

Y. Osserbayev\* , T. Gabitov 

Al-Farabi Kazakh National University, Kazakhstan, Almaty,

\*e-mail: eldos.cs@mail.ru

## CULTURAL TRANSITIONS AND DIALOGUES IN THE GREAT SILK ROAD AREA: EXPERIENCE IN PREVENTING CULTURAL DEVIATIONS

History shows that the Great Silk Road and the Islamic Renaissance were the factors that influenced the civilizational turn from cultural anomalies in the nomads of Central Asia. If settled cultures occupied the space and divided it, the nomads themselves were divided in space. The deviant division between nomadism and stable agricultural cultures began to be resolved through cultural dialogue in the phenomenon of the Great Silk Road. The purpose of the article is to analyze the experience of the Great Silk Road in solving deviant anomalies between settled (dihanic-irrigation) and nomadic cultures formed in Central Asia. This gave the Turkic peoples the opportunity to exchange great cultures and innovations at the global level. Scientists such as Avicenna, Biruni, Firdousi, Khayyam, Khorezmi, Rudaki, Rashid-ad-Din, Ulugbek, Saadi, Al-Farabi and Balasagun were born on the caravan roads, which opened the doors of great achievements for humanity. Along the Great Silk Road through Central Asia, the works of Aristotle, Plato and Hippocrates, which remained under the European medieval restrictions, «survived» and developed. The geopolitical role of Central Asia in the history of mankind is great, it served as a link between the differences and cultural deviation between the Roman and steppe, Turkic and Iranian, Arab and Chinese empires from antiquity to the Middle Ages. According to Arnold Toynbee, in the area of the Great Silk Road, “it is not difficult to see that this place, where the giant Turkic empire flourished and lived, was the center of future civilizations or one civilization.” In Central Asia, a cultural renaissance flourished in the area of the Great Silk Road, and the basis for future modern knowledge was formed.

**Key words:** The Great Silk Road, cultural dialogue, cultural deviation, nomadism, settlement, civilization, cultural transitions.

Е. Осербаяев\*, Т. Габитов

Әл-Фараби атындағы Қазақ ұлттық университеті, Қазақстан, Алматы қ.

\*e-mail: eldos.cs@mail.ru

### Ұлы Жібек жолы ареалындағы мәдени ауысулар мен диалогтар: мәдени ауытқулардың алдын алу тәжірибесі

Ұлы Жібек жолы мен Ислам Ренессансы Орталық Азия көшпенділерінің мәдени ауытқуларынан өркениеттік бетбұрысқа әсер еткен факторлар болғанын тарих көрсетіп отыр. Егер отырықшы мәдениеттер кеңістікті алып, оны бөліссе, онда көшпенділердің өздері кеңістікте бөлінді. Көшпенділер мен отырықшы ауыл шаруашылығы дақылдары арасындағы девиантты бөліну Ұлы Жібек жолы феноменінде мәдени диалог арқылы шешіле бастады. Мақаланың мақсаты Ұлы Жібек жолының Орталық Азияда қалыптасқан отырықшы (диханикалық-ирригациялық) және көшпелі мәдениеттер арасындағы девиантты ауытқуларды шешудегі тәжірибесін талдау болып табылады. Бұл түркі халықтарына жаһандық деңгейде Ұлы мәдениеттер мен инновациялармен алмасуға мүмкіндік берді. Авиценна, Бируни, Фирдоуси, Хайям, Хорезми, Рудаки, Рашид-ад-Дин, Ұлықбек, Саади, әл-Фараби және Баласағұн сияқты ғалымдар адамзатқа ұлы жетістіктердің есігін ашқан керуен жолдарында дүниеге келген. Орта Азия арқылы өтетін Ұлы Жібек жолында ортағасырлық еуропалық шектеулерде қалған Аристотель, Платон және Гиппократтың еңбектері «аман қалды» және дамыды. Орталық Азияның адамзат тарихындағы геосаяси рөлі зор, ол ежелгі дәуірден орта ғасырларға дейінгі рим және дала, түркі және иран, араб және Қытай империялары арасындағы айырмашылықтар мен мәдени ауытқулардың байланыстырушы буыны болды. Арнольд Тойнбидің айтуынша, Ұлы Жібек жолы аймағында «алып Түркі империясы гүлденген және өмір сүрген бұл жер болашақ өркениеттердің немесе бір өркениеттің орталығы болғанын» көру қиын емес. Орталық Азияда Ұлы Жібек жолы ауданында мәдени ренессанс гүлдеп, болашақ заманауи білімнің негізі қалыптасты.

**Түйін сөздер:** Ұлы Жібек жолы, мәдени диалог, мәдени девиация, көшпенділік, қоныстану, өркениет, мәдени ауысулар.

Е. Осербает\*, Т. Габитов

Казахский национальный университет им. аль-Фараби, Казахстан, г. Алматы,

\*e-mail: eldos.cs@mail.ru

### **Культурные переходы и диалоги в ареале Великого Шелкового пути: опыт предотвращения культурных девиаций**

История показывает, что Великий Шелковый путь и Исламский Ренессанс были факторами, повлиявшими на цивилизационный поворот от культурных аномалий у кочевников Центральной Азии. Если оседлые культуры занимали пространство и делили его, то сами кочевники были разделены в пространстве. Девиантное разделение между кочевниками и устойчивыми сельскохозяйственными культурами стало разрешаться через культурный диалог в феномене Великого Шелкового пути. Целью статьи является анализ опыта Великого Шелкового пути в решении девиантных аномалий между оседлыми (диханико-ирригационными) и кочевыми культурами, сформировавшимися в Центральной Азии. Это дало тюркским народам возможность обмениваться великими культурами и инновациями на глобальном уровне. Такие ученые, как Авиценна, Бируни, Фирдоуси, Хайям, Хорезми, Рудаки, Рашид-ад-Дин, Улугбек, Саади, Аль-Фараби и Баласагун, родились на караванных дорогах, которые открыли человечеству двери великих свершений. На Великом Шелковом пути через Среднюю Азию «выжили» и развились труды Аристотеля, Платона и Гиппократов, оставшиеся под европейскими средневековыми ограничениями. Геополитическая роль Центральной Азии в истории человечества велика, она служила связующим звеном между различиями и культурными отклонениями между римской и степной, тюркской и иранской, Арабской и Китайской империями от античности до Средневековья. По словам Арнольда Тойнби, в районе Великого Шелкового пути «нетрудно увидеть, что это место, где процветала и жила гигантская Тюркская империя, было центром будущих цивилизаций или одной цивилизации.» В Центральной Азии в районе Великого Шелкового пути расцвел культурный ренессанс, сформировалась основа будущих современных знаний.

