



Open access

Kazakh yurt as a unique creation of nomadic civilization architecture

La yurta kazaja como una creación única de la arquitectura de la civilización nómada

Author:

Aliya Zhakupova^{1*}
 Botagoz Suiyerkul²
 Saltanat Tashimbay³
 Saule Berkimbayeva⁴

ABSTRACT

Introduction: The history of the emergence of the ancient dwelling of the Kazakh people - the sacred yurt, as well as its types and design are analyzed in the article. A yurt is a dwelling of peoples adapted to nomadic life, dating back to very distant, ancient times and widespread among the semi-nomadic and sedentary peoples of the Eurasian steppe. **Materials and methods:** The yurt of the Kazakh people is not only an ancestral home and dwelling in the spring, summer, and autumn seasons. Yurt is a treasure and pride, a fertile place and a sacred refuge of the Kazakhs, it is a unique, priceless work of arts and crafts and handicrafts, vivid evidence of the way of life and customs, worldview, centuries-old culture of the Kazakh people. **Results and Discussion:** The main feature of the yurt house, which is considered a complete creation of material culture, is its convenience, compactness, modularity, ease for nomadic life. Easy to assemble and install, easy to disassemble and ready to move. In the national concept, the yurt and all its components are considered sacred. **Conclusions:** The originality of the worldview, the eloquence and skillful craftsmanship of our people are reflected in words and concepts, in comparisons and images, in proverbs and sayings, in colorful expressions and phraseological units denoting every object associated with the yurt. This layer of the vocabulary of our ancestors demonstrates the material and spiritual values of the nation, determines its cultural and cognitive features, expresses its spiritual nature in a new way and is of great educational value.

Innovaciencia
ISSN: 2346-075X

E- ISSN: 2346-075X
Innovaciencia 2022; 10(1); 1-13
<http://dx.doi.org/10.15649/2346075X.2961>

SCIENTIFIC RESEARCH

How to cite this paper:

Zhakupova A., Suiyerkul B., Tashimbay S., Berkimbayeva S., Kazakh yurt as a unique creation of nomadic civilization architecture. Innovaciencia 2022; 10 (1): 1-13, DOI:<http://dx.doi.org/10.15649/2346075X.2961>

Date received

Received: 16 november 2022
Accepted: 25 november 2022
Published 01 december 2022

Keywords:

yurt; house; rafters; poles; threshold.

Manuscript presented in International research and practice conference "Problems of formation of a comfortable object-spatial environment of cities. Issues of architecture, construction, design" September 19-20, 2022 Opatija, Croatia. Edited by Innovaciencia



- ^{1*} Corresponding author ^{1*} Kazakh American University, International Educational Corporation, Almaty, Republic of Kazakhstan, aliya_zhakupova@npdu.co.nl
- ² Kazakh American University, International Educational Corporation, Almaty, Republic of Kazakhstan, botagoz_suiyerkul@pltch-sci.com
- ³ Kazakh American University, International Educational Corporation, Almaty, Republic of Kazakhstan, saltanat_tashimbay@edu-knu.com
- ⁴ Kazakh American University, International Educational Corporation, Almaty, Republic of Kazakhstan, saule_berkimbayeva@sci-academy.cc

INTRODUCTION

Linguistic and cultural studies were developed in the 90s of the twentieth century. Cultural linguistics as a science not only studies language and culture in connection with each other, but attaches particular importance to the definition of national self-consciousness in the linguistic image of the universe; chooses as the main direction the definition of the features of the national language in marking the image of the world. Language is the basis and foundation of any culture, therefore the development and formation of culture, the emergence and development of civilization should be considered in close connection with the language.

The Kazakh yurt is a traditional dwelling that has existed since antiquity and has been used to this day. Kazakhs' yurt is a peculiar type of portable dwelling, distinctive of the Great Steppe. A yurt with an original architectural solution, with a complex semantic meaning, reflects the level of cultural development of the Turkic-Mongolian tribes, their complex ideology. The uniqueness of this type of dwelling, architecture created from felt and flexible withes, today has become for every Kazakh a capacious symbol of the Motherland, the ancient culture of the people. Speaking about the Kazakh yurt, we can say with confidence that, as a dwelling, it was not only precisely calculated and thought out taking into account the needs of the life of nomads, and its decoration was distinguished by the ornamental elegance of decor, but the very principle of building a yurt was a reflection of their views on the world around them. The symbolism of the Kazakh yurt, which reveals the spiritual, cultural and scientific and philosophical meaning of the yurt, deserves great attention. The symbolism of nomadic culture was a philosophical attitude to the world and was the norm of life. There was no separation of the philosophy of the world and everyday life, they were interconnected. A number of Kazakh scientists as Sh. Ualikhanov, G. N. Potanin, P. Makovetsky, A. Margulan, M. Mukanov, V. Vostrov, I. Zakharova, Kh. Argyubaev, O. Zhanibekov and others devoted their scientific research to the Kazakh yurt and considered the dwelling of our ancestors as an achievement of the material culture of nomadic civilization. We are going to study and learn the spiritual connection of the belief system of our people, its culture, worldview, and world perception in connection with its dwelling. The researcher Kh. Argyubaev in his work "Crafts of the Kazakh people" writes that "the Kazakh people are the direct heirs of the ancient civilization that was formed on the territory of a vast republic, is the creator and custodian of all the traditions and customs of this ancient culture", and the well-known writer and scientist Akseleu Seydimbek writes: "Nomadic life in the steppe, strengthening the production method, the abundance of food reserves not only strengthened the position of the country and the people in that steppe, but also established traditions, moral, ethical, moral relations, created and developed various types of art that are in harmony with the ebullient rhythm of everyday life. And all this - centuries-old experience, vital needs, worldview of nomads - is concentrated in one house-yurt. Philosophy and understanding of beauty, the ability to learn and master the world, the laws of beauty and functionality were largely reflected in the decoration of this yurt and were formed precisely thanks to it" ⁽¹⁾.

