



Prerequisites for the emergence of the artistic movement of Tobaism in the fine arts of Kazakhstan

Las condiciones para el surgimiento del movimiento artístico del Tobaísmo en el arte de Kazajstán

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RESUMEN

Introduction: Based on the archetypal approach the authors of the article consider the preconditions for the emergence of one of the forms of ancient religion totemism and its reflection in the current tobaism at the present stage in the fine arts of Kazakhstan. The authors show that the development of totemism in the process of historical dynamics lines up in a sequential chain: the origin of religion - a complex of beliefs and rituals - totemism - religious and social system - remnants of totemism preserved in modern religions - transformations of totems images in modern art. Describes the features of artistic imagery of the paintings of the artist Kozhagulov Tokkozhi, dedicated to totem animals. **Materials and Methods:** The results of observation and statistical analysis showed that the flow of information in the mass media ensured the recognition of their totems, according to horoscopes, as well as the sale of miniature souvenir images, which provided a marketing move corresponding to the taste and mood of today's youth. **Results and Discussion** We are talking about the recreation of the cult of totems as an experience of reproduction of ethno-cultural identity in modern conditions. Totemism is analyzed as a religious-social system in the space of modern culture, introduced into it based on a special methodology of recreation. **Conclusions:** The authors conclude that the artistic current of tobaism reflects the core of the spiritually forming creative method of the artist, in which beliefs and myths of our distant ancestors have found a reality, reflecting the system of spiritual, aesthetic and artistic values of the Kazakh ethnos. To substantiate the features of the emergence of a new artistic movement Tobaism.

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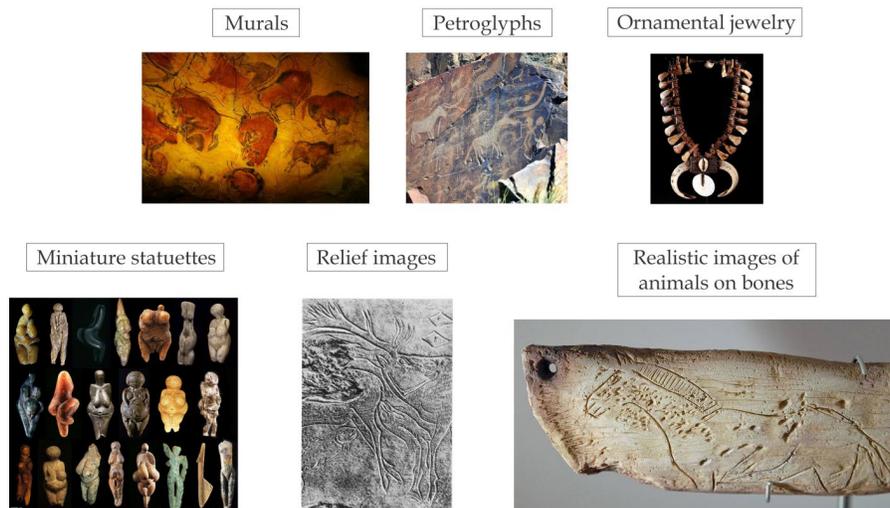
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1. INTRODUCTION

Before we proceed to the disclosure of the religious-social system of totemism, let us consider the prerequisites for its emergence. Religion, the distinctive feature of which is the belief in the all-powerful, supernatural arose from ancient times, long before belief in a single god. The religious basis of people: powerlessness against the forces of nature, fear of death, magic, etc, gains power only when they are directed toward an imaginary, fantastic world. All belief in the invisible world implies the ability to work up otherworldly visions. The work of the imagination, fantasy, the need to explain phenomena of nature are linked to the mind. Gradually, labor, changed human nature, was a means of survival, a brain, a hand, and tools were perfected. Scientists attribute the birth of art to the emergence of "sentient man," homo sapiens, called Cro-Magnon. They were able to talk, their actions were coordinated. Cro-Magnon men were great masters in making various implements for different occasions: stone knives, excellent choppers, axes, etc.

