milky Way consists of almost 200 billion stars with a thickened disk halo in the center with spiral branches (Ermekova, Stukalenko, 2022).

The sky - in runic inscriptions as part of the cosmos is blue, in the usual meaning of blue, is recognized as air. This means that the sky is divided into distant, high, close, where birds fly. And the earth – "in the concept of the writers of the texts was understood as a fourfold space, the edges of which were inhabited by peoples hostile to the Turks. To designate the boundaries of the world in runic used the term "corner"... the center (navel) of the world - pupil "Auliye Otjuken". Turks, who inhabited this land, went on a campaign "forward", "right", "left" to head the four corners of the world", - summarizes the Turkologist S. G. Klyashtorny [6]. In this sense, the world is recognized as a quadrangular flat space in the horizontal cosmological worldview. The space in the concepts of "native land", "ancestors", "land of fathers" are defined by feelings of love, veneration, preservation of the homeland, responsibility for it. As a result, it forms a sense of pride for the people, ethnos, arms Kazakhstan patriotism, national spirit, honor. The Türks also worshiped Umai-Ana, the patroness of home, shanyrak, hearth. From the lines in the Tonukok monument: "God, Umai, the holy land-water gave victory" the God who gave victory appears to the warriors (Klyashtorny, 2020).

Umai has long had cognitive significance in beliefs. For example, let a baby save from a wish before he becomes a man, or "I will pass on to my mother Umai" during a long journey. In addition, the name of the art exhibition "Umai" testifies to the continuity of early art, crafts and serves to bring being to a high spiritual meaning in terms of beauty, artistic and aesthetic education.

The connection of earth and sky is reflected in the concept of Baiterek (poplar). Its flying head is oriented on seven rows, the trunk on the earth, the roots under the earth. Consequently, the world tree connects the high and middle worlds and the third world - the lower world. Baiterek's views are sculpted stones that forever spill over the sternum of the Great Steppe.

The human anatomy carved in stone formed a microcosmic system in the space-time continuum. The head of a person in it symbolizes mental ore, the sky above, the sun, the body - the earthly life in the center, the legs - the lower (perishable world) darkness, fear, darkness under the earth. Consequently, the statuettes serve as a link between heaven and earth - the world tree. The concept of Baiterek also depends on the person and gives a dialectal concept. Today, the father is the fruitful Baiterek, the golden pillar of a prosperous moral family, the supporter of the dynasty. The leaf is his offspring and the root is his ancestor.

Results and discussion. The yurt, which has transmitted today the ethics, traditions, worldview, aesthetic taste of the peoples of Turkic origin, is the first in Kazakh architecture. The consonance of the small model of the Universe with the big one is described by culturologist A. Seydimbek as follows: "In the nomadic worldview, the heavenly world is a blue

dome - a shelter for all living beings. And the yurt is a small world, the "blue dome" of everyone. Therefore, the yurt represents a small world in the nomadic concept. Its base is a celestial dome with a blue border around it, and its inner-outer decoration makes it seem as if it does not take away the graceful nature " (Sejdimbek, 1997) The world module, which summarizes the structural structure of the creation, also characterizes the manifestations of ecological space and time. At night, looking at the path of the sun during the day, he determined the time, and at night he marked the direction from the stars in the sky. Cognitive mastering of spatial and temporal demarcation through astronomical predictions of nomads is one of the main tools in ecological education of the modern generation.

From the cognitive point of view, as in the big world, the yurt is subdivided into three, and the slanted yurt is subdivided into south, west, north, east or top, right, left, side, door. While the pattern of water afloat from the shanyrak is a link between the small world and the big world, the pattern of the quadrilateral in it is an allusion to the four corners of the world. People say: "Long live Shanyrak!", "Don't shake Shanyrak", "Let the fire of your hearth not go out!" wishes educate the generation to well-being, unity, cohesion in the family.

If the yurt is the first in Kazakh architecture, ornaments are the main symbol in all kinds of applied art. It is closely connected with the life of the people, throughout its life it has accumulated national identity, stylistic sophistication, traditions and customs. It can be clearly observed in graphic, figurative, stylized figures, symbolic signs of fantastic bodies, preserved from the period of worship of the forces of nature. Space and time in ornaments consisting of lines, rhythms, shapes, forms, species, colors, convey the spiritual soul of the people. Therefore, ornament is "...a source of ancient art history, a symbol of life, a symbolic tone of the times" (Samuratova, 2016).

Space and time are reflected in cosmological expressions, namely the images of the Sun, the amulet, the s-expression and the four ears. The most common basic images are solarium (day) circles. For example, body-shaped, handshake, human-like images are found on the stone surface, based on the cosmic base, the main sun god. Here, in ecogenetic space and time, man and nature are one and cannot be separated from the natural environment.