It is impossible to convey many epithets and images, concepts and symbols associated with the yurt - the traditional dwelling of our people. "It is known that the spiritual world of any nation is primarily reflected in its arts and crafts and handicrafts", says Ozbekali Zhanibekov in his work "Zholairikta" ⁽²⁾. The uniqueness of our traditional crafts is that the entire spiritual world, national identity, worldview, aesthetic norms of our people are clearly reflected in the interior of the yurt. It is gratifying that recently many scientists have devoted their research to the study of the national values of our people. We can name a number of researchers who have made a significant contribution to the study of the material and spiritual culture of the Kazakhs. These are research scientists: A. Toishanuly, M. Shagyrbayev, S. Zapatayev, S. Nazarbekuly, A. Salkynbai. A brief review shows that scientists have always been interested in the shelter of nomads - the yurt. In the national concept, the yurt and all its components are considered sacred. The originality of the worldview, the eloquence and skillful craftsmanship of our people are reflected in words and concepts, in comparisons and images, in proverbs and sayings, in winged expressions and phraseological units denoting every object associated with the yurt. This layer of the vocabulary of our ancestors demonstrates the material and spiritual value of the nation, determines its cultural and cognitive features, expresses its spiritual nature in a new way and is of great educational importance for the younger generation.

However, it is too early to say that all the problems, issues, and studies related to the yurt as a unique creation of a nomadic civilization have been resolved.

In this regard, it is very important to study the yurt as an example of Kazakh crafts, which occupies a special place in the life of the people and represents an incomparable and unique heritage of the spiritual culture of the people.

THE HISTORY OF THE YURT

The yurt, considered an example of the architecture of nomadic civilizations, has a thousand-year history. The yurt is a wonderful creation that combines the achievements of architecture, construction, arts and crafts and handicrafts. The yurt of the Kazakh people is not only an ancestral home and dwelling in the spring, summer and autumn seasons. Yurt is a property and pride, a fertile place and a sacred refuge of the Kazakhs, it is a unique, priceless work of arts and crafts, a vivid evidence of the way of life and customs, worldview, centuries-old culture of the Kazakh people. The main feature of the yurt house, which is considered a complete creation of material culture, is its convenience, compactness, modularity, ease for nomadic life. Yurt - easy to assemble and set up, comfortable and functional for living, easy to disassemble and ready to move and travel.

Yurt is a unique, inimitable work of art, a vivid evidence of the life and customs of the Kazakh people, their worldview and centuries-old culture ⁽³⁾. According to the archaeological excavations, the appearance of the yurt corresponds to the Bronze Age. According to researchers, the yurt is more than five thousand years old. The yurt of nomads is the product of a long development, a gradual improvement of more primitive types of dwellings. There are different opinions about the origin of the yurt. There are many archaeological materials and written sources testifying to the use of the yurt and its original prototypes ⁽⁴⁾.

“When the embassy headed by Ahmed ibn Fadlen, which left Baghdad in 920, passed through the Aral Sea, Lake Shalkar, the Olengti, Angati rivers, they said that the nomads lived there in round yurts, and the yurts had the shape of a booth, a tent, a hut etc. According to the records describing the dwellings of the steppes, it is clear that the yurts of the 10th century are no different from the Kazakh yurts of the early 20th century. If the yurt has not undergone any major changes in a thousand years and has been preserved in the same excellent condition, then how long did it take to reach this level of perfection?” ⁽⁵⁾. As the scientist D. Kishibekov correctly noted. Ibn Battuta described a cart with a house in the country among the people inhabiting this region (now the territory of Kazakhstan): "The wheeled device is called an “arba” (cart, wagon). A domed frame made of twigs connected by rawhide belts is built on top of a multi-wheeled cart”⁽⁶⁾. “The houses they live in, built of logs, covered with branches and twigs, with a round chimney going up, were put on a cart. And so that they always shone dazzlingly, shone white in the sun, they were covered with a special felt made from a mixture of lime, animal bones ground into powder and white wool. The houses were quite spacious, 30 feet (1 foot - 0.3048 m) wide, and the wheels were 20 feet apart. 22 bulls were carrying such a improvised cart” ⁽⁷⁾.

There is reason to believe that the history of the emergence of the yurt has its roots in more ancient times, because back in the 5th century BC. Herodotus recorded the fact that the Saks lived in yurts. The intersection of the Kazakh worldview is the space in the yurt. The Kazakhs say that a yurt is a model of the universe, shanyrak is a symbol of the sun, kuldireuish is a symbol of the four cardinal directions, yyk is the rays of the sun, hearth is a person's fire, tor is a place / life of a person, consisting of joy and sorrow (black and white), the place to the left of the threshold - symbolizes a woman, and to the right of the threshold - denotes a man.

The Kazakh yurt has its own harmony and law. “Your door (esigin) is your memory, your threshold (sesin) is your voice, the threshold (tabaldyryk) is your repentance, the front door (mandaisha) is your status, the house (shanyrak) is the spirit of your ancestors, kerege is relatives, a place of honor (tor) - your rank, hearth - your share, your smoke - rest, your belt - your fortress, your night - your surname, your family - your country, your home. "- all this is carried by your husband – your sacred land" has a great symbolic meaning and is understandable to each of us. Our people consider the sky to be a giant "blue dome" (shanyrak), the space under it is supported by poles – yyk, the horizon is kerege, and the yurt is the center of the universe.

The common Turkic word “yurt” (“yurta” in Russian) has several meanings: “people” and “pasture”. In the Kyrgyz and Kazakh languages, the word “Ata-Zhurt” means “atameken” - a synonym for “Motherland”, literally: “Ancestral home”.