**Ключевые слова:** Великий Шелковый путь, культурный диалог, культурная девиация, кочевничество, расселение, цивилизация, культурные переходы.

#### **Introduction**

The transition of cultural products along the Great Silk Road took place not only among settled civilizations. It is a mistake to think that there can be no cultural revival in a nomadic society. Nomads in general, especially Turks, Hindus, and Arabs, as something indistinguishable from human life, have developed many products that are now used in the everyday life of all mankind. This is often repeated not only by their descendants, but also by Western and Russian scientists who are just. For Example, L. Gumilyov highly appreciates the achievements of the Turks and Mongols in material culture: “one of the types of clothing that modern Europeans, speaking of the male sex, can see-the shchalbar – was invented by nomads even in ancient times. The stirrups first appeared in Central Asia between the years 200 and 400. The first, wooden wheeled nomadic chariot was replaced by a large wheeled chariot, and then a yurt was replaced, which allows nomads to easily climb the wooded mountain slopes. It was they who invented the Sala-Kulash Koran bow, which replaced the heavy and Straight Sword, which carried Arrows made by nomads up to 700 m. After all, at that time, the most mature type of

dwelling was considered to be a yurt” (Gumilyov, 1992: 39).

When we talk about the cultural heritage of the Scythian-sak, Huns, uysun – kangaroos, which the inscription draws from historical antiquity, the importance of its material and spiritual treasures increases, first of all. The formation of an economic base based on animal husbandry in the nomadic tribes of Eurasia in the Sak period established exchanges and cultural similarities between various tribes of southern Siberia, Altai, Kazakhstan, the Volga-Ural, and the Black Sea coasts. The Sak-Scythians first used this type of house in very early times, and later improved it to the rank of a nomadic House mounted on a cart, convenient to take with them in winter and summer. This is reported by Hippocrates about houses on six, four-wheeled carts. There were even permanent houses built of straw, brick in the south, and log in the North. Archaeological evidence suggests that it was the staircase that led the Andronov people to the creation of a yurt, the roof of which was roofed and rounded.

The Great Silk Road also had a great influence on the exchange of styles and content in folklore. These epic phenomena were also reflected in other

types of art. Cultural artifacts created with the motifs of the Turkic epics that conquered most of Eurasia are found everywhere. The ancient Turkic tribes of the Great Silk Road enriched the ancient pages of human culture with an example of the art of “animal style”, which left its mark in this area, they were recognized in history. These examples of art were introduced into the life of the peoples who settled in Zhetysu, Altai-Kogmen (Sayan), East Turkestan, the Gobi steppe, Baikal, and the Aral Sea with the further improvement of the uysun, Kipchak, Uyghur, Kyrgyz, kerder, oghuzs. The art of the kangli and tokhar tribes recreated the Applied Art and ornament of the Khorezm, Zarafshan and Pamir-Alai ranges. The origin of the tribe is due to the fact that the images of totem elements, as well as animal totems, especially the Wolf, acquired a traditional character characteristic of the nomadic Saks. These images were engraved on daggers and swords, horse harness, shields and flags. In addition to wolves, there were images of a tiger, boar, argali and tautek, eagle and elk, in addition to predatory animals, there are images of rabbits, antelopes, and deer. However, some tribes have attached their totems to these animals. This shows the diversity of their tribal symbols. A wide variety of things were used to depict the character of animals. However, gold and bronze products are common. This determines their Bronze Age origin. There are also products made of iron, horn and bone, felt and wood, leather. All this indicates that there was a whole cultural space in the region, from Chiliky in eastern Kazakhstan to the stone grave in the center, from Kyzyltoгу in Semirechye to Burabay in the North.

### **Scientific research methodology**

To solve the goals and objectives set in the article, the following theoretical and methodological tools are used:

\* the system approach is used to identify new types of links between the history and culture of the peoples of Kazakhstan connected with the Great Silk Road;

\* structural and functional approach-meeting the requirements for the completeness of knowledge about the object in the course of research, its structure and organization of internal and external relations;

\* the principle of active action allows us to study the evolution of the Great Silk Road, the basis for the interaction of productive historical traditions, ensuring the continuity of modern marketing and branding;

\* the anthropological approach allows us to study in depth the nature of Man and the peculiarities of his society;

\* the axiological approach allows us to take into account value orientations in a person’s life.

The use of semantic, pragmatic, symbolic, field-socio-research approaches of a synergistic orientation in relation to the cultural values of the Great Silk Road contributes at its own level to the deepening and replenishment of the scientific and theoretical foundations of research.

In order to clearly illustrate the research methods, let’s give one example. During his second visit to Central Asia, British archaeologist A. Stein discovered a hypothetical book written in the Turkic language – “the temptation” – in the “cave of a Thousand Buddhas” near Dunhuana, one of the Centers of the Great Silk Road. The manuscript is divided into 65 titles by Runic method from 58 pages. The book was published in the VIII and IX centuries, this work corresponds to the Orkhon rune inscription. The first edition of the book was first published in 1912 by the Danish linguist W. Thomsen in the Journal of the Royal Society. In order to correctly translate and interpret the runic inscriptions of this nature, it is important to determine the basis of ancient religious beliefs in the Great Steppe. European scientists, calling the Turkic people “savages”, knew that our ancestors, who had a high spiritual level and great versatility, were directly related to the upper world, and the first did not even suspect this. In comparison with other religious beliefs, the Turk does not need any “intermediary” to communicate with the higher world, for this it is enough to know the collection of Holy Scriptures.

In the context of the modern Kazakh language, we can quote an excerpt from this book: in the XIV inscription: “The Birds first spread wide, then stopped flying... The Beast raced first, then stopped... In the end, life was interrupted...” this record is becoming increasingly important at the moment. This is evidenced by environmental problems, such as the natural crisis, rising world water levels, the disappearance of flora and fauna species and the increase in the number of “red books”. As for the human race, various religious, political and ideological physical, virtual Wars show that human life is on the verge of extinction, adding to this the problem of hunger and the virus, which has not yet been solved in the XXI century. At the end of the recording: “in the third year, all of them were very happy to see each other again...” this means that the world is in the form of a cycle, life is *almakezek*.

