

ISSN 2224-5294

ҚАЗАҚСТАН РЕСПУБЛИКАСЫ  
ҰЛТТЫҚ ҒЫЛЫМ АКАДЕМИЯСЫНЫҢ

Абай атындағы Қазақ ұлттық педагогикалық университетінің

# Х А Б А Р Л А Р Ы

---

---

## ИЗВЕСТИЯ

НАЦИОНАЛЬНОЙ АКАДЕМИИ НАУК  
РЕСПУБЛИКИ КАЗАХСТАН  
Қазақстан Республикасының  
Ғылым Академиясының  
Абай атындағы Қазақ ұлттық педагогикалық университетінің

## NEWS

OF THE NATIONAL ACADEMY OF SCIENCES  
OF THE REPUBLIC OF KAZAKHSTAN  
Abay kazakh national  
pedagogical university

**SERIES**  
**OF SOCIAL AND HUMAN SCIENCES**

**3 (325)**

**MAY - JUNE 2019**

PUBLISHED SINCE JANUARY 1962

PUBLISHED 6 TIMES A YEAR

ALMATY, NAS RK

Б а с р е д а к т о р

ҚР ҰҒА құрметті мүшесі

**Балықбаев Т.О.**

Р е д а к ц и я а л қ а с ы :

экон. ғ. докторы, проф., ҚР ҰҒА академигі **Баймұратов У.Б.**; тарих ғ. докторы, проф., ҚР ҰҒА академигі **Байпақов К.М.**; филос. ғ. докторы, проф., ҚР ҰҒА академигі **Есім Г.Е.**; фил. ғ. докторы, проф., ҚР ҰҒА академигі **Қирабаев С.С.**; эк. ғ. докторы, проф., ҚР ҰҒА академигі **Қошанов А.К.**; эк. ғ. докторы, проф., ҚР ҰҒА академигі **Нәрібаев К.Н.** (бас редактордың орынбасары); филос. ғ. докторы, проф., ҚР ҰҒА академигі **Нысанбаев А.Н.**; заң ғ. докторы, проф., ҚР ҰҒА академигі **Сәбікенов С.Н.**; заң ғ. докторы, проф., ҚР ҰҒА академигі **Сүлейменов М.К.**; эк. ғ. докторы, проф., ҚР ҰҒА академигі **Сатыбалдин С.С.**; тарих ғ. докторы, проф., ҚР ҰҒА академик **Әбжанов Х.М.**; тарих ғ. докторы, проф., ҚР ҰҒА корр. мүшесі **Әбусейтова М.Х.**; тарих ғ. докторы, проф., ҚР ҰҒА академик **Байтанаев Б.А.**; филол. ғ. докторы, проф., ҚР ҰҒА корр. мүшесі **Жақып Б.А.**; фил. ғ. докторы, проф., академик НАН РК **Қалижанов У.К.**; филол. ғ. докторы, проф., ҚР ҰҒА академик **Қамзабекұлы Д.**; тарих ғ. докторы, проф., ҚР ҰҒА академик **Қожамжарова Д.П.**; тарих ғ. докторы, проф., ҚР ҰҒА академик **Қойгелдиев М.К.**; фил. ғ. докторы, проф., ҚР ҰҒА корр. мүшесі **Құрманбайұлы Ш.**; тарих ғ. докторы, проф., ҚР ҰҒА корр. мүшесі **Таймағанбетов Ж.К.**; социол. ғ. докторы, проф., ҚР ҰҒА корр. мүшесі **Шәукенова З.К.**; фил. ғ. докторы, проф., ҚР ҰҒА корр. мүшесі **Дербісәлі А.**; саяси. ғ. докторы, проф., **Бижанов А.К.**, тарих ғ. докторы, проф., **Кабульдинов З.Е.**; фил. ғ. докторы, проф., ҚР ҰҒА корр. мүшесі **Қажыбек Е.З.**

Р е д а к ц и я к е ң е с і :

Молдова Республикасының ҰҒА академигі **Белостечник Г.** (Молдова); Әзірбайжан ҰҒА академигі **Велиханлы Н.** (Азербайджан); Тәжікстан ҰҒА академигі **Назаров Т.Н.** (Тәжікстан); Молдова Республикасының ҰҒА академигі **Рошка А.** (Молдова); Молдова Республикасының ҰҒА академигі **Руснак Г.** (Молдова); Әзірбайжан ҰҒА корр. мүшесі **Муратов Ш.** (Әзірбайжан); Әзірбайжан ҰҒА корр. мүшесі **Сафарова З.** (Әзірбайжан); э. ғ. д., проф. **Василенко В.Н.** (Украина); заң ғ. докт., проф. **Устименко В.А.** (Украина)

**«Қазақстан Республикасы Ұлттық ғылым академиясының Хабарлары. Қоғамдық және гуманитарлық ғылымдар сериясы». ISSN 2224-5294**

Меншіктенуші: «Қазақстан Республикасының Ұлттық ғылым академиясы» РҚБ (Алматы қ.)

Қазақстан республикасының Мәдениет пен ақпарат министрлігінің Ақпарат және мұрағат комитетінде 30.04.2010 ж. берілген № **10894-Ж** мерзімдік басылым тіркеуіне қойылу туралы куәлік

Мерзімділігі: жылына 6 рет.

Тиражы: 500 дана.

Редакцияның мекенжайы: 050010, Алматы қ., Шевченко көш., 28, 219 бөл., 220, тел.: 272-13-19, 272-13-18, <http://soc-human.kz/index.php/en/arhiv>

---

© Қазақстан Республикасының Ұлттық ғылым академиясы, 2019

Типографияның мекенжайы: «Аруна» ЖК, Алматы қ., Муратбаева көш., 75.