TYPES OF YURTS

Yurts are of two types: Kazakh and Kalmyk. Kazakh houses are round, full-domed, the roofs of the Kalmyk type are pitched. The Kazakh house, depending on the size, the size of the house is divided into several types. The size of a house is measured not by square meters (our ancestors had their own system of measurement), but by the number of kerege, which are called kanats (sections of kerege). For example, kara uy (black house) consisted of (three kanats), konyr uy (brown house) of 4 kanats, boz uy (gray house) of 5 kanats, ak uy (white house) of 6 kanats, ak ala orda (white

motley horde) of 8 kanats, ak horde (white horde) of 12 kanats, ak shankan (white swan) of 18 kanats, there are so-called altyn uzik-golden fracture of 24 kanats, altyn horde (golden horde) of 30 wings.

“There were large types of yurts, from two, three wings to twelve, eighteen, thirty wings”⁽⁸⁾. White houses with high roofs – average rich people built six-seven- and eight-winged houses to facilitate resettlement, and khans and famous rich people built twelve- fourteen- and sixteen-winged high white yurts (houses). In the same way, there are types of houses adapted for relocation, temporary housing or household needs. They are called kos, abylaisha, kurke, kepe, itarka, zhappa, zholym ui, as ui, kalka.

Otau are newlyweds who separated from their parents (from a large family) and built a yurt for themselves. Parents prepared a yurt for young people who were going to get married. This is the origin of a Kazakh proverb that criticizes some people, saying: “Otauyn sailamay, ornyn saipty” “They did not choose their family, but hurried to choose a place for the family”. The marriage of children is a joyful and solemn tradition of our people.

Since ancient times, parents built a house for each child (they built a new yurt), equipped the interior (furnished the interior of the house with necessary items), gave the children livestock and land. The “white house” decorated with furniture was considered a gift from caring parents for a happy family life for a young couple. The eldest sons were separated from the parental home, having built a separate dwelling for each, and the youngest son was left in the father's house and he was considered the heir and master in the parental home. Even if the youngest son who stayed with his parents was very young in age, his house (the parental house that he inherited from his father) was called the “senior/main house”, and his family was called the “senior/main family”. “Families” of large people later formed a whole village. And they called such settlements after their father, for example, “the village of Sarsenbay”, “the village of Zhanpeis”, “the village of Bainiyaz”, etc.

Wealthy people arranging a wedding for their daughters, and they put up a new yurt with all the necessary decoration, divided the cattle equally between the children, and each was given a share of the parental home.

The Kazakh language has the word “en”. This is a mark applied to the ears of livestock. Adult children were entitled to a share from their father's farm, and this share was given in livestock or land. Cattle's ears were marked with a special mark, and in this way the father's property was divided equally among all the children. From this word “en” comes the root of the words “enshi”, “enshi take”, “enshi alu”. This is where the expression among the people comes from: “Enshin baska, enin baska”⁽⁹⁾.

INTERNAL ELEMENTS OF THE YURT

The yurt consists of three main parts. Yurt frame (wooden parts). Felt (rods are also included in this kit). Ropes (lasso and baskur). Inside the yurt is divided into four parts: tor, kerege, uyk and shanyrak.

Tor – it's a place of honor in the yurt (tor), where dear guests are placed, is located directly opposite the entrance, next to a hill of chests and bedding, standing on a stand-zhukayak. Young daughters-in-law are not supposed to go to this place in any case. The left side is the place where the owner of the house usually stays and rests. On the right are children and youth. A special place is reserved for the hearth and it is considered sacred. Here a fire is lit and food is prepared.

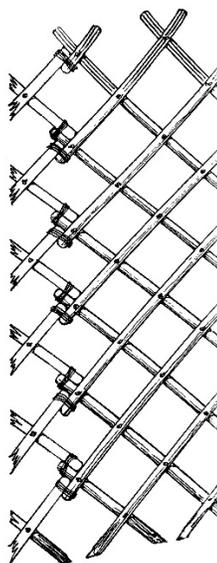
Among the people, the yurt and each of its constituent parts are considered sacred. For this reason, colorful, figurative expressions arose for all the details and parts of the yurt and its decoration, filled with a deep educational meaning. “The Kazakh yurt arose along with the Kazakh people and was with them throughout their lives. Therefore, the originality of the worldview, the eloquence and skillful craftsmanship of our people are reflected in words and concepts, in comparisons and images, in proverbs and sayings, in colourful expressions and phraseological units denoting each object associated with the yurt. This layer of the vocabulary of our ancestors demonstrates the material and spiritual values of the nation, determines its cultural and cognitive features, expresses its spiritual nature in a new way and is of great educational value⁽¹⁰⁾.

In the understanding of the Kazakh people, a yurt is not just a dwelling, it is a "sacred, holy house." And this word combines many meanings and concepts: shelter, hidey-hole, housing, hopes and aspirations, success and wealth, the foundations of a nomadic civilization, the pride and honor of our people. Here lies the worldview, knowledge, life experience and skill of our ancestors, traditions and customs that they tried to instill and pass on to their descendants. In the Kazakh language, there are many superstitions and prohibitions associated with the yurt. “*Kiiz uidin baskuryu satpa, basyn kyralmaidy*,” (“Don't sell the bascourt of your yurt, you won't get out of trouble”) “*Kiiz uidin bosagasyu kari zhilikterdi ilip koisan til-kozden, pale zhaladan saktaidy*” (If you hang sheep bones on the door jambs, they will protect the house from envy and slander), “*Kiiz uidin beldeuinen ustap asylma, auruga korinedi*” (You can't sway and play with lassoes and baskurs - this can lead to illness).

Kerege - part of the yurt. This element is such an important component of the dwelling that, according to some researchers, the very name of the yurt goes back to the name of the lattice frame, i.e. *kerege*. Revealing the semantics of the words “*terme ger*”, ethnographer M. S. Mukanov writes: “It can be assumed that there is a semantic connection between the terms “*terme ger*” and “*terme alasha*” - in both cases, various elements of material culture bearing the sign of interlacing, lattices are meant; plain weave prompted the ancient people to create Hun-type dwellings, and then the invention of the lattice as a more convenient and practical design of a portable dwelling of nomads” ⁽¹¹⁾.