Later, on the basis of this understanding, many Turkic and, accordingly, Kazakh mythology, fairy tales and legends were formed (Yyryk bitig, 2011: 181-227).

The semiotic method is also used in the article. The Turks believed in the Lord and wore symbolic signs with the same cross on all four sides. It depicts the Earth and Sky. For example, during excavations in the city of Belenger in Dagestan, ancient crosses were found, the same crosses were also found in the desht-I-Kipchak steppe between Baikal and the Danube. Archaeologist M. Magometov notes that he also found similar crosses in ancient Kipchak temples. The cross represents the center of the worlds. Unlike other religions, Tengri built one-room temples with only symbols. According to the understanding of the Turks, the gods come to the place of worship only during religious holidays, at other times they live in the sky, these temples were considered very sacred to the Turks, and an unbeliever was forbidden to enter the temple. The place of worship is called "Haram", which is forbidden except for worship, another meaning of this word is taken from the meaning of "forbidden". Tengri temples – the so-called" kilisa " – are built in connection with the sacred mountain Kailas in southern Tibet. It is known in many Eastern peoples as the abode of the gods. Southern Tibet was considered a place of worship of the Turks, and Kailas stopped by the Manas river and developed philosophical thoughts. The ancient Turks used oral religious texts, which were called *algysh*, *algas* and *alkysh*, these names are identified in ancient Turkic monuments. He was obliged to speak clearly, without stopping, while reading the texts.

## Results

In the exchange of artistic and cultural products along the Great Silk Road, the symbols of nomadism have not lost their signature. This applies, for example, to the image of a camel and a horse. Taking into account the fact that camel symbols were most common in the VI-VIII centuries, when the Great Silk Road was developing, it should be remembered that the image of the camel played a special role in the worldview of the population of Kazakhstan and Central Asia. In this regard, K. Baipakov and A. Nurzhanov put forward the following ideas: "the image of the camel has passed the path of historical, semantic and artistic development to a certain extent from the point of view of mythological, dynastic and decorative. At the same time, the dynastic character is of great importance for us, which

allows us to understand the ethnopolitical ties of Semirechye with neighboring cultural and historical regions, and, above all, to understand the traditional relations between Semirechye and Sogda. The oldest image of this animal in the Semirechye was found in stone markings left over from the Bronze Age. The musky bowl of the Saks with a conical pedestal in the form of a round plate with the image of camels with their heads in the center dates back to Semirechye"(Baipakov, 1992: 154).

When we talk about the transition to artistic ideas in the culture of the Great Silk Road, their arguments include examples of runic writing in Central Europe, art forms based on shamanism in Greece, 7 gold plaques with a crown on their heads, a man and a woman in ceremonial clothing, found on the basis of the opening of the Temple of the Buddha in White Beshim, two gold rings with precious stones with the image of camels descending from the Tomb of the first-second centuries of our time, found in Kargaly near Almaty.

One of the most striking examples of cultural transitions along the Great Silk Road is the sacrificial altar found in excavations near Almaty. It is as if the world artistic and religious consciousness are intertwined in this cultural artifact. An impressive and scientifically based explanation for this is given by K. Baipakov and A. Nurzhanov: "it is here that the bronze altar was found. It consists of a round pot with an ornamental cone-shaped pedestal. On the edge of the pan there is a statue of 15 zebu bulls, which "pecked" to the left, following each other's footsteps. In the center is an image of a horse warrior holding a "candle tube" and a bow in his hands. The horseman turned to zebu and raised his bow. The composition of the warrior zebu and the horse may contain legendary content. It is also clear that the sacrament of sacrifice is associated with the worship of fire, as well as others. According to the assumption of A. N. Bernstam, the first to study the tiara, it was the crown of a woman in the shamanic religion, the date of its creation is from the first century BC to the second century AD. He also suggests that the final content of the image on the diadem is influenced by the beliefs of Iran and China (Baipakov, 1992: 181-182).

In Chinese sources, there is a lot of information about the beliefs of the Turks, for example, the Turks worship fire, respect water and air, worship the Earth, and worship the Lord, the creator of all this. The Lord and his assistant, The Sun, rule the world of *zhyrau*. 2 times a year, the Turks make sacrifices to The Sun. In the Turks, the cult of fire is due to the belief in its purifying properties. The Byzantine ambassador wrote that Zemarch (568) was

expelled by fire before being sent to the high Khan. In addition, the burning of the corpse (cremation) is a clear proof of this. Among the metals, the most sacred was iron, from which weapons were made. The Huns first mastered metallurgy in Central Asia. In Chinese sources, it is written that “the development of metallurgy turned them into strong warriors, that is, Wolves, by making weapons for the Ashina tribe.” “The Huns revered iron, and Byzantine ambassadors on the border of the Turkic Empire witnessed this ceremony in the VI century” (Chaloyan, 1968).

The nomadic tribes of Saryarka and the Centers of trade exchange of farmers and artisans of Central Asia are located in cities along the Great Silk Road. For example, in Otrar there was a high mound, a gate, an architectural madrasa-mosque, a minaret, a library building, an institution of the mayor of the city, etc. According to the finds of weapons, gold and silver, precious stones, glassware, warehouses of goods, it is clear that the city was inhabited by jewelers and blacksmiths, masters of glass and ceramics. According to zhuvaini, Yangikent (Janakent), which was destroyed by the Mongols in 1219, belongs to the real picture of this. According to written sources, the city was the ancient capital of the Oghuzs, located at the confluence of the Syr River with the Aral Sea. The city had a high fence, a tower, and Gates. Merchants of ancient Russia, Novgorod, Khazar, Bulgar khanates exchanged goods with merchants from Khorezm, India, and China. Ibn Haukal, an Arab traveler of the X century, reports that Yangikent can be reached from Urgent in 10 days and from Farab in 20 days (Margulan, 1950: 37).

Balasagun was the capital of the Western Turkic states, Karluk, Karakhan, and Karakitai. According to The Chronicles of the eighth century, it is located 20 kilometers east of Suyab, on the Left Bank of Shu. Here, in 1069-1070, Zhusup Balasagun wrote his epic “Kudatku bilig” (the basis of Kut Bilik). This epic in the Turkic language, consisting of 13 thousand lines, contains philosophical treatises on politics, the state, government, military affairs, wisdom, reason, justice, conscience, traditions, etc. Professor W. There is an assumption that the settlement of Aktobe, which was excavated by an archaeological expedition under the leadership of shalekenov, may be an ancient Balasagun. After all, the discovery of a place where 6,000 pieces of bronze coins were minted, etc., the division of the city into Shahrstan and Rabat, proves that it was a major political, economic and Cultural Center (Shalekenov, 1985).