Главный редактор

Почетный член НАН РК

**Т.О. Балыкбаев**

Редакционная коллегия:

докт. экон. н., проф., академик НАН РК **У.Б. Баймуратов**; докт. ист. н., проф., академик НАН РК **К.М. Байпаков**; докт. филос. н., проф., академик НАН РК **Г.Е. Есим**; докт. фил. н., проф., академик НАН РК **С.С. Кирабаев**; докт. экон. н., проф., академик НАН РК **А.К. Кошанов**; докт. экон. н., проф., академик НАН РК **К.Н. Нармбаев** (заместитель главного редактора); докт. филос. н., проф., академик НАН РК **А.Н. Нысанбаев**; докт. юр. н., проф., академик НАН РК **С.Н. Сабиткенов**; докт. юр. н., проф., академик НАН РК **М.К. Сулейменов**; докт. экон. н., проф., академик НАН РК **С.С. Сатубалдин**; докт. ист. н., проф., академик НАН РК **Х.М. Абжанов**; докт. ист. н., проф., чл.-корр. НАН РК **М.Х. Абусейтова**; докт. ист. н., проф., академик НАН РК **Б.А. Байтанаев**; докт. фил. н., проф., чл.-корр. НАН РК **Б.А. Жакып**; докт. фиол. н., проф., академик НАН РК **У.К. Калижанов**; докт. фил. н., проф., академик НАН РК **Д. Камзабекулы**; докт. ист. н., проф., академик НАН РК **Д.П. Кожамжарова**; докт. ист. н., проф., академик НАН РК **М.К. Койгельдиев**; докт. фил. н., проф., чл.-корр. НАН РК **Ш. Курманбайулы**; докт. ист. н., проф., чл.-корр. НАН РК **Ж.К. Таймаганбетов**; докт. социол. н., проф., чл.-корр. НАН РК **З.К. Шаукенова**; д. фил. н., проф., чл.-корр. НАН РК **А. Дербисали**; доктор политических наук, проф., **Бижанов А.К.**; доктор ист. наук, проф., **Кабульдинов З.Е.**; доктор фил. н., проф., член-корр. НАН РК **Қажыбек Е.З.**

Редакционный совет

академик НАН Республики Молдова **Г. Белостечник** (Молдова); академик НАН Азербайджанской Республики **Н. Велиханлы** (Азербайджан); академик НАН Республики Таджикистан **Т.Н. Назаров** (Таджикистан); академик НАН Республики Молдова **А. Рошка** (Молдова); академик НАН Республики Молдова **Г. Руснак** (Молдова); чл.-корр. НАН Азербайджанской Республики **Ш. Мурадов** (Азербайджан), член-корр. НАН Азербайджанской Республики **З.Сафарова** (Азербайджан); д. э. н., проф. **В.Н. Василенко** (Украина); д.ю.н., проф. **В.А. Устименко** (Украина)

**Известия Национальной академии наук Республики Казахстан. Серия общественных и гуманитарных наук. ISSN 2224-5294**

Собственник: РОО «Национальная академия наук Республики Казахстан» (г. Алматы)

Свидетельство о постановке на учет периодического печатного издания в Комитете информации и архивов Министерства культуры и информации Республики Казахстан № **10894-Ж**, выданное 30.04.2010 г.

Периодичность 6 раз в год

Тираж: 500 экземпляров

Адрес редакции: 050010, г. Алматы, ул. Шевченко, 28, ком. 219, 220, тел. 272-13-19, 272-13-18,

<http://soc-human.kz/index.php/en/arhiv>

---

© Национальная академия наук Республики Казахстан, 2019 г.

Адрес типографии: ИП «Аруна», г. Алматы, ул. Муратбаева, 75

Chief Editor

Honorary member of NAS RK  
**Balykbayev T.O**

Editorial board:

Doctor of economics, prof, academician of NAS RK **Baimuratov U.B.**; doctor of history, prof, academician of NAS RK **Baipakov K.M.**; doctor of philosophy, prof, academician of NAS RK **Esim G.E.**; doctor of philology, prof, academician of NAS RK **Kirabayev S.S.**; doctor of economics, prof, academician of NAS RK **Koshanov A.K.**; doctor of economics, prof, academician of NAS RK **Naribayev K.N.** (deputy editor-in-chief); doctor of philosophy, prof, academician of NAS RK **Nyssanbayev A.N.**; doctor of law, prof, academician of NAS RK **Sabikenov S.N.**; doctor of law, prof, academician of NAS RK **Suleymenov M.K.**; doctor of economy, prof, academician of NAS RK **Satybaldin S.S.**; doctor of history, prof, academician of NAS RK **Abzhanov H.M.**; doctor of history, prof, corresponding member of NAS RK **Abuseitova M.H.**; doctor of history, prof, academician of NAS RK **Baitanaev B.A.**; doctor of philology, prof, corresponding member of NAS RK **Zhakyp B.A.**; doctor of philology, prof, academician of NAS RK **Kalizhanov U.K.**; doctor of philology, prof, academician of NAS RK **Hamzabekuly D.**; doctor of history, prof, academician of NAS RK **Kozhamzharova D.P.**; doctor of history, prof, academician of NAS RK **Koigeldiev M.K.**; doctor of philology, prof, corresponding member of NAS RK **Kurmanbaiuly Sh.**; doctor of history, prof, academician of NAS RK **Taimaganbetov J.K.**; doctor of sociology, prof, corresponding member of NAS RK **Shaukenova Z.K.**; doctor of philology, prof, corresponding member of NAS RK **Derbisali A.**; doctor of political science, prof **Bizhanov A.K.**; doctor of History, prof **Kabuldinov Z.E.**; doctor of philology, prof, corresponding member of NAS RK **Kazhybek E.Z.**

Editorial staff:

Academician NAS Republic of Moldova **Belostechnik.G** (Moldova); Academician NAS Republic of Azerbaijan **Velikhanli N.** (Azerbaijan); Academician NAS Republic of Tajikistan **Nazarov T.N.** (Tajikistan); Academician NAS Republic of Moldova **Roshka A.** (Moldova) Academician NAS Republic of Moldova **Rusnak G.** (Moldova); Corresponding member of the NAS Republic of Azerbaijan **Muradov Sh.** (Azerbaijan); Corresponding member of the NAS Republic of Azerbaijan **Safarova Z.** (Azerbaijan); Associate professor of Economics **Vasilenko V.N.** (Ukraine), Associate professor of Law **Ustimenko V.A.** (Ukraine)

