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## TRANSFORMATION OF NOMADIC EXISTENCE

**Abstract:** When conducting a study of the national mentality of Kazakhstan, it became necessary to analyze the transformation of the society of the Kazakh people since the formation of the Kazakh Khanate and the modern, independent Republic of Kazakhstan. The determination is made on the basis of the perception of information from the surrounding reality by society. This is the division into auditory and visual (oculocentrism) culture of the Kazakh society. This is confirmed by changes in all forms of culture.

The world-setting of the Kazakhs is aimed at contemplating nature, the surrounding reality without changing it, but living with it in complete harmony, respecting and preserving natural resources. Cattle breeding was the main source of livelihood. However, there is a noticeable respect for the animal. We know everything about the culture of Kazakhs from oral folk art. Associations arise primarily related to the nomadic way of life, in unconditional creation of libraries, somehow fixing knowledge. Reflecting on this, there is a need for a return, to the determination of the Turkic culture, to the late and modern, the need to speak about the principle of this division. It should be noted that Kazakh culture, as is clear, did not survive these stages in an instant. This process took place gradually, settling on the subconscious side of the human mind. Listening to being by the Turkic nomads opens before us a whole world full of features associated with the perception of reality, and its no less interesting embodiment in folklore.

**Key words:** oculocentrism, transformations, mentality, visual culture, nomadism, determination.

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## КӨШПЕНДІЛЕР БОЛМЫСЫНЫҢ ӨЗГЕРУІ

**Аннотация:** Қазақстанның ұлттық менталитетіне зерттеу жүргізу кезінде Қазақ хандығы құрылған кезден бастап, қазіргі тәуелсіз Қазақстан Республикасындағы қазақ халқының қоғамдық өзгерісіне (трансформациясына) талдау жасау қажеттігі пайда болды. Детерминация қоғамның қоршаған ортадан ақпаратты қабылдауының негізінде жасалады. Бұл қазақ қоғамының есту және көру мәдениетін (окулоцентризм) бөліп қарастыру. Оны мәдениеттің барлық түрлеріндегі өзгерістер растайды.

Қазақтардың дүниеге деген қатынасы табиғатты түсінуге, қоршаған ортаны өзгертпестен онымен толық үйлесімдікте өмір сүруге, табиғи байлықтарды құрметтеуге және сақтауға бағытталған. Мал шаруашылығы тіршіліктің негізі болды. Жануарларға деген ерекше сыйластық көзқарасты да байқаймыз. Біз қазақ мәдениеті туралы барлық ақпаратты негізінен халық ауыз әдебиетінен білеміз. Ең алдымен, көшпелі өмір салтымен байланысты ассоциациялар көз алдымызға келеді, сол кезеңдегі білімді бекітудің негізгі жолы осы болды. Осыны ой елегінен өткізе отырып, кейінгі және қазіргі түркі мәдениетінің детерминациясына қайта оралу қажеттілігі, осы бөліну принципі туралы айту қажеттілігі туындайды. Қазақ мәдениеті бұл кезеңдерді бір сәтте өте шыққан жоқ. Бұл процесс біртіндеп өтіп, адам санасының түпсанасында орнықты. Түркі көшпелілерінің

болмысты тануы біздің алдымызда әлемді қабылдаумен байланысты ерекшеліктерге толы бүкіл әлемді ашады және оның ғажап көрінісі халықтық фольклор болып табылады.

**Түйінсөздер:** окулоцентризм, трансформациялар, менталитет, көрнекі мәдениет, көшпенділік, детерминация.

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## ТРАНСФОРМАЦИЯ БЫТИЯ НОМАДОВ

**Аннотация:** При проведении исследования национального менталитета Казахстана появилась необходимость в анализе трансформации общества казахского народа с момента формирования Казахского Ханства и современной, независимой Республики Казахстан. Детерминация произведена на основе восприятия информации окружающей действительности обществом. Это разделение на слуховую и зрительную (окулоцентризм) культуру казахского общества. Что подтверждается изменениями во всех формах культуры.

Мироустановка казахов направлена на созерцание природы, окружающей действительности не изменяя ее, а сосуществование с ней в полной гармонии, уважая и сохраняя природные богатства. Скотоводство являлось главным источником жизнедеятельности. Тем не менее, заметно уважительное отношение к животному. Все о культуре казахов мы знаем из устного народного творчества. Возникают ассоциации в первую очередь связанные с кочевым образом жизни, в безусловности создать библиотеки, как – либо зафиксировать знания. Размышляя над этим, возникает потребность в возвращении, к детерминации тюркской культуры, на позднюю и современную, необходимости сказать о принципе данного деления. Следует отметить, что казахская культура, как ясно, не пережила эти этапы в один миг. Данный процесс проходил постепенно, оседая на подсознательной стороне человеческого разума. Слушание бытия тюркскими номадами открывает перед нами целый мир полный особенностей, связанных с восприятием действительности, и ее не менее интереснейшим воплощением в народном фольклоре.