"The data of archaeology, ethnography allow us to distinguish the main features of primitive culture: Syncretism (Greek sinkretismos - connection), that is, a universal, unified character. We cannot single out separate types of culture. Material production was closely connected with art, art with magic, magic with cult actions, ritual dances, music, the first simple sculptural images, etc. Anthropomorphism - giving human properties to objects and phenomena of inanimate nature, plants, animals. Traditionalism - certain techniques of making artifacts, fine art were characteristic of certain localities for a long period" (Fig. 1)⁽¹⁾.

Figure 1. The earliest works of art



The emergence of primitive art according to historical data dates back to about 33 thousand years BC in the late Paleolithic, reflecting the condition and lifestyle of primitive artists. The development of primitive art proceeded in several stages:

First stage - Perigorda, the first traces of incisions, notches, magical symbols on bone, on stone were found (35 - 30 thousand years B.C.).

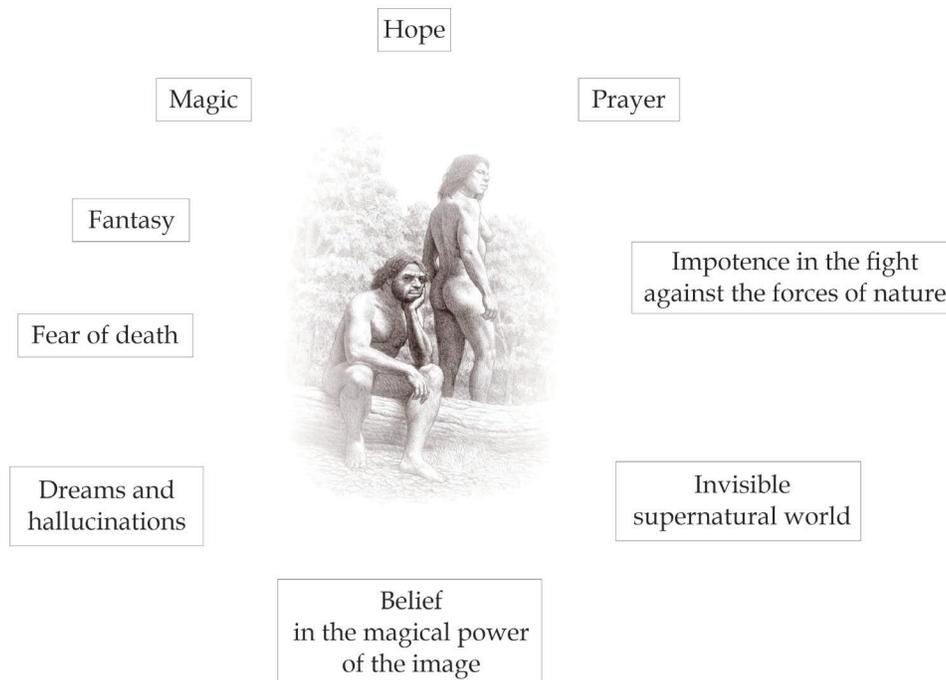
The second stage - Orignac, zigzag lines, human hands, on a circled dark circle were found (30 - 19 thousand years BC).

Third stage - Solutre, appearance of miniature female sculptures (19 - 15 thousand years BC).

Madeleine period Discovery of famous cave galleries (Lascaux, Von de Gom, Altamira. Cave murals reflected animal life, hunting scenes. 15 - 10 thousand years BC). One of the types of primitive art are petroglyphs. The silhouettes of animals and hunting scenes were carved on a stone base with a chopping tool called a chopper. Kazakhstan is the richest treasury in the number and variety of petroglyphs and murals. More than 140 large clusters of rock paintings have been found. Caves in different areas, under the names: Yeskiolmes, Karatau, Maimaka, Bukentau, Karaunkur, Oy-Zhailau. Tarbagatai, Naryn, Kalba, Monrak and Saur, The largest attraction is the Tamgaly tract, which is under UNESCO protection, where there is a large variety of petroglyphs in the Semirechye region. "Sun-headed deities" depicted on the rocks of Tamgaly Gorge, the designation of the sun in the form of a circle with dots and lines in the

Tesiktas Cave inform us about the worship of the sun by ancient people, which was the main object of the cult of fertility and flourishing nature. The image of the sun also embodied cosmogonic ideas ⁽²⁾