**News of the National Academy of Sciences of the Republic of Kazakhstan. Series of Social and Humanities.**  
**ISSN 2224-5294**

Owner: RPA "National Academy of Sciences of the Republic of Kazakhstan" (Almaty)

The certificate of registration of a periodic printed publication in the Committee of information and archives of the Ministry of culture and information of the Republic of Kazakhstan N **10894-Ж**, issued 30.04.2010

Periodicity: 6 times a year

Circulation: 500 copies

Editorial address: 28, Shevchenko str., of. 219, 220, Almaty, 050010, tel. 272-13-19, 272-13-18,  
<http://soc-human.kz/index.php/en/arhiv>

---

© National Academy of Sciences of the Republic of Kazakhstan, 2019

Address of printing house: ST "Aruna", 75, Muratbayev str, Almaty

**NEWS**

OF THE NATIONAL ACADEMY OF SCIENCES OF THE REPUBLIC OF KAZAKHSTAN  
**SERIES OF SOCIAL AND HUMAN SCIENCES**

ISSN 2224-5294

<https://doi.org/10.32014/2019.2224-5294.114>

Volume 3, Number 325 (2019), 203 – 210

JEL 111.85

**B.R. Karabalaeva**

Kazakh national academy of arts named after T. Zhurgenov, Almaty, Kazakhstan  
[balnur\\_karabalaeva@mail.ru](mailto:balnur_karabalaeva@mail.ru)

## **MYTHOLOGICAL ORIGINS IN THE ART OF KAZAKH PAINTING (ON THE BASIS OF A. SYDYKHANOV'S CREATIVITY)**

**Abstract.** After gaining sovereignty, Kazakh artists specially began their creative directions on topics, reflected the uniqueness of the Kazakh nation, the origins of the national worldview, which were directly related to the mythological knowledge in the General Turkic culture. This article devoted to the overview of the influence of mythology on the visual arts and the basic prerequisites of mythology. Features of mythical knowledge in the Kazakh fine art are based on the creativity of A. Sydykhanov's works. Mythical archetypal symbols united the person with roots control the psycho-somatic, spiritual and cognitive activity of people. But, recognizing the universal nature of mythical knowledge, the author pays attention to the preservation of the truth of the myth, as well as the maximum coverage of national cognitive values. Because language and Kazakh national culture remained the symbol of the nation. Behind them we see the mythical content. Every nation, culture, religion has its own myth.

**Key words:** symbol, painting, image, art, metaphor, mythological image.

Only the degree of popularity of the myth is different for each nation. Someone kept it in a developed form, someone could not keep it, and others cannot know and find a myth in their language, folklore, culture and art. As the historical destiny of each nation was different, the results of understanding the mythical heritage, discovering the keys of the ciphers are quite different [1, P.102].

The attention of myth as a separate doctrine was drawn by the Italian philosopher John Vico. "Fundamentals of the new science of the General nature of the nation" were published in 1725. Myths, which reflect the specific ways of mythical creativity, allow the adaptation to the conditions of existence of primitive man, in the first edition of the "dictionary of the human mind" [24, P.37].

In the second half of the 19th century was the division into two main areas of consideration mythology. The first area: Ja. Grimm, A. Kun, V. Schwartz, V. Manhardt, M. Muller, A. Afanasiev, A. Potebnya. The school was led by the scientists, on the base of the reconstruction, modernization of mythology of Ancient painters by the means of etymological comparisons in native languages and scientific achievements of special comparative historical linguistics. The second area is anthropological, evolutionary school. It was represented by the main scholars, as E. Taylor, E. Leng, G. Spenser. The main direction of their school is the study of comparative ethnographic theories in the close contact with the scientific results in the field of human development. In the early 20th century British anthropologist B. Malinowski founded the functional school in Ethnography, which symbolizes the myth, such as allegorical legend, story, and truth. French sociological school representatives- E. Durkheim, L. Levy-Bruhl have investigated the myth of social psychology and showed totemic mythology as the developer of the first model of the tribal community. Further research is aimed at revealing the cognitive features of mythological thinking, meaning the psychoanalytic concept of Z. Freud, K.G. Jung, the famous scholars, who have already associated phenomena in the human psyche with "archaic waste" or "archetypes", left from the first communal period, to the French ethnologist, who proposed the structural theory of K. Levi-Stross, based on the features of mythological thinking, shows that the myth is prone to countless semantic transformation [1, P.161-171].

One of the founders of the symbolic theory of myth is the German philosopher E. Cassirer. He considers myth as an independent symbolic form of culture, as a language and art. According to its mythical symbolism, the surrounding documentary, sensual objects turn into certain symbols, signs, and documentary objects can be symbols of other objects and phenomena, without depriving them on source studies; thus mythology turns into a riddle with its own solution [1, P.66]. The place of joining of all kinds of mythological theories is the creative property of myth. Scientist, founder of the German psychological school V. Wundt has determined the value of such special properties of mythical knowledge. It shows the vitality of mythical knowledge, its continuous process, through the change of its form.

Swedish scientist C.G. Jung has founded the analytical psychology such a continuous influence of mythical consciousness on the human world. Jung wrote: "Archetypal images have always accompanied man; they are the source of mythology, religion, art. In essence, archetypes represent unconscious content, which changes, becoming conscious and perceived; it undergoes changes with the influence of individual consciousness, on the arises surface" [2, P.120].