**Ключевые слова:** окулоцентризм, трансформации, менталитет, визуальная культура, номадизм, детерминация.

### Introduction

Many domestic and foreign scholars have studied the Turkic culture. One of them is the significant figure of Agyn Khairulovich Kasimzhanov, who gave us the opportunity to be rightfully proud of such a compatriot, who made a huge contribution to philosophy. Major works: "Al-Farabi: History of World Culture" (Kasimzhanov, 1975); "Al-Farabi." (Kasimzhanov, 1983); "About the culture of thinking." (Kasimzhanov, 1985); "The theoretical world of culture: East, West." (Kasimzhanov, 1994). It was his works that had a fundamental impact on the study of Turkic culture. After the Great Patriotic War, the need for knowledge increased. There was a thirst for science, in the enrichment and promotion of the country's scientific base. And it is this base that is the most fruitful for our generation of young researchers of Turkic culture.

### Justification of the choice of articles and goals and objectives

L.N. Gumilev (L.N. Gumilev, 1967) , studying the problems of the genesis of the Turkic nomadic tribes, focuses his attention on the proof of the thesis about the originality and identity of the culture of nomads. It cannot be denied that the material culture of nomads is incomparable with the culture of sedentary peoples. This fact is explained by the fact that most of the material attributes were not designed for long-term use and simply did not survive on everything over time. And here we cannot make a reliable conclusion about the art of craftsmanship of artisans. When

studying the Turkic culture, it becomes necessary to clarify in what direction to study it. We would decide to divide the Turkic culture into late and modern. The assertion that the Kazakh culture was born from the depths of the Turkic culture is indisputable (Hasanov M.Ş., Karakozova J.K., 2011). The mentioned aspect is the most relevant for us - Kazakhstanis. The formation of the Kazakh nation as such falls on the end of the XIV century. It was at this time that the education of language, writing, folklore, artistic culture belongs. But, as the studies of historians, ethnologists, philosophers, culturologists irrefutably prove, the origins of ethnogenesis and the cultural history of the Kazakhs extend far into the depths of millennia - through the ancient Turkic nomadic societies to the mysterious, shrouded in legends, tribes of the Huns.

The purpose of the study is to study and analyze the transformation of nomadic culture of nomads and to identify the specifics of transformation on the basis of modern Kazakh society.

The prospect of research is reflected in the review of the very nature of modern Kazakhstani society. Visual culture of the Kazakh society as a basis for the study of the national mentality.

### **Research methodology**

In this article the authors investigate research of traditional Kazakh culture through cultural phenomena such as folklore, modern art, philosophy. The works of researchers devoted to different stages and events of this history provide both valuable worldview and theoretical and methodological guidelines, as well as the richest cultural and historical material for further studies of the complex of problems of ethno and cultural genesis of Kazakhs as heirs and recipients of the culture of Eurasian nomads. The world setting of the Kazakhs is aimed at contemplating nature, the surrounding reality without changing it, but living with it in complete harmony, respecting and preserving natural resources. Cattle breeding was the main source of livelihood. However, there is a noticeable respect for the animal.

### **Results and discussion**

We know everything about the culture of the Kazakhs from oral folk art. Associations arise primarily associated with the nomadic way of life, in unconditional creation of libraries, somehow fixing knowledge. Reflecting on this, a need arises for a return, to the determination of the Turkic culture, to the late and modern, the need to speak about the principle of this division. To study Kazakh culture, it is necessary first of all to research oral folk art. It is folklore that is the main source in the cognition of forms of culture, philosophy, everyday life and many other areas of activity. To find confirmation there is no need to "dig deep", since all the necessary conclusions lie on the surface of the studied plane. Let's start to consider "listening" to Kazakh culture in art, in particular in the art of music. It is not by will that the image of Korkyt ata appears, fighting death thanks to his musical instrument. Here music acts as an extension of the existence of the soul. It is appropriate to say that sound is life. The instrument itself kobyz connects the representation of Kazakhs with the aforementioned harmony. This is not just a musical instrument, but a means of establishing a connection between bucks and the spirits of their ancestors - aruaks. Therefore, the perception of the world of Kazakhs occurs by listening and reproducing sounds. It is impossible not to notice that a person in a given culture could not be protected from this phenomenon. That is, "the whole step" was literally overflowing with sound-containing components, whatever the type of folklore creativity. Folk songs again reflected ideological views intertwined with cultural aspects. Aitys is a phenomenon that is the clearest example of the otocentrism of the nomadic culture of the Kazakh people. Akin sings everything he sees, what he feels, what worries him. With his voice and dombra he brings thoughts in a skillful form, using proverbs - sayings, allegories. Everything takes place in a playful and competitive manner. The musical instrument itself - dombra is unique. Its uniqueness lies in the fact that it most accurately