For the first time, Taraz is mentioned in the writings of the Byzantine ambassador Zemarch. M. Kashgari shows that the inhabitants of Taraz speak Turkic and Sogdian languages. It is located at the junction of the Great Silk Road and the caravan route to kimak and Kipchak. The Arab geographer Makdisi said: “Taraz is a fortified city with densely built Gardens, houses. There is a deep trench around it, 4 Gates, a river flows through the center of the city, in the vicinity of which there are the towns of Sus, Kul, Takabat, Shelzhi” (Volin, 1960: 81), – writes. The Chinese traveler Chan Chun, who visited Semirechye in 1221, reports that “the people of Taraz know how to grow silk and brew wine along with agriculture” (Senigova, 1972).

During the reign of karakhan, the karakhan mausoleum, Aisha Bibi, and Babasha Khatun domes were built here. The Taraz bathhouse is famous for its interior walls, decorated with paintings of Legends and fairy-tale characters of the Turkic peoples. The bathhouse is heated by a heating system that runs under the floor. The changing rooms and bathrooms are decorated in a domed pattern. The water is supplied by pipes with a length of 0.7 m, a diameter of 0.25 m. In the XI – XII centuries, money-tenge was minted in the city.

Talgar is located in the bowels of the Trans-Ili Alatau. The walls of the fortress are 5-6 m high. there are guard towers, a mosque, a market, built in the XIII – IX centuries. In contrast to the large number of bronze and pottery finds, most of the city’s population is probably artisans. From the people of the city on 2 copper plates there is a picture of a winged lion on the head of a man wearing a crown. It is known that it is a symbol of the rulers of Karakhan (Gorodetsky, 1928: 39).

Koylyk, Kayalyk is located in the Lepsy River Basin. Before the Mongol conquest, the horde of Karluk Arslan Khan stood. The ambassador Wilhelm de Rubruk visited the site of Koylyk in the fall of 1253. Ceramic dishes, vases, glasses, cups, bronze coins were found in the city. According to archaeologists, the city was most prosperous in the IX – XI centuries (Senigova, 1972).

The medieval cities discussed above were connected to each other by caravan roads. In particular, along the Syrdarya there was a branch of the road from Yangikent to the Volga, from the city of ITIL to the Bulgar Khanate, turning south, from the Caucasus to Byzantium, and then to Kievan Rus. Zhirankez merchants of ancient Kiev, Novgorod, Smolensk, Ryazan, Caucasus, Khazar and bulgar peoples crossed the Volga Darya, went to the Kipchak Khanate, and then to the

cities of Yangikent, Otrar, Taraz, Balasagun. Here Isfahani of Persian, Indian, and Chinese merchants exchanged precious swords, tea, silk, and Kambat stones for their goods. The Turks bought leather saddles, weapons, and breeding saigu horses. 144 coins minted in Taraz, Shash, and Samarkand were found in the excavations of the ancient settlement of Kiev and Novgorod (Gorodetsky, 1928: 97). In contrast, trade and Exchange relations with Russian lands have been established since time immemorial. Chinese, Indian, and Khorasan merchants from East Turkestan crossed the Beydel, Aksu passes, passed the cities of Aspara, Merke, Kulan, and Baryskhan, and came to Taraz, which is one of the branches of the Silk Road. There was a caravan route from Taraz to the country of the Kimaks, then to the Kyrgyz land on the Yenisei. The road from Iopijab to Tertyk passed through the foothills of Karatau, passed through Katikent, Baba-Ata, Sozak, through the valleys of Kengir, Zhezdy, Nura, Irgiz, Irtysh to Kimak-Kipchak, on it – Bogra in Altai-Sayan, Yagma, Kirghiz, Telester. These roads were the veins of trade and Exchange that connected the tribes of Kazakhstan in the Middle Ages with the globe of the world.

The development of trade and Exchange gave rise to the circulation of money in Turkic society. The first forms of this were found in bronze and copper coins, which in the VII – VIII centuries bore the symbols of the tribe. On the faces of some of them is a lion. Its essence suggests that the lion was the Ongun (totem) of the tribe that struck the tenge. On the coins found in the Otrar plain there was a bow and a symbol of the Tribe, a picture of a lion, and on some there was a Sogdy inscription. In contrast, there is reason to believe that copper and bronze coins were minted in Otrar in the VII – VIII centuries. Along with these, ancient coins of Hair, Ferghana, and Bukhara were found in the Otrar people. This proves that the city was a Transit Trade Center. M. Orynbekov in his book "The worldview of the ancient Kazakhs" says that around 704-766 in Taraz, the Turkish Khans produced their own small money. On both sides of it were written the words "Turgesh Kagan Bai garden", "Zhummy on Tamga" in the Turkic language in Sogdian script. On the surface of the Turgesh coins, the symbol of the tribe symbolized either a bow, a stork, or a crescent moon.

The most imperfect period of writing dates back to the Saka, Scythian, and Huns, and from then until about 1000 BC, letters that were subject to sound were adapted and improved in the language of nomadic tribes. In contrast, the letters of Baudun Shanyu, a fierce Hun, to the Chinese emperor, the

letters of Attila's ambassadors sent to Rome, the laws and decrees of the Kangyu Kingdom were not written in the ancient Turkic Alphabet. If ancient writing was used in the same epochs, then it became known that the Orkhon Alphabet served diplomatic purposes by state acts.

According to anthropologists, the person buried in the burial mound "Issyk" is a 17 – 18-year-old Saka. The clothing of the young warrior is unique, and it is immediately clear that tribes such as Massaget have taken advantage of the huge role of writing and drawing in society to their own extent. This can be considered, in the words of the outstanding writer L. Leonov, "the era of self-awareness of the date of birth of the alphabet" (Leonov, 1984: 252). It is not possible to write in a few years, or in a century. It takes its origin from painting. As soon as the first people began to feel and know the phenomena of the surrounding world, nature, they began to draw and draw dark pictures of them on the rocks. Rock carvings reflecting the beliefs of ancient hunter-gatherer tribes, representing such a hunting and pastoral life, are found in large numbers on the rocks of Karatau, Altai, Tarbagatai, Dzungarian Alatau (Mount Zhunke), Kyrgyz Alatau. These paintings, which in science are called pictography (Latin *pictus* – drawing, *Graphia* – writing), reflect the desire of the tribes of Kazakhstan to write in the most ancient times. Researchers believe that the era of the representation of a person through a game image, or the use of pictography, originated in the Neolithic (new stone) era. It was impossible to express a broad meaningful thought with pictography. For example, conditional traffic patterns, signs indicating headwear, shoe shops, and canteens are pictographic in nature.