The Nomad, learning from the Sun, was in perpetual motion against the background of the blue sky. The image of the sun is a continuous life path for the succession of generations. It repeats itself many times and turns into weeks and months, years and centuries. Life continues with generation to generation in tradition and tradition to generation. However, human life is limited. The happiest time of man is measured by the concepts of "day born", the transition from the world is "day over". The measurement is time. Time is the eternal, continuous journey of life. At the same time, the path of man is reflected in the ancient Latin letter s, i.e. zigzag patterns. Sometimes zigzag lines denote water, flow and serve as a break between carvings. In today's everyday life it has a cognitive meaning, as if indicating the life path of a person who passes through many passes, rivers, sometimes gets lost, sometimes finds the right path. Cognitively meaning of the sun as a circular, endless circle, unbreakable life path has an educational value. For example, one round sign "sun" is "let our day be clear", and double round sign brings up kindness and good manners. And the cognitive meaning of the concepts of space and time in the ornamentation of amulets is the integrity of earth, water, and sky (Mыhtaruly, 1985).

In the Old Turkic language, the word "tuma ier" meant "native land". "Tumar" comes from the combination of these words "tuma ier". In the past, native land was put into Amulet. It comes from the belief that "Mother Earth care" will return to the native land. This notion still exists among the Kazakhs.

Images with four ear carved Crosses arranged in four corners were first discovered in the

Noin-Velikiy monuments and then in the fifth Pazyryk barrow. Now in the Kazakh Color felt there are world outlook signs reflecting the phenomenon, the four germs of the world. Consequently, on the basis of interpretation of the concepts of space and time in expressions relating to land, water, plants, the generation formed a national consciousness to the nature of the native land, Atameken. One of the signs that determine the national character of space and time in applied art are colors of paint (shades). The depth of harmony of coloring, originality of carving types condition the artistic existence and reality of ethno-cultural heritage, which generates a certain thought. For example, the world of clear sky, Tengri is blue, abundance and truth, right attention and truth is white, fire, happy life is red, the sign of the Sun is reflected in yellow colors. First, the nomads subjugated the unique tones of animals and cognition of natural phenomena that were the source of life. For example, depending on the horse grouped shades of white, gray, shubar, mottled, burgundy, brown, black, blue, bluish, reddish, redhead, etc., depending on the horse. Varieties of thousands of herds were distinguished by the tone of the horses. Secondly, each nation has its own coloring. For example, in Old Turkic language "red" means south, "black" means north, "white" means west, "blue" means east. In some cases, the west is marked black, the east is yellow, the negative is red, and the central core is blue. The most sacred concept, the divine color is blue. Because the nomads worshipped the Celestial Kingdom - the heavenly deity. They also called themselves blue Turks and were considered sons of heaven. Because blue is holy, it comes to say that it is only equal to itself, such as blue and blue. In our language they say "kokpenbek."

The meanings of different turquoise color can be noticed in the names of land and water. One of the hottest places of our Motherland, a beautiful region, had the names "Kokshetau", and Balkhash, located in the Saryarka land, had the names "Kakshe Teniz" (Samuratova, 2022)

Sun, eagle, ornament and shanyrak, star, winged horse are reflected in the national symbols of Kazakh people. Shanyrak and the sun on the flag symbolize the unity of existing peoples, happy, rich life of our independent state (Samuratova, 2019). The image of the eagle is the first thing for the Kazakh people. Secondly, it brings up patriotic feelings, which can show strength to defeat those who want to stand up and stand up. The image of two horses on the coat of arms educates the peoples who inhabited the Kazakh country, traits characteristic of equestrian livestock, elegance, nobility. And the expression of ram's horn and pentagonal star bring up the images of sharpness and indefatigability.

Conclusions. First, studying the inner mystery of Kazakh traditional applied art. Secondly, studying the past through time, defining the present and orienting to the future. Thirdly, spatial representations form modern concepts of "ancestors", "homeland", "my people, my land", "native place". Consequently, space and time in Kazakh traditional art are the spiritual heritage of our ancestors in the art of the Turkic world.

The centuries - old folk pedagogy of the Kazakh people reveals the historical and natural conditions of life, way of life, traditions, and human relationships. Pedagogical values have a place in many works of folk art, customs and behavior.

In turn, such historical information ensures the continuity of generations, bringing students in the field of art closer to the history of the wisdom of their country.

Familiarity with the history of the concepts of space and time in traditional Kazakh art is a source of ethnopedagogic education for students entering the art. To avoid confusion in modern pseudosciences, the place occupied by ethnopedagogy is important for a young art historian.

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