reflects a certain feeling of the soul of the piece performing on it. An example of this is the legend about the origin of the round hole. The ability to convey all the experiences of the kuishi, reporting the death of the khan's son, achieved an unsurpassed skill in performing and transmitting the tragic news, which later entailed the punishment not of the performer, but of the instrument, as a messenger of bad news. Thus, the concept of interpenetration, rather than the opposition of life and death, appears again, moreover, the concept of life after death, which ultimately again testifies to the existence of an immortal soul as a divine spark of life. In addition, such a cosmic concept of human life, in which the immortal soul (spirituality) prevails over the physical material body, has led to the formation of a type of culture in which the spirituality prevails over the material one. This can explain the absence of writing, the role that the word oral plays in the life of society, the absence of cities in the nomadic civilization as signs of material culture. Therefore, the culture of nomadism is material only to the extent that it supports and expresses the connection between man and space. The most important, acutely felt problems passed from mouth to mouth. A person who does not hear broke away from all the processes taking place around him. The most discussed problem is the spiritual wealth of a person. It is reflected even in folk tales, where the image of a stupid and fixated on material benefits bai is ridiculed and condemned: "Three wise councils", "Aldar kose", "Bai and a shepherd" and many others. Speaking about customs and traditions, we again observe "listening" as the main image of perception of the surrounding reality. For example, the Kazakh people are famous for their hospitality and goodwill. The guest was a news messenger who had come a long way. He is a connection with other auls, therefore the people have the concept of Kudai Konak (an unexpected guest sent by the Almighty). He was treated with all the dishes available to the owners, giving everything that he liked in their home. The feast had the character of a conversation, discussion of all news, changes and events. Respect was shown even in the pouring of a tea drink: in small quantities, almost at the bottom of the bowl, thereby expressing favor for his delay in this house. The steppe region required listening to the environment. One could hear the presence of a rider or herd by putting an ear to the ground. That is, the acquisition of information was carried out in the predominance of the auditory parameter. As you know, the courts of biys were held in the Kazakh society. Kurultais were convened annually. Influential ancestors formed the Council of Biys under the khan, which combined legislative and advisory powers. Until the early 19th century, the Kazakh people had a unique traditional court of biys. Many people know how and where it took place, but not many can explain the uniqueness of this trial. In every society biys were never elected or appointed. The biys were not approved in the position. This position was not inherited. In order to become a biy, it was necessary to possess a number of personal qualities: firstly, biys were required to have deep knowledge of the common law of Kazakhs. For example, they had to know the codes of the khans of Kasym, Yesim and Tauke (Masanov N.E., 1995). Secondly, persons applying for this position must have mastered oratory and eloquence. And finally, thirdly, they had to be distinguished by an impeccable reputation of an honest and impartial person. That is, the aspect of listening here is expressed in the reputation that develops on the public opinion formed by hearsay. If rumors appeared among the people about dishonesty and "Bai' s" self-interest, then the dishonest person inevitably lost the title of biy, since no one considered it possible to turn to him for a just decision. In the history of our state in the 18th century, such loyal people Bai left a noticeable mark: Tole - from the Elder, Kazybek - from the Middle, and Aiteke from the Younger zhuzes. A vivid example of the influence and importance of the council of biys was the gathering of three biys during the terrible years for the Kazakh people - the Dzungar invasion. Moving on to the second important point about a new stage in the development of Turkic culture, in particular Kazakh culture, it becomes necessary to clarify what this stage is. So, the modern stage in the development of Kazakh culture is its visualization (Gary Small, Gigi Vorgan, 2008).

In a modern society of ever-accelerating development, new phenomena are constantly emerging associated with the strengthening of the role of visual communications (Jean-Francois Lyotard), the interweaving of many visual codes, modes of vision, techniques and practices of visuality that complement or interact with each other, while the textual perception of meaning

largely loses its significance, giving way to visual perception of the world. Visualization is one such phenomenon. Kazakhstan, of course, cannot be distant from the mentioned phenomenon. Proof of this is the process of globalization. A person living in the modern world is placed in a frantic stream of information perceived by sight (John Palfrey, Urs Gasser, 2008).