When we look at the progressive evolution of writing in human society over a long period of time, the symbols on the silver bowl from the plague "door" refer to letter writing. Given how many steps human society must go through before reaching the stage of sound recording, the door inscription indicates a high level of socio-economic development of the Semirechye Saks, the tribes of the early Iron Age. Writing usually serves as a regulation of relations between the state and citizens. The calculation of the state's income and expenses served the purpose of diplomatic relations. In this regard, the use of the Issyk inscription on the territory of Semirechye is confirmed by the inscriptions found in the graves of the Semirechye Uysun period (III-I centuries BC, 4 characters are placed on the stone bowl) and Aktas (about thirty signs are carved on the three-sided stone). The first readers of I. D. Dyakonov, V.

A. Livshits, S. G. Klyashtorny, who looked at the door inscription, considered it a monument written in an unknown Alphabet. He is satisfied with the conclusion that writing was used in Saka society. "I Don't Know," I Said. "I don't know," he said. As a result, many of the letters in the inscription are found in ancient Turkic symbols. Professor Altay Amanzholov was the first to write "Agha Sena hearth! Bend your alien knees! Let the people have a lot of food," he read, drawing public attention to the fact that it is written in the Turkic language. After a long pause, A. Khasenov read from left to right and uttered the words: "This is the water in which six men fight for the beautiful Shora Altaban girl". The markings on the bottom of the vessel, according to scientists' calculations, are 28-29 in size. It is proved that 10 characters, which are not found in the Orkhon-Yenisei script, can be obtained from the ancient records of the disputed sample. The results of reading the Issyk script, as well as other Semirechye inscriptions, indicate that 25-26 centuries ago, the territory of Semirechye was inhabited by Turkic-speaking tribes (Khasenov, 1988: 55). The fact that the letters completely end up in ancient Turkish characters, and no matter how you read them, do not leave the Turkic language system – this is a reality that must be recognized. The ancient tribes of Kazakhstan began to use the symbol and painting in ancient bronze times. This is stated by Professor A. Amanzholov reports that he found signs of the sun and ashamai, carved in the Bronze Age, in Akbauyr in Ulan district.

Iranians are another creative people along the cultural artery of the Great Silk Road. Even after the conquest of Iran by the Arabs, they adopted the high culture of Iran, Persian games were staged in the Caliph's Palace in Baghdad, scientific treatises were translated from the Pahlavi language into Arabic, the Abbasid palaces were decorated by Persian artists, especially the Sassanid artisans who worked in metalworking were highly valued. But then the Omeid ruler al-Hajjaj ordered the destruction of all gold and silver vessels painted in Islamic countries. But thanks to the Great Silk Road, Iranian works of art have already spread throughout Eurasia.

For example, a silver plate depicting a hunt conducted by Shapur II was found in the Ural Mountains. On the hooves of the horse on which the Shah rode, a wounded leopard is depicted very beautifully (Darkevich, 1976: 72). The handle of the vessel is made in the form of a camel, a sacred symbol of representation in a very beautiful moment. In addition, symbolic animals include: a deer that

can prolong human life by healing its horns, and a horse that represents holy water and fire equally.

### Results and discussion

Another lesson of the culture of the Great Silk Road is the versatility of cultural relations. Not only settled nomads, but also nomads made a great contribution to the development of urban culture. The Kazakh researcher U. Zhanibekov gives the following evidence: "for various historical reasons, only monuments of religious and religious architecture have been preserved on the territory of Kazakhstan. It is known that the vast majority of them are domed, and "it is known that the dome type resembles a mobile type of dwelling /yurt – Yurt/ in a certain amount." This is evidenced by the fact that the roof of the central part of the shakpak Ata basement Mosque of Mangystau repeats the uyky Dome of the yurt, which is illuminated from the shanyrak, and the roof covering of the babaji Khatun dome, built in the X century, was later widely used in the development of domed and rectangular architecture.

The famous Soviet archaeologist, Orientalist A. N. Bernstam, who spoke in detail about the roof covering, distinguished the domed-arched architecture by highlighting three things that later became the core of all Central Asian architecture – the domed frame of the structure, the portal and the decor made of carved ceramics, where it was believed that the idea of the dome and its complete implementation came from the North / Desht-I-Kipchak/ inhabited by nomadic herding communities.

So the years passed, the centuries passed. Construction materials, seams have been changed, and the construction and construction of the premises have become more complex. Since the XIV-XV centuries, polychrome slabs have been used on the exterior of palaces, mosques-madrasas, baths, mausoleums, as before, along with expressive masonry of ceramics reflecting the background of materials, carved ceramics that allow you to get a uniform elegant surface of the space" (Zhanibekov, 1992: 77).

M. Orynbekov believes that the further development of totem art can be seen in the magnificent examples (monuments) of the Animal Style found in the Minusinsk rock, but the fact that the Scythian Animal Style appeared there much later than in the West complicates the situation, and it is quite possible that it came from eastern Kazakhstan." Considering the immanent history

of the animal style, it should be noted that in the vast steppes of Eurasia it was characterized by an indigenous origin. And despite the penetration of the pre-Asian Saks, the appearance of the Sakasen region north of the Urnia River, the presence of the city of Sakkyz in Iranian Kurdistan, the treasure of Sakkyz or the treasure of Zivia, it can be said that they acquired a hunting style.

The works of Fine Art have come down to us in the same original form, and therefore give more detailed information about what actually happened in the ancient steppe than before. As a result of the excavations carried out by P. K. Kozlov, S. V. Kiselev and S. I. Rudenko, amazing monuments of artistic art were found, the so-called "Animal Style", which opened the way to establish that the Huns were culturally close to the peoples of Siberia and Central Asia. Chinese products are often found in the burial mounds: silk fabrics, bronze tips and lacquered zereks. These were articles that were used in everyday life by the Chinese (tzylus), who fell into the hands of the Huns as trophies or gifts, as well as fled to the Huns and were absorbed. But even such products do not determine the direction of cultural development.