In connection with the number of *kerege*, *kanat* (sections of *kerege*), of which there are houses, it was possible to judge about welfare, wealth or prosperity of the household of the yurt (Figure 1). There are also many phraseological units associated with the word *Kerege*. “*Keregen ken bolsyn!*”. This wish means let your house be spacious, open for guests, and the family will be rich, that is, from the strictness and stability of the *kerege* depends the security and longevity of the house, the family. For example, they swore and took the name of God in vain, using the expression “*Keregenin kogin zheyin*”. If someone was disgraced, dishonored, they said about him: “*Keregege tanyldy*”. About the greedy and stingy they said angrily: “*Keregesin itine komdasyn*”, and if they wanted to threaten, intimidate, they used the expression: “*Keregesin kertemin*” ⁽⁹⁾.

Figure 1. Sections of *kerege* yurt – *kanat*.



The poles from which the *kerege* were made were called *zheli*, the longest of them were called *erisi*, the short ones were *saganak*, *balashbyk*. The *zheli* was decorated with ornaments on both ends, and a braid made of camel or bovine rawhide, called “*kok*”, was also used. The ends of the *kerege* were flat, and the middle was rounded. The finished *kerege* is called a *kanat*, i.e. in the 18 *kanats* house there was the same number of *kerege*. Depending on the size of the holes in the lattice skeletons, they were divided into *tor koz* (*mesh*), *zhel koz* (*ventilated*). *Tor kozdi kerege* was usually made beautiful and strong.

There were usually two doors in the yurt: the inner door – *sykyrlaulyk* – was made of wood, the second one – *küz esik* – was made of felt. A felt canopy covered the wooden door from the outside. On sunny days, the felt canopy was rolled up and hung from the *mandaisha* (lintel), and in the heat only the edge of the felt canopy was raised with a long pole. The wooden door consisted of a *mandaisha* (lintel), *eki bosaga* (two jambs), *tabaldyryk* (threshold) and *eki zharma esikten* (double door) and was attached to the rafters. The rafters were connected to each other with the help of *tangysh kur*. *Bas arkan* (main rope), stretched through the tops of the rafters, was firmly tied to both sides of the facade. The *bas arkan* was responsible for the reliability and stability of the yurt. For beauty, the *bas arkan* was decorated with *bascur*s and tassels.

“*Atamyz Alash, keregemiz agash*” – this slogan of the Kazakhs, which has become a phraseological unit, can be explained: “My grandfather is Alash, and my house is made of wood”. The reason for the formation of the word *kere* is the verb *ker*, *keru*. The word “*Kerege*” is probably a fusion of the ancient Turkic words “*ker*” and “*irge*”. The meaning of the

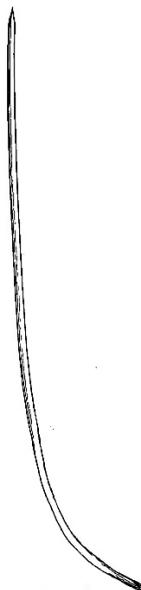
word “ker” is “pull, stretch”, and the meaning of the word “irge” is ergi – parking, dwelling ⁽¹²⁾. If we recall that the yurt is an architectural dome of the steppes, then it had its own origin and historical formation (itarka, kos, shatyr, hut, etc.). The ancient meaning of the word irge, meaning house, gradually narrowed down, and later it came to mean only the foundation or wall of the house. In the modern Kazakh language, this word is used in several different meanings: *anyl irgesi* – the meaning is *close*; *irge audardy* – *moved*, *irgesin aulak saldy* – *moved away*. Thus, in addition to the meaning of the foundation, irge means a parking lot, a house. And the base of the yurt is the lower part of the rafters, that is, *kiiz nydin “irgetasy”* the meaning is “foundation of the yurt”.

A beautiful dome is obtained when carved poles of curved wood are attached to the roof above the rafters. The appearance of this dome is intertwined with the image of the endless steppe. If you go out into the steppe and look around, you will feel like in a big "yurt". The sky above you is a roof (*shanyrak*), and the rays of the sun stretch across the sky (*uyk*), and the horizon itself surrounds you like a kerege. The most sacred part of the yurt is the threshold (*tabaldyryk*). There is an expression “*Tor tabaldyryktan ulken emes*” (“A place of honor is not more sacred than a threshold”). Inside the yurt, everything has its own place and purpose, just like people have their own place. There is a saying: “*Tordegi adam torelik aitady*” (“A person is judged according to his place”). A black-and-white felt mat is laid on a place of honor (*Tor*). The color of the felt is also symbolic, i.e., this place is for those who can distinguish between good and bad, for those who are worthy of having power and can manage people.

Women's place - to the left of the entrance. Crockery, groceries, food are stored on the left. The same concept exists in many countries around the world. The Kazakhs consider a deep bowl as a symbol of a woman. There is a proverb “*Ayagyn korip asyn ish, anasyn korip kyzyyn al*” (Eat when you see crockery, marry the daughter when you see her mother) - *ydis-ayak* is included in the proverb because of this meaning (*a bowl - crockery - symbolizes a woman*). The man's place is to the right of the entrance. Weapons, saddle, harness, various inventory and tools are placed to the right of the threshold. The bride is met on the right side of the threshold, and under her feet they lay the skin of a white sheep so that she is just as meek and obedient.