The reconstruction of the mythical archetype cannot be carried out without the help of speech, language; so to the action of restoring the myth should be added an attempt to restore the language, the root word. Both these words and myth-connecting with each other, developing each other, complementing each other insufficient place, almost correct mistakes of each other. The recognition of myth as a world historical phenomenon-mythical initial intuition (in Kantt's terminology "synthesis of the original whole") is accompanied by the definition of the problems, means the phenomenological terms for the first time. Since the components of the mythical consciousness constitute a single cognitive system, which is quite closely related to each other, integration, transition, mixes, etc. so any part of it should be considered only within this system [3, P.149].

In this regard, we note, that in such case there are no grounds for refusal in satisfaction of the claim, searching A. Sydykhanov's imagination and decisions. But the main purpose of visiting this terms of historical development, scientific logic, and visual consideration of distorted and unambiguously explained theories. For example, in the Indian and European mythological school, the formation of a false mythical idea is laid, logically justified by the fact, that there is a divine basis for such superfluous kinship [3, P.27].

The sign occupies a very important place in the history of art and also develops culture over time. There is a very big turning point between the man of the middle ages and the worldview of the modern viewer and the perception of the world. Without knowledge it is difficult to understand the painting of the last century. The structure of the symbol is adjusted as a multi-layer, and with the perception of the viewer's inner intuition. When considering any symbolic sign, it is important to look deeper. The assessment of its simple surface state contradicts its premises. There is a great kinship between the character and the myth.

Each person is one big world. He has sadness with joyful moments, personal experience. In accordance with this, "a person engaged in creativity, always remains a mystery and a way to solve his riddle" wrote K.G. Jung [4, P.102]. And the artist knows that he can understand both the cultural phenomenon of the people and life. In the work of A. Sydykhanov we discover the writing style, changes dramatically after the December events in Almaty, in 1986. He created a number of beautiful images, depicting the Kazakh ancestral symbols, mottos, legends and fairy tales, unique impressions and thoughts, illusions.

Tanba is a collection of complex and complex historical data. In order to determine the ancient Turkic rites, the meaning of the sign, it is necessary to pay attention to the signs of the southern and North-Western sides of the Minusinsk lowland. In order to do this, it is advisable to focus on the previous anthropological content of written artifacts in the Minusinsk depression. In the first Millennium in the Yenisei steppes appeared Tagar culture. It was closely connected with the world of Saks culture; it is an inviolable part of the Saxon culture.

A feature of the figure of the ancient Turkic period is the designation of people with a flag. According to Professor Z. Samashev, "flag" refers to the Turkic period. This indicates the real signs of statehood. One of the distinctive features of the ancient Turks, as well as modern Turkic peoples is that they have certain subject-visual names. For example, the names of the celestial bodies: the Sun, Moon, Star, etc., the names of the breeders-horn, hooves, bream, home ware, ornaments, bow, bullet, axe, comb, mirror,

earrings, etc. can be noted. Semantic symbol space has the great importance and complex meaning [5, P.203].

In the early middle ages, from the point of view of cultural anthropology (a.d. VII-VIII centuries) the studying of the monuments of ancient Turkic civilization, dating back to the era of the Orkhon-Yenisei writing, in particular, will allow to understand the essence of the mental world of the ancient Turks and important values, given in the texts of the great landmarks, such as the Kultegin, Bilge Kagan, Tonykok, related to Orkhon-Yenisei written language, to identify the image of the Turkic world. However, despite the fact that the metaphor of the image of the world is studied, it is a very complex concept, because it has a scientific, philosophical, ideological, social and empirical value.

Philosophy of thinking, i.e. archaic consciousness plays a key role in the formation of the image of the world, on the other hand, the image of the world depends on such mental processes as feeling, perception, representation, imagination, analysis; in general, every time it enters the sphere of mental capabilities of a person [3, P.149]. Thus, the image of the world is a representative image of the human world, which arises in the human mind as a result of coding objects of the surrounding existence. This concept is fixed, first of all, in the language as a system of the original symbol, as well as on the symbols of the "system of transformation", the other include myths, folklore, art, music and other types.

Works of artists have their own names. They had their own names, depending on their species or on the name of the place. For example, names such as bocaga, koshtar, tarak, tumar, bakan, naiza, sun, moon, shanyrak, tauteke, arkar are the names of ancient Turkic signs, depending on the manifestations of the Kazakhs. All these facts are due to the variety of symbols in the works of artists.

We see that in the works of artists of 1990, due to the extent to which this will entail an associative thought, its value is exacerbated. One of the works of A. Sydykhanov was oriented to zoomorphic signs, called "ogyz tanbasi" (1995). In this work the artist has demonstrated all the features of the prima "Oysyl Kara". The zoomorphic theme has not lost its meaning and significance for the Turks. But along with this theme, in the eyes of the artist, the image of man played a very important role.

The artist represents persons who have passed from a historical point of view. The national idea demonstrates the process of clothing. All cases and academic performance left behind by large individuals are used in the source of education. Art and education Gemini, is an indicator of the fate of the nation.

In General, in the beliefs of the ancient Turks a lot of beliefs of sedentary and nomadic religions were taken from previous eras. Intermediate tasks in the "communication" of people with divine powers belonged to the special group-Shamans in society. Shamans, rays, healers, publicists expressed "God's desire". The basis of the ancient religion of the Turks was placed in heaven (mystery) and earth-water (Jer - Sub). This double force, considered powerful, was blue. Kagan ruled the heavens and called "blue currents and born in heaven" [6, P.121].

Painter A. Sydykhanov formed from the representations of the Turkic peoples to national beliefs took place in the works of artists of the next generation. During the restoration of the Kazakh mythology artists showed the cult as worship. Thanks to such works, the next generation and the present generation will be able to determine a bridge between the past and modern time.