Figure 2. Origin of religion



In the Bronze Age, religion largely determined the development of art. Life for ancient inhabitants represented a sequence of repeating cycles of nature, each of these events was accompanied by sacrifices to gods, prayers and special ceremonies in special sanctuaries - mountain gorges, at sacred springs. The depicted silhouettes on the stones of these sanctuaries reflect the Andronovs' ideas about the world around them. The search for artistic images occurred in primitive man in the context of his ideas about a stable system of signs encoding the diversity of nature and the universe ⁽³⁾. Having developed the ability to transmit conventional signs, the primitive artist, using stylization techniques, transformed a real object into a symbol, which took on the meaning of a universal code encoding the diversity of his ideas about the Universe (Fig. 2).

Having established their own rules of proportions and the choice of color scheme, primitive artists conveyed in the graphic drawings the magical symbols, the favorite theme of the image of animals, explained by the belief of primitive people in the relocation of the souls of deceased ancestors in the bodies of animals, also the belief in the magical power of the image. Various types of fine art were formed already in the primitive epoch: graphic art (drawings, silhouettes); painting (murals); sculpture (animals, more often the female figures carved from stone or molded from clay); decorative art (making accessories, carving on bone, wood, stone, relief, creating the prototype of geometric ornament).

The preserved solemnity of the worldview in the images is only a conventional reflection of the divine world, associated with myth and mythology. The art of primitive man displayed the universal connection between the cosmos and man: cosmogonic myths (about the origin of the earth and the sun), myths about animals, about birth and death, about the afterlife. Animals, birds, plants according to the myths had supernatural powers, such content was in all forms of primitive religion.

"In the Upper Paleolithic era, magic was born. The simplest actions acquired religious meaning, their purpose was to influence supernatural forces, connection with spirits of ancestors. Forms of magic were various: imitative (harming a copy of the beast in order to facilitate the hunt itself and its successful completion), harmful (damaging), meteorological (summoning rain), military (ritual warlike dances in order to raise warlike mood and facilitate victory over the enemy), love (bewitching), agricultural (agricultural rites), magic of words (incantations) etc.

The inability to explain natural phenomena (lightning and thunder, wind and rain) gave rise to people's belief in the existence of supernatural forces, so there appeared ancient forms of beliefs: animism, totemism and fetishism. Animism (from the Latin anima, "soul") is a human belief in the existence of a soul capable of living separately from

the body, even after death. Fetishism - giving supernatural properties to inanimate objects (stones, trees). Totemism is the belief in a supernatural connection between members of a clan and some animal is called totemism. Each clan had its own sacred animal - totem" (4).

2. MATERIALS AND METHOD

The basic methodological principle of this article is the principle of historicism. The theme of totemism developed in different countries during different historical periods. To determine the chronology of the phenomenon, the stages of social evolution, to compare the character, habits, traditions of tribes, the authors used methods of historical analysis. A wide range of sources was used for the completeness of the disclosure of the article's topic, so the work acquired a source and art history focus (5).

The study is built on general theoretical developments in art history as a science of specific art sources, in tandem with the archetypal approach, social, historical and ethnic factors. Additionally, the authors of the article chose the method of analysis. The results of the analysis allowed us to choose research methods specific to this article, as a consequence, special questionnaires were developed to determine the necessary values. The authors of the article analyzed the awareness of different age categories about the knowledge of the religious and social system of totemism (Tab. 1; Tab.2).

Table 1. Sociological survey of Kazakhstanis, 2022

No.		From a young age.	In adulthood	In old age.	I don't know.
1	From what period of your life do you know about totemism as a religious and social system?	5	64	20	21

Table2. Sociological survey of Kazakhstanis, 2022.

No.		18-20 years old	40-50 years old	70-80 years old	Do not know
1.	Is there a connection between Tengri and totemism?	No - 25	Yes - 14	Yes - 12	27
2.	Do you know your totem animal?	80	35	12	25
3.	Do you feel connected to your totem animal?	5	10	20	40

In recent years, the popularity of totems among young people has increased dramatically. The results of the analysis showed that the flow of information in the media provided recognition of their totems, according to horoscopes, as well as sales of miniature souvenir images, which provided a marketing move corresponding to the taste and mood of modern youth (6).