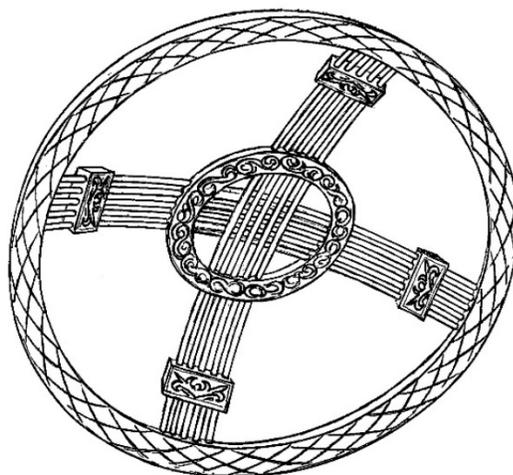
The next element of the yurt is the *uyk* (thin but strong rafters), closely linking the kerege and the shanyrak (Figure 2). “Shanyrak” has a lot of square holes along the rim, into which “uyk” poles are inserted, and the other ends are tied to the kerega. At the beginning, the first 3-4 poles are inserted to secure the dome, and then all the rest. Depending on the number of ropes, the number of rafters (*uyk*) will also increase. In each yurt, from 60 to 160 *uyks* are installed, depending on the size of the shanyrak ⁽⁷⁾. Strictly seven *uyks* are installed above the door, the rest are distributed equally in a circle. There is an expression *Kiiz tuyrhykty, agash uykyty* (Felt rests on a wooden pole). Sometimes the word *tuyrlyk* (covering the lattice base of the yurt) denotes *kiiz uy* (literally: felt house or yurt) and the longer and stronger the *uyk* (wooden pole), the higher the dome of the yurt, i.e. the more significant and prominent the house itself becomes.

Figure 2. The pole of the dome of the yurt – uyk.



Yurt's shanyrak is one of the most respected details of the Kazakh national dwelling, a symbol of procreation. A lot of cultural and historical motives, concepts, customs and rituals among the Kazakhs are associated with shanyrak (Figure 3).

Figure 3. Shanyrak of the yurt.



Shanyrak is a symbol of the sun. Shanyrak is the top of the domed roof and a window to the world. Through the shanyrak, the inhabitants of the yurt are connected with the sacred celestial bodies: the sun, the moon and the stars. The Kazakhs attached special importance to the penetration of daylight, the rays of the sun into the dwelling through the shanyrak. Shanyrak was installed in absolute silence, You can't talk! There is an expression *“Zheti uyq shanshylgansha zhetesiz gana soyleydi”* (When seven uyks are established, only a fool can speak).

In ancient times, the animal's stomach was tied to the shanyrak, because there was a belief that the blessing of the Almighty was going into it (in the stomach). Shanyrk was raised with the help of a large and long pole (bakan). In the place where the lower end of the pole (bakan) rested, a hearth was installed and a fire was kindled. They started preparing the meal. An empty kazan (cauldron) was a bad omen. Until now, the Kazakhs never leave their cauldron, and if they move to another place, they must take it with them.

Kazan (cauldron) is considered a symbol of a friendly and happy family. Our people have many legends and myths associated with the cauldron. One of them begins its story by saying that the first cauldron was cast from the tips of thousands of arrows, warriors at war with each other. *“Zhanlaskan myn batyrdyn naizasyryn ushy eritilip, kazan kuilgan eken”*. Therefore, the kazan (cauldron) among the Kazakhs is also a symbol of prosperity and unity.

Bakan is a man's property. That's why a woman doesn't touch a bakan. Bakan is considered a sacred tree that props up and supports the universe. Bakan among the Kazakhs means strength, power and is used in various expressions in different meanings. For example, the expression *“Bakandai bes zhibit”* (“Strength, like five hefty guys”) means that they are armed and strong, then *“Barymdy kiip, bakanymdy tayanyp”* means (“Dressed in all the best, leaning on a spear”) means, that I'm ready and waiting.

The door of the yurt usually faces east. This means that sunlight must reach the house first. Modern science also proves that the door facing the east has a great influence on the formation of the psychology and worldview of a person. Waking up on a gentle morning, seeing the bright sun, feeling its warmth – all this stimulates the human body and mind. In addition, another reason why the door should face east is the direction of the winds, which blow mainly from the northwest and from west to east.

The threshold (Tabaldyryk) of the yurt was made high, and the lintel (mandaysha) low. To enter the house without bruising your forehead or hitting you, you had to bow your head low. This, in turn, was a sign of respect for the family and the house you entered.

In the circle shanyrak – kuldreuish – is made in the form of a cross, which is a symbol of the eternal movement of the sun, evolution, continuation of life and denotes the four parts of the world. Uyk – denote the rays of the sun. A hearth

is installed under the shanyrak, which is a symbol of human life. The blessed fire of the Almighty burns above the yurt, and the human fire blazes inside the yurt – below.

LIVING SPACE OF A YURT

The second stage of the development of living space is the establishment of a yurt. Here, too, each of the participants has its own, strictly defined place and performs its functions. For example, a man raises a tank with a shanyrak, and a woman sets the uyk. At the same time, it is necessary to pay attention to the sacredness of the rituals performed. It was believed that a modest disposition, the birth of children, as well as harmony in the family depended on the sincere service, worship, devotion of a woman to her home, family. Therefore, there was a custom to hang the neck of a slaughtered animal in the house of a newborn until the child turns forty days old. It was believed that this ritual would help the baby get stronger faster and he would soon be able to confidently hold the head on his own.

The dome formed by the Uyk and shanyrak, correlating with the square cultural horizon, symbolizes the connection of Sky and Earth. The yurt has the shape of a circle. And this is also not accidental. Maybe the nomads were well acquainted with the laws of physics, because the wind blows round the house, a storm, a blizzard, and snow does not accumulate, because there are no corners and the shape of the yurt is streamlined.

The house inherited by the son from the father is called *kara shanyrak* (main/senior house) and this house and family enjoy great respect and honor among others. A mandatory ritual is a visit to such a house before some important event: a wedding, a trip, making an important decision, etc., which gives confidence and courage to the visitor, gives him a kind of guarantee for a positive outcome of the case.