Abdrashit Sydykhanov became famous in the beginning of 1980s. For example, the symbolism of "Ak Bulak" (1985), "Red Perl" (1986-1987) showed the image of space and steppe. The favorite video of the artists was created in the 1960s. Among the medieval monuments, stone sculptures were found the camel images. We understand the philosophical ideas of the artist about the love of motherland, the happiness of motherhood in "Ak Bulak". Through the blue, purple and white colors we feel space, cleanliness, and wisdom. In addition to the Turkish legends, the painter is also making his world stories. He does not copy legends, but his personal understanding of them. Although mythical themes refer to the works of "Korkyt Ata", "Uran Karasai", "Moon Wolf", tribal notions work on the themes "Adai symbol", "Symbol of a sculpture", "Three hundred". Due to its eastern philosophy, the White Series is dedicated to the content of the famous words Zen, Osho, Zhuang Jia. That's why we see three ways in the painting after the artist's 1990s. The first one is the composition of myths; the second are the symbols, the third one was written on the basis of the Oriental philosophical views.

Researchers of Saksy art believe that it was closely related to the art of the Achaemenid Iran and Bactria, on the one hand, and the arts of China, Zhou and Han era - with the other. In science, there are a variety of assumptions regarding the place and time of formation of the Saksy art "animal style".

Excavations in recent years in exile Baba - jan and the sanctuary of Surkh -Dum have given new samples luristansk bronze: bronze pin with a figure of a crouching panther grindstone with a handle in the form of a ram's head , stylized eagle heads , figures of predators, deer in the "flying gallop", horses and camels. However, as the researchers believe, Saka art cannot be reduced to luristansk - two independent artistic styles.

The art of "animal style" was formed under the influence of the Southern traditions with which Saks met while hiking in the Near East and Iran. It was then come here to the Saks images of a lion, the lion - griffin, "the tree of life". These images were entered in the number of native animals, which included deer, sheep, camel, snow leopard, tiger, and eagle. All of the images were not only ornaments; Saks invested in them certain content. Jeweler's art reached a high level of perfection at Saks. Master artists were familiar with casting, stamping gold and could make the amazing grace; composite construction made of gold, silver, turquoise, that graced the man and his clothing, harness horse, household items. This mane, decorated with animal faces, rings, pendants, earrings with garnet and turquoise inlaid with gold belt buckles, badges, patches on clothes. Saki jewelry art most fully represented in the Issyk barrow, on the materials of which managed to get the idea of the noble Saks clothing, jewelry they wore, weapons, with which they went into battle.

It has been noted that the Saki master grind and cut out of soft rocks magnificent altars, decorating them with rich carved ornament. Of colored stone - carnelian, chalcedony, agate, turquoise beads Saki jewelers produced. Saki, like other nations, worshiped the forces of nature - the sun, wind, storm, thunder, which seemed to them in the way of the gods. And the gods, in their view, embodied in the fantastic beasts, birds and animals, such as the winged horses. The popularity of these images in mythology and folklore gave rise to a kind of "animal style" in the art of the Eurasian steppes.

The horse in the mythology of the Saks contacted with the sun and fire, presiding deity Mithras, who created the world, checking out, according to the "Avesta", by four horses. By the horses had to do the gods Surya, Yama, Agni, Indra. Winged horses on the headdress of the king of Issyk barrow – it's a sun chariot. The image of the winged horse as an image of the sun is in the mythology of other nations. The Greeks are punished by winged horses chariot across the sky the sun god Apollo. Images of predatory eagles were also symbols of the sun god. In the view of the Indo-Iranian peoples of the sun appears as a chariot with one wheel that race across the sky four horses or four eagles. Saks had his notion of how the world (cosmos). The order in space represents the concept of art, which is associated with the sun, the movement of the sun chariot. The order in space, harmony, in which the organizers were gods Mitra, Varuna, Indra, the model of the world was represented as a combination of the three worlds - the underworld - bottom, middle - earth, and the top - of the sky. The world has had four sides - right, left, front and back.

Tengrian picture of the world widely presented as in fine art and plastic art of Kazakhstan, as in other types of visual arts (e.g. contemporary art). Reconstruction of mechanism of translation of culturally-important information occurs in art of Kazakhstani artists not in clearly citation view, but by symbolical replay. Visual arts of Kazakhstan today, being synthesis of two cultures – global and national, are interesting for the world by their national compound. Symbols of traditional culture, which usually on the level of conscious are retranslated by modern artists, express their attitude towards archetypical basis of being.

The artist's works of the 1980s are full of metaphors. The symbolism can also be called an important stage in the transition to painting. It symbolizes life, symbolizes metaphor, and strives to give a special impression to each piece.

"Myth is a society, in which a particular geographical space, a particular political, social, cultural and economic environment, has a specific historical background, about the universe and the universe in which it lives, its origin and how it came to exist, the concept of internal and external forces that influence human beings" [1, P.10]. Although myths are now regarded by many people as false, it is true that the real people are truthful about the world and self-knowledge, and their views and thoughts, which at that time are regarded as true. And myths, myths and symbols in the works of A. Sydykhan will be new.

A. Sydykhanov's paintings can be seen in the use of mythical myths. After all, totemic myths - the origin of the population are linked to animals or plants and give them special qualities, in the works such

as “The Moon Wolves” (1994), “Uran Karasai” (2000), “Blue Wolves” (1994) are based on legends about ancient Turkic peoples’ origin of the wolf. They also used symbols very often.

Russian scientists associate marks, symbols with livestock breeding. The tribes have distinguished the difference between cattle and animals to avoid conflicts with each other. However, according to elderly people, before the beginning of Islam, many tribes met and celebrated a great feast near the stones. Leaders of all the tribes, famous dances, and older men gathered and consulted, solving the problems of each tribe. Each tribe has a symbol, the image of the mark on the stone. The symbol Rue was used instead of the symbol of the same tribe, and the flags of the Kazakh tribes were named after the tribe has been changed. For example: staple, axle, shingles, wicker, comb, opaque, whiskey and so on. Special symbols consist of the mark of the tribe, whole nation, with the sacred beliefs and dreams of the peoples of the country [6, P.12].