As the researchers note, it is known that in the countries along the Great Silk Road, the music of East Turkestan and Central Asian cities was heard more often. The musical traditions of Kusha, Kashgar, Bukhara and Samarkand, India and Korea, thanks to official patronage, have become intertwined with the musical traditions of China. Iranian, Sogdian and Turkish actors have had a great influence on Chinese choreography (dance and ballet). Among all the artists, the art of dancing boys and girls was particularly widespread and popularized (Baipakov, 1992: 28).

The Western scholar E. Schaefer, who studied the culture of the Great Silk Road, notes that he was impressed by the art of Central Asia: "the dance of the Raven of the West" was usually performed by children from Tashkent, dressed in a wide dress with an Iranian pattern, a high shoshok cap with beads. They were wrapped around her waist in a long, gauntlet, the ends of which fluttered as she danced. The "Chacha dance" was performed by two young girls dressed in blue thin gowns (robes) with colored embroidery and silver belts on the outside. They danced in dresses with narrow sleeves, a pointed cap with a golden bell on their head, and a red, shiny cloth Cape on their legs. The girls also performed the dance "Western beauties with a whirlwind". He was mostly dressed in a scarlet shirt, green trousers, and red suede boots, and the sogda girls jumped and

danced, standing on a ball and spinning around the shyrkebelek" (Schaefer, 1981: 82).

Kazakh scientists also pay attention to such scenes: "for example, it is known that Eastern artists often "performed" in Constantinople. For example, the Russian Princess Olga, who was in a rich guest of the Byzantine Empress, was caught by ridicule and Daredevils (equilibrists), and at a holiday organized by Manuel I in honor of the Seljuk Sultan Arslan II, a Turkish acrobat performed a particularly dangerous turn in the air. The art was also performed with a curtain on the face. These traditions have been preserved in Muslim countries for a long time until yesterday. It is known that during the celebration of Nauryz in Baghdad, even in front of the Caliph, those who wore a veil on their faces performed.

During the excavations of various monuments on the Silk Road, a lot of evidence was found that the development of music and theater enriches each other. This category includes images of dancing boys and Girls, actors in costumes, musical ensembles, placed between two humps of the image of a camel made of clay from the Tang era. The faces of many of these artists indicate that they are representatives of the peoples of Central Asia.

The art of creating stone ornaments along the Great Silk Road is divided into two stages. The first period is between the VI and VIII centuries. The stone faces of this era were armed military men-Kagan, Bek, tutyk, free, Falcon. In them, a chain of stone columns is laid out from the stone fences to the open field. Even earlier, stone statues lean against the sword with their left hand and hold the bowl with their right hand. Especially clearly noticeable is the belt with a pendant decoration. In the monuments left by the Huns, the image of a man is drawn on the head of a long column of stones. Now one of the stone faces is a statue of a man and a woman holding a bird, with a bowl in both hands.

It is worth noting that the beauties of the XI-XIII centuries are more mature in terms of performance. From them you can distinguish old, young, male, female. There is even a desire to portray their faces closer to the living Sun. In addition to these, real artistic personalities with three horns on the suspension are admired by the skill of the fugitive. Now one person is not carrying a weapon, but holding a round bowl with a double support on his chest. The masters used to create stone sculptures in a kneeling position, sitting position, etc. One of the nomadic tribes was the Kipchaks, who brought the art of stone carving to the ancient Scythian-Huns, the early Middle Ages. It is said:" the commandos build a hill over the dead man and put a statue on his



head to the East, holding him by the navel “ (History of the Kazakh SSR, 1979: 104). The Turks, along with stone chisels, firmly adhered to the tradition of building architecture and a majestic dome on the head of the deceased. Such monuments of the dome include the tombs of Aisha Bibi, Babasha Khatun, Karakhan, the cemeteries of Zhuban – Ana, Kaip-Ata, Maulimberdy in the basin of the Kengir and Sarysu rivers, the dombaul, Alashakhan, and Ayubkamyr complexes.

It is a tradition of the Turkic peoples to honor the people who built such architectural and ceremonial domes, who were the brothers of the people. In this regard, the cultural significance of such monuments in the steppe zone was noted by I. A. castanets: “ancient monuments of the southern part of Central Asia (south of the Plateau) with their splendor, majestic scale (Samarkand mosques, etc.) overshadowed the modest monuments of the brown hills of Negus. But the abundance and antiquity of the monuments of Terek does not attract much attention to itself in comparison with the southern region” (Khasenov, 1988: 103). There is no doubt that the domes of the kongir Hills in the steppe of Kazakhstan are simple, but in fact unique buildings that reflect the architectural talent of the people of the early World. The mausoleums of Aisha Bibi and Babasha Khatun are particularly famous. At the same time, the Masters of architecture put into the core of art the content of flowers, moonshine, Sun, stars, etc., depicting nature.

The dialogue between East and West was continued in the Mongolian States. For example, when Guillaume Rubruk arrived in Karakorum, the capital of the Mongols, he met Muslim merchants and artisans who occupied part of the city, where it turned out that two mosques were located, and a Christian Church was located on the other side of the city. In the city, Muslims and Nestorians, Buddhists and representatives of traditional nomadic faiths were freely arguing.

Ethnic and religious diversity has led to an exchange of styles in art, and many works of art have been created eclectically. G. Rubruk describes it as follows: “at the entrance to the Khan’s Palace, the blacksmith Wilhelm made a large wooden model out of silver, the roots of the tree are executed in the form of a lion, it seems as if milk is flowing out of it, the Silver Tree is wrapped in a snake, and at the top of the tree there is a statue of an angel...”(Carpini, 1957: 158-159). Indeed, in one work of Art, All the styles of the world are mixed.

The Great Silk Road Not only brought together fine, architectural and sculptural artists, but also

contributed to the formation of the first original mobile folk theater. For example, in Byzantium, where the Great Silk Road ended, east and West met harmoniously. During the holidays in Constantinople, various Central Asian shamans, dancers, acrobats, and dargers captivated the public with their performances. In 1161, by order of the emperor, representatives of all famous peoples of the globe appeared on the Square in national costumes and performed (Darkevich, 1976: 151).