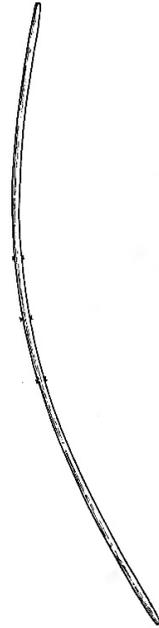
The word “Shanyrak” has the meaning of family, home and this word is found in many expressions and phraseological units. About the newlyweds they say “*shanyrak koterdi*”, i.e. “*who built their house*”, “*created a family*” the wish “*Shanyragyn biik bolsyn!*” is considered the greatest blessing. The most common wishes are gratitude: “*Shanyragyn shaikalmasyñ*” (Let the roof of your house not shake and all failures pass by), a wish to the newlyweds “*Bir shanyrak astynda kartaiyndar*” (Grow old together under one roof). These expressions indicate that shanyrak is a sacred symbol of the strength of family ties, marriage; observance and transmission from generation to generation of traditions, customs, rituals; respect and respect for one's home and family, language, Homeland.

The expression “Shanyrakka kara” has an educational value and is used when they want to rein in a lively speaker who may out of place or out of ignorance may inadvertently offend one of those present, or maybe the owner of the house himself. Expressions associated with the word Shanyrak can also be used to denote sad, tragic events.

Shanyragy ortasyña tusti - in the meaning of “the family broke up”, “the family is unfriendly, constant quarrels and contentions, there is no family harmony, trust, love, respect between family members”. *Shanyragy kulady* – in the meaning of “the family lost its heirs and their family died out”. In general, the house, the family among the Kazakhs are considered sacred. The expression “Palenshenin auleti palen shanyrak bolypty” (“The kind of family of such and such has several houses / families”) denotes numerous relatives who have become independent and can, in case of trouble, support and come to the aid of each other, and in case of success they will celebrate together the victory.

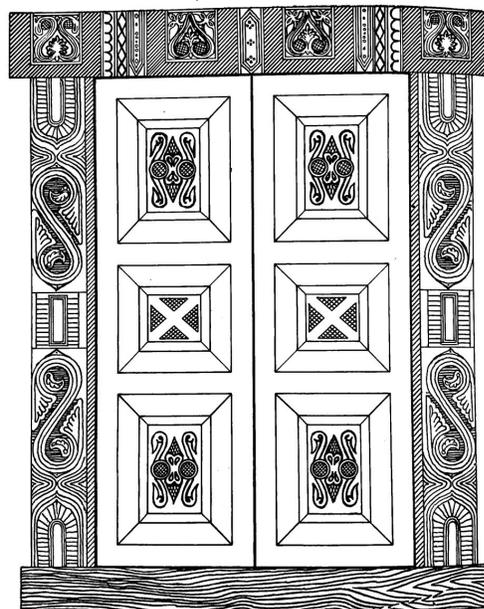
Shanyrak consists of such parts as *togyn* (rim), *kyldireuish*, *kepildik*. The rim is cut out of birch and decorated with ornaments. *Kuldireuish* is the dome of the house (Figure 4). *Kepildik* serves to keep *Kuldireuish* from moving. After the construction of the frame of the yurt/house was completed, it was painted with red paint or red and blue paints. If the yurt was made of birch, all parts and details were lubricated with vegetable oil, which gives the wood an ivory color and has water-repellent properties. All the details of front and guest yurts were carved and decorated with rich ornaments. The rich decorated their yurt with silver, bones and horns of rare animals. After the frame was ready, proceed to the manufacture of felt. *Tuyryk* is felt, which is wrapped around the kerege yurt; *uzik* is a felt that covers the skeleton of the yurt up to the shanyrak; *tundik* is a special piece of felt that closes the shanyrak for the night and the felt canopy / door (*kiiz esik*). Felt was made from white sheep's wool. In ancient times, the Kazakhs had a lot of sheep, so there was enough material for felt.

Figure 4. Shanyrak spacer and fastening bar – kuldireuish.



Bosaga (Doorjambes) are two frames that hold the door of the house and the space around this part inside the house. *Mandaisha* (lintel) is attached above these two frames, and a *tabaldyryk* (threshold) is attached below. The door for entering and exiting the house will be ready after it is connected to the door jambs, lintel, threshold and *kerege* (Figure 5).

Figure 5. Double-leaf yurt door – sykyrlauyk.



Of great importance are the words to the newlyweds: “May your double threshold be strong”, “Let the bride step over the threshold with her right foot” or the prohibition for children “do not lean against the jambs, trouble will come”. In the Kazakh language, there are many rituals associated with thresholds and jambs. Stepping on the threshold and leaning against the jambs is not allowed. A person entering the house must quickly go inside without stopping at the threshold. Only those who are in a hurry and are not going to enter the house do not cross the threshold. In the worldview of people, the threshold of the house is considered the boundary between the chaotic other world and the organized familiar world.

In the Kazakh ritual tradition, the newlywed at the first entrance to the house must enter without hitting the jamb. It was believed that if the daughter-in-law hit the jamb, well-being and prosperity would leave this house, and the daughter-in-law would not stay here for a long time. Leaning against the doorpost was considered a bad habit, because it was believed that the person who leans against would be sad and unhappy. Girls were not put on the threshold, because they believed that she could remain an old maid and not marry. Only the deceased was laid with his head to the door ⁽¹³⁾.

The Kazakh people have many blessings, superstitions and concepts associated with door jambs and threshold. Let's dwell on some of them. Bosagasy berik bolsyn (Let the threshold be strong) - gratitude, blessing; bosaga attau (to cross the threshold) - to get married; bosaga attagan - used in the meaning of "to be married"; bosagada zhuru - to serve in someone's house; bosagalary berik bolgay - Let the threshold be strong - gratitude, wish; bosagasyn attap kormeu (do not cross the threshold) means that you have never been in this house before; bosagasy unireyip kaldy (orphaned / threshold collapsed) - premature death or departure of a person; bosaga mailau (cover with oil, smear with oil) - ritual; bosaga attar - these are gifts, money that the daughter-in-law asks from the groom on his first visit to the girl's house; bosaga attau (to cross the threshold) - the arrival of a young bride to her future home.