We see that Sydykhanov’s works are focused on the symbols. “Symbols of Adai”, “Three Faces”, “Cholpon’s Symbol”, “Buran’s Symbol and “Flower Symbol”. It seems that he wants to speak with an audience in the language of ancestors, to ask us to pay attention to our ancient history, culture, and beliefs. According to the artist, the first place belongs to the intuitive professional experience. This intuition is closely linked to the spiritual beginnings that are in line with the inner law of the forms and colors of colors [7, P.9]. The artist seeks to convey the impression that the ancestors point to the spiritual realm of their works.

The significance of the symbolic painting of the artist Kamilla Li is as follows: “Effectiveness and indisputable success of innovation, discovered by A. Sydykhanov, first of all, the tradition of world recognition of symbols for national consciousness, as well as the idea of articulation have been rejected by the old ideological programs. It is in the process of realization [7, P.2].

Abdirashit Sydykhanov illustrates the diversity of the Kazakhs’ culture and traditions of using of the ancient symbols. Through symbols, the world is pictured as full of plastics. Today many scholars are examining the characters. For example, M. Tynyshbayev believes that the tabular system of symbols is the main tool for explaining nomads’ traditions, symbols, and self-consciousness [8, P.63].

The paints were few enough to fully capture the images and feelings of the artist. That is why he introduces shapes and invoices, which are ready to be painted out of paint. Creates a very interesting invoice using barley, wheat, vegetable seeds, green caps of kefir bottles, butterfly shaped butterflies, egg shells, golden, silver foil and so on. He transformed the work into expensive jewelry by adhering to the glasses a piece of colored paper and fabric. The art critic Barmakulova B.A. is well known among the specialists, that Sydykhanov took such brave experiments from dadaists, combining such painting and composition, which appears to have derivatives similar to Kurt Schwitter’s painting.

Kurt Schweitzer (1887-1948) used his collages to write newspapers and letters, stickers, labels, and fabric, wire-iron, buttons. His first work is the word “marsz”, which is made up of newspaper clippings, followed by his works and the newspaper of Daudism and Constructivism in 1923-1932 “The picture is with a bright center”, “Dadaism. Still life. Germany”, “The Proposal” (1942), we noticed that Kurt Schweitzer was creating compositions from everyday households, combining the appearance, size, color, and harmony with each other. Kurt Schwitter used in his creations seem harmonious and textured. Some of the works of the German painter seems to be ridiculous, because he uses large scrap fragments. Well, A. Sydykhanov’s works is the emphasis on lunch, and in some places, foreign objects are used only for decorating.

You can also feel the influence of the artist, Rufino Tamayo, in the artist’s pictorial image. She works at the State Archeology Museum in Mexico. At this point, She was introduced to the pre-Columbian culture. The obtained knowledge influences the image. Rufino Tamayo’s work is a synthesis of European modernism with Mexican art from Columbus. The main themes of the works are the relationship between Adam and the Universe, which shows the great contrast and difference in comparison with the human being of a splendid sky. From 1899 to 1991, it was possible to name the portraits of “Self-portrait”, “Belaya belgnaznaya”, “Story of a woman”, “Evolution of humanity”, “Natalymort sukuk”, “Musicians” and others. The image of dogs in the “Zvery” is somewhat similar to the appearance of A.Sydykhanov’s painting “Dogs eating their pants”. The language of Tamayo’s delicate

sentiments to the spectators can be compared to the style of the present-day A. Sydykhanov, and therefore, the artist may have been familiar with the works of this Mexican painter before coming to the symbolic painting. The style of Rufino Tamayo, actually that Sydykhanov had an impact [9, P.47].

In the works of Abdirashit Aronovich, there are myths of the ancient Turks, Kazakhs, and mythology of the world. For example, in a few of his works is a blue lens - an Old Turkic taut. When depicting the wolf, the symbols of the Turks use blue, which is equivalent to Tengri's sky. He also builds the moon and the sun, which is sacred to the Lord. And myths of the Kazakh land can be called the works of the legend of Korkyt Ata. Korkyt-Ata is one of Aiteke-speaking people, and now he is looking for a horse named Jeruyik and showed the moment, when he plays kobyz. Since the artist believes in the existence of an irresistible force, the works include "Saiga's antelopes", "Water Celts", etc. meant invisible world creations. There are two types of works: "Arystan Bab" (2006), "The lion among the sheep" (2002). The lion in Kazakh folklore is the animal kingdom. Even in his works, he is haughty and strong. In the work "Arystan Bab" the lion is similar to the Egyptian sphinx.

Depending on myths of the world, "Yin and Yan" (1993), "Biblical Cow" (2001), "Kundalina" (2006) and "Zen's Nine Leg" (1993-1995). The painter depicts the legends of eastern countries in terms of their attitude and perception. During the heterogeneity of myths, A. Sydykhanov promotes philosophy of understanding the world. B. Barmankulova noticed: "Sydykov is more interested in the East's teachings, not on the logic of judgments, but on the feelings, intuition, and legitimacy of the creative act. With the symbolic content of life, its passion began with gravity. As a result, the jungle scenes of the world are slightly shimmering and the metamorphose of the metaphor, metamorphisms are floating in the delicate space. There was a collection of different colored circles and compositions. Some circles have a picture of a man and an ax. They are the inner force of man, the heroes of the man who overcomes the ox. Others are portrayed as wooden trees (Zen's nine bush 1993-1995) [10, P.5].

A. Sydykhanov's compositions and colors look like a picture of a young child. The famous Japanese writer Basy cites: "Haikan can be only five years old". And Henry Matisse of Europe wanted to write like a child. Zigmund Freud mentioned his childhood in his work about Leonardo da Vinci. He wrote: "All the educated people have a childhood" [11]. For the artists, it is important to keep the sensitivity of the children, their attitudes and aspirations.