The problem of the development of visual culture affects all branches of human activity, carried out at various stages of growing up: in the preschool age, when the process of perception is the backbone of the student's cognition; in primary school, when the learning process requires reliance on visualization; in adolescence, when the process of social cognition develops largely based on the visual image; in youth, when the acquisition of scientific knowledge based on modern technical means and their practical application are impossible without the use of visual thinking. The development of science-intensive and high-tech industries requires the involvement of a large number of workers in the field of science, technology and production with the knowledge and skills of visualizing various information. That is, going out on the street, a Kazakhstani, like any other person living in step with time, perceives the world with his eyesight (Berger, P., Lukman T., 1995)

There is a simplification of information, where there is no need to rethink any moments, regardless of their significance. You can give the simplest example from human life: when approaching a washing machine, we proceed from the iconic symbols located on the control panel, and immediately our brain classifies information related to washing modes. Returning again to the discussion of trends in art, but in the aspect of visualization, it can be noted that television has replaced radio, cinema has become a powerful engine of mass culture (Alex Soojung-Kim Pang, 2013).

Here it is easier to say: "Better to see once than hear a hundred times." Hence the influence on the masses of the advertising industry, the emergence of the concept of a consumer society (Bodriyar J. / Samarskaya E., 2006), imply absorbing information being introduced to it. Information, not deep knowledge. The person learning today is not knowledgeable, but rather informed (Mark Dery, 2008). When a student comes to class with the help of gadgets, he often uses Internet resources, in particular Wikipedia (<http://ru.wikipedia>), where the reliability of the information can be strongly doubted. I would not like to point only to the negative side of the visualization of modern culture. It is rather an inevitability that we are in, only it would be better to warn the layman against manipulating his own consciousness. Another example of oculoctrism in the vastness of our native country is the presentation of the Theater of the Deaf in Astana. The opening took place on the World Day of the Deaf, which takes place every Sunday in September (09/29/2013). The main idea of creating the Theater of the Deaf is to develop the creative abilities of young people with hearing impairment, regardless of the degree and severity of hearing loss, help in unleashing the creative potential of children and adolescents with disabilities, creating opportunities for cultural development for them. The authors of this project use theatrical art to attract public attention to the problems of young people with hearing impairment and give such children an opportunity to be creatively realized. According to the author of the project, Akbola Mukhametgalieva, "Having created a theater troupe of 7 people, together with children with hearing disabilities, we will stage performances where the main ways of creating images and a plot in general will be the use of facial expressions, gestures and acting in musical accompaniment. By attracting children with hearing impairments to this kind of art, we help them to reveal their creative potential, teach the basics of the artist's profession, organize their leisure time" (<http://meta.kz/novosti/kazakhstan/572550-v-astane-otkryvaetsya-teatr-gluhih.html>). In order to be included in the process of socialization, you need to see. This phenomenon was studied by the Russian postmodern philosopher B.G. Nurzhanov in the article "Oculoctrism of Western Culture and Philosophy". The analysis of visualization of culture covers a wide time range, the depths of which go back to Plato. "A special place in the constitution of Plato's oculoctrism is played by the famous allegory of the cave, which has been repeatedly referred to by various thinkers throughout the history of philosophy up to the present, and which has received an incredible difference of interpretations. Here the prisoners of the cave are presented

as creatures deprived of (natural) light, immersed in darkness and seeing only shadows, reflections of real things and events on the cave wall. Natural light (truth) comes from outside the cave, and the condition for knowing the truth is turning to natural light, leaving the cave. All images of this allegory are exclusively visual, visual. Exit from the cave, the discovery of the true light, the knowledge of the truth for Plato is also a paidea, a process of education, improvement of the soul. And this allegory also refers to the fundamental idea of the good for Plato, which he metaphorically expresses through the "sun", also a visual metaphor. " (Nurjanov B.G., 2011).

### **Conclusion**

It should be said that the Kazakh culture, as is clear, did not survive these stages in an instant. This process took place gradually, settling on the subconscious side of the human mind. Listening to being by Turkic nomads opens before us a whole world full of peculiarities associated with the perception of reality, and its no less interesting embodiment in folklore. There were ideals of a completely different interpretation than those that we see today. A person living in our society needs orientation in visual culture, referring to the historically preceding attitude. These are the people who, in our modern flow of information, are proud or even simply accept themselves as who their ancestors were. And they call themselves "neonoms". They express themselves in cinematography ("Nomads", "Shal", "Zhou zurek myk bala", "Kozy - kyurpesh, Bayan - sulu"), clothing design (Aya Bapani) and many others.

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