There are many concepts associated with the yurt door. Everyone glorifies their home as “altyn bosagham” (“golden porch, golden threshold.” The linguistic term “Esik korgen” means a woman who divorced her husband. They say “esik kore keldi” about the first visit of the groom to the bride’s house. There is also a ritual called “bosaga attar” (“cross the threshold”). In a figurative sense, the expression “Tabaldyryk attady” (“she crossed the threshold”) means “she became a bride.” Prohibitions such as Bosagany kerme, tabaldyrykty baspa (“Do not step on the threshold!”, “Don't prop up the joint!”) have an educational value and urge to behave decently, to observe decency. Instead of the expression "foreign house" the concept of "foreign threshold" is used ("zhat bosaga") porch / threshold and say goodbye with the words: “My golden porch, was I ever going to say goodbye to you and leave you ?!” (“Altyn da menin bosagam, attap ta shygam dep ne edim”).

The threshold of the yurt is very important in the Kazakh concept. It is known that a person who comes with a good heart and good intentions does not sit on the threshold and does not step on it. There is also a legend that a person who stepped on the threshold of the Khan's Horde was beheaded. Folk wisdom says “If you don’t want victory, success for your enemy, don’t sit on the threshold and don’t step on the threshold!”, “Tabaldyrykty baspa, ogan otyrma - dushpanyn orleydi”, “Don’t sit on the threshold - they will no longer respect you!”, “Tabaldyrykka otyrma, basyn kishireydi” – There is also a saying that. “Tor - esikten ulken emes”, “A place of honor is not above the threshold”. Therefore, walking without stepping on the threshold is considered a blessing. Whoever crosses the threshold, whoever he is, is considered neither an enemy nor a friend for a Kazakh, he is a guest. Even a snake that accidentally ended up in the house was not killed, but escorted out, doused with milk. The unwritten laws of the steppes and mountains did not allow harm even to the enemy or the unfriend, because he, having crossed the threshold of the house, became their guest. In our language, the expression “tabaldyrykty attau” (cross the threshold) is considered sacred, and that is why “crossing the threshold” by a girl, i.e. marriage is a new milestone in her life. There was a belief that if "a child stumbles over the threshold, it means that luck, victory, profit will come to the house." There are many expressions in the language related to the threshold: tabaldyrykka tabynu, tabyldyrygyn tozdyru.

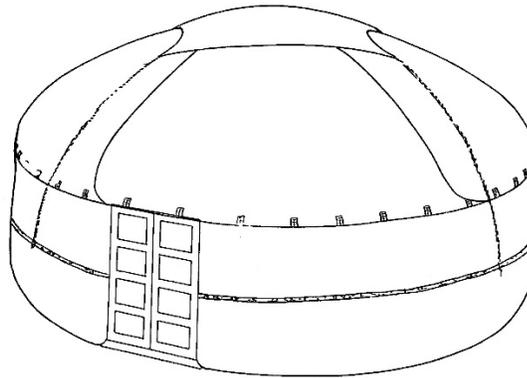
COVERINGS OF THE YURT

The special felt coverings of the yurt are divided into *tundik*, *uzik*, *tyrlyk*, *irgelik*.

Tundik is a piece of felt covering the roof of a yurt. It is made in the form of a square, and is made 50-60 centimeters larger than the diameter of the shanyrak (Figure 6). The Kazakhs attach great importance to this item of the yurt. There are various expressions in which the word *Tundik* occurs. The blessing “Tundigin tutindi bolsyn” (“Let your *Tundik* be smoky”) has the meaning of a wish for well-being and prosperity. It was believed that the earlier a young daughter-in-law opens her *Tundik*, the more hardworking and industrious she is, and if she opens a *tundik* in the yurts of older relatives, this also speaks of her good breeding. They said about lazy people and negligent housewives “tundigi kesh

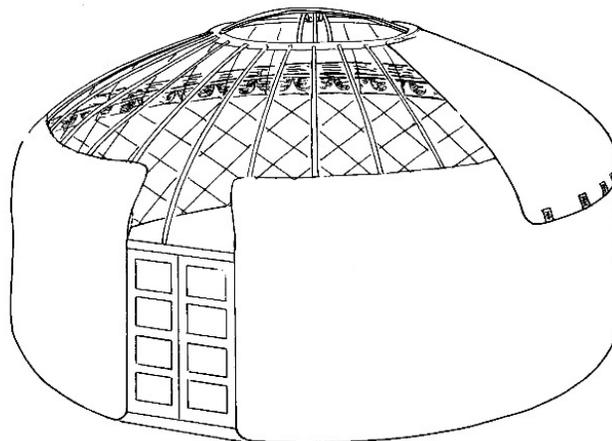
ashylatyn kelin” (“It opens its tundik late”). And the expression “Tundigi ashylmay kaldy” (“Tundik did not open”) means that all the people of that house died.

Figure 6. Felt coating of shanyrak – tundik.

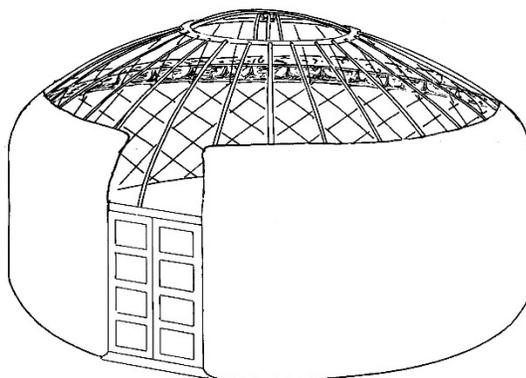


Uzik is felt that covers a part of the yurt, namely uyk (rafters), starting from shanyrak to kerege (Figure 7). But before that, the junction of the walls of the “kerege” and the poles of the “yuk” is covered with a special strip of fabric to give additional rigidity to the structure. Then felt wrapping along the walls of the yurt begins, a canopy is tied to the door, and the dome is covered with two large pieces of felt, forming a roof. After that, everything is additionally tightened with ropes several times, for better density of felt walls, and at the end of the assembly of the yurt, a special felt valve is attached, which is pulled over the “shanyrak” with the help of a rope in case of rain.

Figure 7. Felt covering of the yurt dome – uzik.