Along with caravans loaded with goods, wandering zhyrs and artists traveled all over Eurasia without stopping. They showed their art both before the shahinshahs in Sassanid Iran (rock carvings in Taq-I-Bostan), at the feasts of the warlike dikhans (paintings in Pejikent), at the receptions of the Umayyad caliphs (frescoes in Syria), at the feasts of the Turan emirs (images in Xinjiang) (Darkevich, 1976: 155).

2016 in connection with the state program, it was planned to turn Koylyk city into an open-air museum in connection with the UNESCO Cultural Heritage. The contribution of archaeologist Karl Baipakov to the study of this cultural site is significant. He started his research in the north-eastern Semirechye region along the Great Silk Road in 1960, when I was a student at Leningrad State University. At that time, these cities were not studied at all, and after studying various data, he began to study the records of travelers who traveled along the Great Silk Road. At that time, as we have already said, people of this character often served as diplomats. On behalf of Louis IX, he goes on a trip to Mongolia. He writes about what he saw during the trip in his work “journey to the countries of the East” (Gabitov, 2020). The data on the Dzungarian Alatau region are particularly valuable, as they very skillfully described the way of life of the cities they met there. Some of these cities were the city of Equius, of course, the names used by Rubruk were different from the local names, in the Turkic language this city was called Bilogiz, in the sense that it was two rivers. Baypakov considered his goal to determine the area of settlement of this city, he considered it very important to determine the age and “authors” of ceramics, gold coins and exhibits. Especially important was the problem of finding and processing recorded data. It turned out that the coins found here were minted in Almaty in the XIII century. Rubruk arrived in the city of Koylyk on the line of the Dzungarian Alatau, which he described as very picturesque and picturesque. Arslankhan, who made this place the center, was

one of the most famous figures of his ERA, taking part in the Mongol journey to the West.

Rubruk meanwhile lives in Koylyk for 12 days, waiting for the secretary of Munke Khan. Due to the fact that Rubruk was very inquisitive, he showed a great interest in the beliefs and religious places of the local population, and, accordingly, was looking for adherents of the Christian faith. The Monk knew that Nestorianism, a branch of Christianity, spread throughout Asia in the fifth century, and they were accused of “heretics” and persecuted in 431, so they traveled along the Great Silk Road to China and settled in several cities in the Semirechye region. At the same time, he visited the territory of the city and witnessed a religious ceremony that was not familiar to him, that is, they had a bald head, yellow clothes and tassels on their hands, they performed a holiday of brown color on the occasion of the birth of the new moon, Rubruk did not say that they were Buddhists, but it is known that these signs are typical for Buddhists. After determining this information, there was no doubt that it was Koylyk or Kailak, located in the village of Antonovka, Taldykorgan region. During the excavations, a Buddhist temple was found, which Rubruk described. According to the attributes of the finds, it is known that they correspond to Buddhist traditions, and their age is determined by the XIII century. This is how it was clearly determined that the village of Antonovka is a city of Koylyk.

In addition to the Buddhist temple, a mosque was also found, which is understandable after the spread of Islam in Central Asia and East Turkestan in the XIII century. We can also say that the Christian Church in which Rubruk spoke was, according to Rubruk, a place of worship, the city of Koylyk, which from time immemorial formed a society of various faiths and cultures, took the most objective form of the dream of “tolerance”. In addition to the temples, a large palace complex was also found, where the rulers of the city probably lived, and a bathhouse was also found in the palace system. Eastern baths (hammams) are equipped with a unique heating and water system, pipes passing through the floor distribute heat. The eastern form of the bathhouse was one of the main places of communication of society, where they shared the latest news and concluded trade agreements. Since the baths are a source of extremely profitable profits, they were often used not only by the rich, but also by ordinary citizens. The fact that the city mentioned by Rubruk is Koylyk can be determined from the Buddhist, Christian and Islamic structures found,

the city of Koylyk was a political, cultural and economic center along the Great Silk Road.

If we pay attention to the ethnic features of the main inhabitants of the city, then together with the Turks lived on the same territory: Turkic-karlucs, Tuki-shygils, along with representatives of other ethnic groups. For example, the Sogdians were merchants from the cities of Samarkand and Bukhara, according to the custom, when a child was born, they applied honey to the child’s hands and put *tenge* on them, and the ritual of applying honey to the tongue was “sticking money”, according to which it was desirable to stick *tenge* with the hand of honey and conclude trade agreements with the tongue of honey. According to the sources, the Sogdians, who brought Buddhism to the Kazakh and East Turkestan lands, are seen.

According to well-known sources, in the period from the IX to the XIII centuries, it was located at the junction of the Great Silk Road, which gave humanity the opportunity to exchange cultures, and lived at the junction of trade and culture. In the broadest sense of the concept of “cultural exchange”, we should consider it as a mutual feeding of views on the world. The basis of culture is directly related to the mental root of knowledge of the world and attitude to it (Gabitov, 2020). It consists of the geographical environment in which the root is formed, the ability to adapt to the natural environment, and its own identification.

On the site of the city of Koylyk, different cultures and civilizations coexisted, as evidenced by the Islamic mosque, Christian Church and Buddhist temple found in the place of the city. In addition, the Hamam bathhouse, the royal palace and other archaeological sites are still under investigation. According to the climatic features of the region, the excavation site is still preserved. Currently, the doors of the Buddhist temple are open for tourists. There is a Central special corridor and prayer rooms, and during archaeological work, the main statue of the Buddha was found. Excavations began in 1998, and since 2013, the temple has been studied. Since 2014, this cultural environment has been under the direct protection of UNESCO. The area of the city is 240 hectares, the area of the Buddhist temple is 30x30. In the course of studying the huge information about the city, we also learned important facts. (Gabitov, 2020: 191).

Koylyk is located at the foot of the Dzungarian Alatau. This area, which has been at the junction of caravan routes for centuries, is now located along the route connecting the cities of Almaty and Ust-Kamenogorsk. According to another interesting

fact, not far from the city is the arabsai gorge, the name of which is associated with the spread of Islam in the region, that is, like many other religions, it spread missionary and influenced local traditions. Religious sites are located 100 m from the city.

Palaces, mosques, and Markets played an important role in the public life of the city in the North-Eastern Semirechye region. Silver and copper coins made in the koylyk Coin Center show that the city was a cultural, commercial and religious center. Since the middle of the XIII century, a domed mosque and khanakas have been built, and excavations have confirmed this. The location of Buddhist and Manichean temples in the city has been discovered and explored, which means that the foundation of the city was laid in the VIII-IX centuries, and it is an indispensable Center for archaeologists and researchers of various religious beliefs in medieval culture. From a geopolitical point of view, this region is a region that separates Chinese culture and West Turkestan civilizations. At that time, Islam was a new religion, and although the power in this region belonged to the Karakhan dynasty, which declared Islam a state, the real power was in the hands of the qidans, who, in turn, were tolerant of religious views and made a great contribution to the development of Buddhist and Nestorian culture from the East.