In the works of the artist, from the very beginning people's spiritual initiatives have taken place; in recent years their works are impressing their wonderful emotional and subtle delicacy. It creates a number of beautiful images, making them look like Kazakh foxes, slogans, legends and fairy tales, impressions and thoughts, as well as their own. A. Sydykhanov aims at depicting the eternal spirit of ancestors, deeply rooted in their souls, than in everyday life. Symbol lines are opened like flowers and give us a sense of beauty and sensuality. He thinks about the content and meaning of changing life. For this reason, in his portrays he expressed the essence of his work. For example, there is an empty ship floating in the delicate space, and the tangle circles that shake the diverse specimens of the world, which are bound to the Oriental philosophy. At the same time, our sense of humor is a symbol of national culture: wide field, horses, yurts, tablecloths.

A. Sydykhanov's paintings are often used in blue, violet colors. His images and colors make the world feel attractive. We see the effects of space on human beings. For example, in contrast to the "Steppe Idyll" (2001), "Moon Land Sign" (1993), "The Moon" phenomenon (2006) and many other things, they seem to be gravitating between earth and sky. Perhaps, this impression meant the spirit of the artist. He is meditating before engaging in creative work. He puts on the favorite music sad and silence. When inspiration arrives, immediately pulls the brush in his hand and tries to portray his feelings within a short time on canvas. For example, in the work of "Kundalina" (2002), was described the opening of the Chakras in the Indian yoga. The inspiration, given to God, called Kundalina. That's why A. Sydykhanov builds a video that resembles a man, returning to his work.

The magic power of the painter's works makes possible to enter the space and the texture of the painting art. It is based on intuition, without special preparation, but in harmony with compositional harmony and color. Not only are the characters worried about the images as well as the title. Art painting transforms its label with its rich texture and saturation. Special cosmic approaches come from the color plastic.

According to the inventor R. Kopbosynova, Sydykhanov's "Symbolic Painting" exhibition, which was launched in the early 1990's, can be attributed to the fact of the beginning of all directions of Kazakhstan's art [12].

Finally, the artist's works in the 1980s are full of metaphors. The symbolism can also be called an important stage in the transition to painting. We have determined that life is symbolic, metaphorical, and strives to make a special impression on every piece.

In the beginning of the article we almost wrote about the desire of Abdrashit Sydykhanov to symbolize all the things, which begins in the 1980s. For example, the symbolism of "Ak Bulak" (1985), "Red Milk" (1986-1987). The image of a camel in the product «Red Milking Milk» is a sign of space and steppe. The favorite video of the artists who had been creative in the 1960s. Among the medieval monuments, stone sculptures were found in camel images.

In the conclusion we would like to note, that the philosophical ideas of the artist about the love of motherland, the happiness of motherhood discovered in "Ak Bulak". Through the blue, purple and white colors we feel the space, cleanliness, and wisdom. In addition to the Turkish legends, the painter has also made the world stories. He doesn't copy the legends, but his understanding of them. Although mythical themes refer to the works of "Korkyt Ata", "Uran Karasai", "Moon Wolf", tribal notions work on the themes "Adai symbol", "Symbol of sculpture", "Three hundred". Due to its eastern philosophy, the White Series is dedicated to the content of the famous words Zen, Osho, Zhuang Jia. That's why we see three ways in the painting after the artist's 1990s. The first one are the works of the myths, and the second are the symbols, and the third is the work, written on the basis of the Oriental philosophical views.

**Б.Р. Қарабалаева**

#### **ҚАЗАҚ КЕСКІНДЕМЕ ӨНЕРІНДЕГІ МИФОЛОГИЯЛЫҚ АРНАЛАР (Ә. СЫДЫХАНОВ ШЫҒАРМАШЫЛЫҒЫ НЕГІЗІНДЕ)**

**Аннотация.** Егемендік алғаннан кейін қазақ суретшілері өздерінің шығармашылық бағыттарын қазақ ұлтының бірегейлігін көрсететін тақырыптарға арнайы бастады, ұлттық дүниетанымның қайнар бастаулары жалпы түркі мәдениетінде мифологиялық таныммен тікелей байланысты. Бұл мақалада бейнелеу өнеріне мифологияның әсері мен мифологияның алғышарттарының негіздеріне шолу жасалады. Қазақ бейнелеу өнеріндегі мифтік таным ерекшеліктері А.Сыдыханов шығармашылығы негізінде қарастырылып, суретші туындылары талдауға алынады. Адам баласын түпсанадан біріктіріп тұрған мифтік архетиптік символдар адамдардың психо-соматикалық, рухани-танымдық іс-әрекеттерін басқарады. Бірақ, автор мифтік танымның жалпыадамзаттық табиғатын мойындай отыра, мифтің арғықазақтық, дейтүркілік негізін сақтап қалуға, ондағы ұлттық танымдық құндылықтарды барынша жарқыратуға көңіл бөледі. Себебі, әлемдік мифологиялық жүйелердің қаймағы бұзылмай сақталып қалған жалғыз көз - қазақтың ұлттық тілі мен мәдениеті. Біздің тіліміздегі кез келген сөз - символ. Себебі, оның ар жағында мифтік мазмұн жатыр. Расында да ұлттық мәдениеттің кілтін кез-келген халық өкілі аша алмайды, ол үшін сол тілде сөйлеп, сол тілде ойлап, сол халықтың топырағында аунап, суын ішіп, ауасымен демалу керек. Себебі, мәдени кодты ашудың кілті сол атрибуттармен тікелей байланысты.

**Түйін сөздер:** мифология, символ, таңба, кескіндеме, образ, метафора, бейнелеу өнері, миф, мифтік сана, мифтік образ.

УДК 111.85

**Б.Р. Карабалаева**

КазНАИ имени Т.Жургенова, кафедра «История и теория изобразительного искусства»,  
г. Алматы, Республика Казахстан

#### **МИФОЛОГИЧЕСКИЕ ИСТОКИ В ИСКУССТВЕ КАЗАХСКОЙ ЖИВОПИСИ (НА ОСНОВЕ ТВОРЧЕСТВА А. СЫДЫХАНОВА)**

**Аннотация.** Обретение суверенитета открыло для казахских художников возможности возрождения утраченных традиционных культурных ценностей, в числе которых истоки и особенности национальной

мифологической картины мира. Казахская мифология развивается в общетюркском контексте, в статье представлен краткий обзор изучения вопросов влияния мифологии на творчество мастеров изобразительного искусства. Одним из ярких представителей, посвятивших большую часть своего творческого пути изучению истоков казахско-тюркской мифологии является А. Сыдыханов. Художник изучает художественно-образный язык искусства древних кочевников, активно включает его в форму современного живописного полотна. Архетипы сознания прослеживаются в общем строе художественного выражения во многих произведениях автора, построенных на опыте изучения искусства наших далеких предков сакско-тюркского периода.