Tuyrlyk is a special felt that covers the kerege (lattice walls of the yurt) (Figure 8). There are quite a lot of stable expressions associated with the word *Tuyrlyk* in our language. “*Ish mayy tuyrlyktay tuyrlyp tusti*”, they say about an obese, fat animal. *Tuyrlyktay tu katyn* - about a tall and stately woman. In the legends about the Kazakh batyrs there are lines with this word “*Tuyrlygyn tilgilep, tokym etsem dep edim. Keregesin keskilep, otyñ etsem dep edim*”, meaning to take revenge on the enemy and defeat the enemy.

Figure 8. Felt covering of the base of the yurt – tuyrlyk.

Irgelik is a piece of felt used to cover the lower part of the kerege (lattice walls of the yurt). Felt is fixed with the help of special lassoes and ropes. They are called tuyrlyk-bau, tundikbau, uzikbau, zhelbau. They are made of embroidered and carved flat cords, which are very decorative. To prevent the wind from lifting the felt from the outside, two belt ropes are pulled. There are many types of ropes used for the house. The yurt is decorated with a zhelbau - a decorative embroidered cord with 4 tassels. It is necessary, on a windy day and when moving. And on ordinary days, this is a decorative detail that really adorns the yurt. After the felt is made, it is treated with chalk or charred bone. Such processing gives a beautiful white color and improves the quality of the felt: it affects durability, increases its resistance to water, hot and cold air.

Part of the decor of the yurt is ordinary mats. They are woven with or without wool. Depending on this, two types of mats are distinguished: “shym shi” (with wool) and “ak shi” (without adding wool). They cover kerege (walls of the yurt) with mats, and they serve to preserve heat and decor, because they are decorated with various ornaments, including sacred ones: “koshkar muyiz”. Mats also save the house from various insects and reptiles, which are quite numerous in the steppe. In the language, the word shi is used in such expressions: “*Shi zhubirtti*” - in the meaning of “pricked, faked, started, aggravated, added fuel to the fire”; “*shykekan keyz shiden tyskary*” - in the meaning of “a girl who got married should not run to her own relatives too often.”

Uyk bau, baskur, zhel bau were also decorated with various ornaments. zhel bau is necessary to strengthen the reliability and stability of the house. To the place where she is tied to the shanyrak, they tie a small branch of saxaul and perform a ceremony so that “lightning does not strike.” The expressions “*Tuyrlyk kuzdi tilme, bylinshilikke korinedi*”, “*Kuz yuge naisaFai yspes*”, “*Κυη κικιρακι γρικιρε, bir tptom sekseuilim bar*” - have been preserved in the language and have different meanings.

Not everyone can put up a yurt correctly. A yurt installed by an inexperienced person may be askew, it may shift, the roof may move out. When building a yurt, first of all, the kerege (lattice walls) are laid out, the uyks (rafters / poles) are checked and collected, the shanyrak (roof) is raised above the rafters, and the uyks (poles) are attached to it. Since the 12-18 kanats houses are very high, the shanyrak was lifted by a rider on a horse, while others were installing uyks at this time ⁽¹⁴⁾.

CONCLUSION

In conclusion, we can conclude that the symbolism of the yurt in the traditional worldview of the Kazakhs determined and shaped the worldview, world perception directly related to the thinking of the steppes and their language. Since ancient times, scientists have paid attention to the close relationship between language and thinking. At present, the existence of a connection between language and thinking, their relationship and interaction are recognized in a variety of linguistic and philosophical areas. At the same time, the problem of the connection between the phenomena under consideration seems to be one of the most complex and debatable in linguistics and philosophy, logic, psychology, which is explained primarily by the complexity of the phenomena of language and thinking themselves, the inconsistency of the nature of these phenomena, the laws of which have not yet been sufficiently studied. Speaking

about the Kazakh yurt, we can say with confidence that, as a dwelling, it was not only accurately calculated and thought out taking into account the needs of the life of nomads, and its decoration was distinguished by the ornamental elegance of decor, but the very principle of building a yurt was a reflection of their views on the world around them, which influenced the development of the national language.

REFERENCES

1. Seydimbek A. Kazakh world. Ethnocultural justification. Almaty: Kategoriya; 1997.
2. Zhanibek O. Zholaikta. Almaty: Rauan; 1995.
3. Tolegen Zh, Moldabekov M, Koshenov K, Mugzhanova G. Roles of public ethnocultural spaces in Kazakhstan. *Astra Salvensis*. 2018. 6(1):761-774.
4. Imanbayeva Zh, Assylbekova A, Nurkusheva L, Ostapenko I, Amandykova D. On the history of studying museum complexes. *Astra Salvensis*. 2018. 6(1):311-320.
5. Kishibekov D. Kazakh mentality: yesterday, today, tomorrow. Almaty: Nauka; 1999.
6. Maidar D, Pureyev, D. From nomadic to mobile architecture. Moscow: Nauka; 1980.
7. de Rubruk G. Journey to the Eastern countries. Moscow: Nauka; 1957.
8. Margulan AKh. Kazakh country and its decoration. Moscow: Nauka; 1964.
9. Asylov UA, Tulesheva LI. Explanatory dictionary of the Kazakh language. Almaty: Nauka; 1986.
10. Nazarbekuly S. Kazakh yurt. Astana: Stoloca; 2005.
11. Seydimbek A. Kazakh world. Ethnocultural justification. Almaty: Kategoriya; 1997.
12. Nadelyaev VM, Nasilov DM, Tenishev ER, Shcherbak AM. Ancient Turkic dictionary. Leningrad: Nauka; 1969.
13. Alimbay N. Kazakh traditional system of ethnographic categories, concepts and names. Almaty: DPS; 2011.
14. Issabayev, G., Slyambayeva, A., Kelemeshev, A., & Amandykova, D. (2022). Development of the project of modular prefabricated buildings. *Eureka, Physics & Engin.* 2022. (4), 36-45. <https://doi.org/10.21303/2461-4262.2022.002499>