Let's give another new fact. Archaeologists of Kazakhstan recently discovered unique artifacts dating back to the VII and VIII centuries on the territory of Mongolia. According to this era, a mound belonging to the head of the Turkic Khaganate in Central Asia was identified. Since July 1, 2011, the Institute of history and ENU have been conducting joint excavations in the central regions of Mongolia. On the Kazakh side, the expedition is headed by Doctor of philology, professor, director of the research center of Turkology and Altay studies Karzhaubay Sartkozhauly, and on the Mongolian side-Ayaydain Ochir. "Archaeological work is being carried out in the bulgyn district in the central part of Mongolia under the name Ulaan-Kerim," the message reads. The diameter of the burial is 25 meters, the height is four meters. Near the grave, a gate was found that blocked the entrance to the burial ground. In the underground corridor leading to the burial on both sides, images of paintings made in black and red paint are preserved: snails with leopard heads, horse wars of Turks, etc.the burial door consists of three arches.

The discovery itself, dating back to the seventh century, is sensational, scientists from all over the

world say. The mausoleum was preserved in its original form and was not destroyed due to a new method invented by the Mongols in collaboration with archaeologists during the excavations. During the meeting, Doctor of philological sciences, professor, director of the research center "Turkology and Altay studies" at L. N. Gumilyov ENU Karzhaubay Sartkozhauly (Kaz. Karzhaubay Sartkozhauly – turkologist, doctor of philology, director of the Research Institute of Turkology and Altay studies, academician of the International Academy of Genghis Khan).

"Turkic culture has not changed over the centuries. As you know, our ancestors installed yurts in such a way that they could see to the South-East. The door of the corridor leading to the mausoleum also opened to the Southeast. When we began to conduct research, it became clear that the ancient Turks dug up and re-dug an underground object 1300 years ago." It should be noted that archaeologists Zhantegin Karzhaubayuly (Kazakhstan) and Erdenbold (Mongolia) have completely preserved the appearance and architectural structure of the ancient Turkic mausoleum of the early Middle Ages. This is a long process and painstaking work of the entire group of 34 people," (Cultural monuments and relics of Kazakhstan, 2020) – sartkozhauly explained.

In the corridor with a length of 42 meters, there were no stairs, but on both sides of the walls there were drawings and four arches with a thickness of 100-150 centimeters. This is a rare unique object, said the artist-restaurateur, founder of the scientific and restoration laboratory" Crimean island " Krym Altynbekov. The excavations took two months, and it took another month to preserve the Found Objects. 352 exhibits were found in the mausoleum. Among them-valuable jewelry, paintings, household items. Of particular interest are terracotta figures and their location in one of the chambers of the mausoleum. "When we entered one of the premises, we saw about 90 small sculptures standing in four rows. They symbolize the funeral ceremony. However, it should be carefully studied. But the find itself proves that in the VI-VII century this type of art (the creation of "terracotta" sculptures) lived in the ancient Turks. As sartkozhauly noted, the construction and equipment of the Maykhan-uula underground mausoleum in central Mongolia is unique to the local Turkic peoples.

Chinese and Sogdian masters have nothing to do with it. This is due to the peculiarities of drawings, sculptures, drawings, patterns and ornaments of Masters. "Chinese wall paintings are preserved only

in cities west of Dun-Huan. Paintings of western China date back to the IX-XIII

centuries AD. And the maykhan-Uul mausoleum was built in the seventh century, so the wall paintings are the heritage of the Great Steppe. Of course, the influence of Chinese and Eastern culture is not excluded, even undeniable. But the historical and cultural values found in the underground mausoleum belong to us and are a national and cultural property of the entire Turkic world," the scientist said. (Cultural monuments and relics of Kazakhstan, 2020). The most interesting thing is that the Turkic mausoleum was first of all interested in foreigners: Germany, China, the United States and other interesting scientists came immediately after learning about the historical object and were also interested in such an ancient find.

### Conclusion

Along the Great Silk Road, along with the distribution of samples and standards of Art Crafts, architecture, wall paintings to the countries of the East and West, music and dance art, as well as spectacular entertainment, in a kind of medieval "variety", were distributed. The performances of outstanding performances, musicians and dancers, other animal trainers, acrobats and masters of gestures, "magicians" (magicians) spread especially quickly. "I don't know," he said, "but I don't know, I don't know, I don't know, I don't know, I don't know. Thus, in the poetic work of folk song, we see the high tension of language, which seeks to imitate music; therefore, along with the gloomy Oriental melody, a new world of nomadic poetry, which in its deep foundations contradicts them, is coming forward. At the same time, we have described the only

possible relationship between poetry and music, word and sound: a word, an image, a concept seeks some expression similar to music, and itself is now under the influence of its power. Now we can distinguish many directions in the art history of the peoples along the Great Silk Road in this sense, depending on whether language imitates the world of phenomena and images or the world of music. Such games will continue to be shown equally to the Greek Basileus, the Kievan Prince, the Turkish Khagan and the Chinese emperor.

An important role in the cultural transitions in the game of the Great Silk Road was played by art associated with the Dionysian cult, which was once described by F. Nietzsche. The deep roots of human nature were laid in it, and when such aspirations finally broke out of these depths, this counteraction proved doubtful and even impossible; now the influence of the Almighty God, who allowed him to tear the weapon of destruction from the hands of the mighty opponent, was limited to reaching a peace treaty in time. This reconciliation marks an important moment in the history of the "animal style": wherever you look, you see traces of movement brought by this event.

The Dionysian cult, which came with cultural transitions, spread along the Great Silk Road in the cities of the Ili Valley. In the vicinity of the ruling horde settled artisans who made pottery and weapons, ornaments and fabrics for the shonzhar Palace, its firebombs and nochs. In addition, it is planned to build a new factory for the production of grain, fruits and vegetables, as well as wine for festive celebrations. Merchants from neighboring regions and distant countries came here. They were followed by monks and priests who preached the religion and beliefs of gods such as Christ and Buddha, Zoroaster or Muhammad.

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