**Ключевые слова:** символ, живопись, образ, метафора, изобразительное искусство, мифологический образ.

**Information about author:**

Karabalaeva B.R. - 1 course doctoral student, Kazakh national academy of arts named after T. Zhurgenov, Kazakhstan, Almaty

**REFERENCES**

- [1] Konybai S. Kazakh mythology. Almaty: Nurly Alem, 2005. С.230. <https://doi.org/10.17323/2072-8166.2017.4.18.30> (in Russian).
- [2] The most desirable of T. Other channels of the Kazakh literature history (archetypes): Candidate of philological sciences. Disk. The author of the book. Astana. P.23-30. <https://doi.org/10.1016/j.sbspro.2013.10.085> (in Russian).
- [3] Lednev A. Abdrashit, Richard and “Unseen” Sydykhanov. Express C.04.04.2000. <https://doi.org/10.17485/ijst/2016/v9i14/91074> (in Russian).
- [4] Matisse A. Painter’s notes. –St. Petersburg. Publisher: Azbuka Publishing House, 2001. P. 442-443 <https://doi.org/10.2797/985596> (in Russian).
- [5] Jung K.G. Archetypes and Symbols. Anri Matisse. Painter’s notes. St. Petersburg. Publishing House “Azbuka. 2001. P.443. <https://doi.org/10.6458/10.2116/779122> (in Russian).
- [6] E. Raushanov. Semirechye and Tian-Shan in antiquity and the middle ages // The Turcologist Composer. 1972. Moscow: Nauka, 1973. P. 271 <https://doi.org/10.32014/2018.2224-5294.7> (in Russian).
- [7] Camilla Lee Kazakhstan's art of painting is 20th century. Almaty. 2001. P.195-196. <https://doi.org/10.32014/2018.2224-5294.8> (in Russian).
- [8] Zuev Yu. A. Runner's Tactics: Essays of History and Ideology. Almaty. 2002 <https://doi.org/10.32014/2018.2224-5294.30> (in Russian).
- [9] Toleubayev A. “Traditions and customs of the Kazakh people”: Arys Publishing House. Almaty. 2005. P.291-316 (in Russian).
- [10] That’s it. Mindfulness. Saint Petersburg. Publishing House “All”, 2006.
- [11] Zaurbekova L.N., Dzhumanova G.Zh. Traditional culture of sheep. The world of cattle breeding. Almaty. 2002. P.43-61.
- [12] Kopbosynova R. Abdrashit Sydykhanov. Album. P. 36-37.

---

---

**PUBLICATION ETHICS AND PUBLICATION MALPRACTICE  
IN THE JOURNALS OF THE NATIONAL ACADEMY OF SCIENCES  
OF THE REPUBLIC OF KAZAKHSTAN**

For information on Ethics in publishing and Ethical guidelines for journal publication see <http://www.elsevier.com/publishingethics> and <http://www.elsevier.com/journal-authors/ethics>.

Submission of an article to the National Academy of Sciences of the Republic of Kazakhstan implies that the work described has not been published previously (except in the form of an abstract or as part of a published lecture or academic thesis or as an electronic preprint, see <http://www.elsevier.com/postingpolicy>), that it is not under consideration for publication elsewhere, that its publication is approved by all authors and tacitly or explicitly by the responsible authorities where the work was carried out, and that, if accepted, it will not be published elsewhere in the same form, in English or in any other language, including electronically without the written consent of the copyright-holder. In particular, translations into English of papers already published in another language are not accepted.

No other forms of scientific misconduct are allowed, such as plagiarism, falsification, fraudulent data, incorrect interpretation of other works, incorrect citations, etc. The National Academy of Sciences of the Republic of Kazakhstan follows the Code of Conduct of the Committee on Publication Ethics (COPE), and follows the COPE Flowcharts for Resolving Cases of Suspected Misconduct ([http://publicationethics.org/files/u2/New\\_Code.pdf](http://publicationethics.org/files/u2/New_Code.pdf)). To verify originality, your article may be checked by the originality detection service Cross Check <http://www.elsevier.com/editors/plagdetect>.

The authors are obliged to participate in peer review process and be ready to provide corrections, clarifications, retractions and apologies when needed. All authors of a paper should have significantly contributed to the research.

The reviewers should provide objective judgments and should point out relevant published works which are not yet cited. Reviewed articles should be treated confidentially. The reviewers will be chosen in such a way that there is no conflict of interests with respect to the research, the authors and/or the research funders.

The editors have complete responsibility and authority to reject or accept a paper, and they will only accept a paper when reasonably certain. They will preserve anonymity of reviewers and promote publication of corrections, clarifications, retractions and apologies when needed. The acceptance of a paper automatically implies the copyright transfer to the National Academy of sciences of the Republic of Kazakhstan.

The Editorial Board of the National Academy of sciences of the Republic of Kazakhstan will monitor and safeguard publishing ethics.

Правила оформления статьи для публикации в журнале смотреть на сайте:

[www:nauka-nanrk.kz](http://www.nauka-nanrk.kz)

<http://soc-human.kz/index.php/en/arhiv>

Редакторы *М.С. Ахметова, Т.А. Апендиев, Д.С. Аленов*  
Верстка на компьютере *А.М. Кульгинбаевой*

Подписано в печать 10.06.2019  
Формат 60x881/8. Бумага офсетная. Печать – ризограф.  
18,3 п.л. Тираж 500. Заказ 3.