3. RESULTS

3.1. TOTEMISM: HISTORICAL ASPECT

Totemism is a social group conditioned by the unity of an ancestor - an animal (less often - a plant or an object of inanimate nature). A genus, a family within primitive tribes, possessing a set of beliefs. "Totem" is a word taken by scholars from the language of the Indians, meaning "his kin." Totem is a kind of sign or emblem, which in Australians, Indians and other uncultured tribes, which have preserved the primitive communal system, denotes a group of close blood relatives. Totems, i.e. patrimonial names or coats of arms, are usually some animals, plants and even inanimate objects. The Australians, for example, have totems of kangaroos, dingoes, plum trees, etc. Durkheim viewed totemism as the most fundamental, foundational religious phenomenon from which all other forms of religion emerged (7).

Such, first of all, is the totemism of the Aborigines of Australia. The totem is a symbol of the unity of the primitive social community. Totemism, in its original form, is closely connected with the basic structural unit of primitive society,

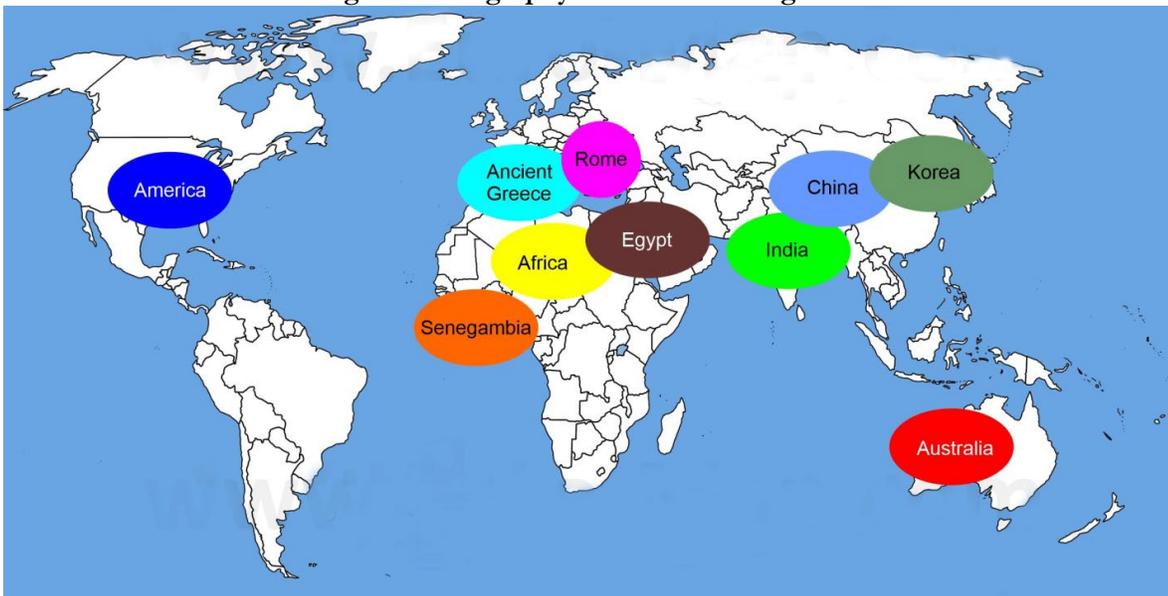
which Durkheim called a horde or clan, but which would be more accurately called a community; the totemic group is its structural center ⁽⁸⁾. The cult of the clan totem manifested itself as a certain amulet, a patron guaranteeing inviolability, allowing people to preserve the culture, the community of rites, traditions and property, consolidating their unity and faith in the strength of each member of the clan. Songs, dances were dedicated to the totem, it was invoked at meals and was pleaded with during natural disasters. According to researchers, it turned out that totems are not just coats of arms with conventional designations of clans or kinship groups. The belonging of the primitive to the plum tree totem, for example, meant that their distant ancestor was some supernatural being half-human half-plant. People - kangaroos, people - wolves, people - plum tree, called themselves Australians, Indians, identifying themselves with the animals ⁽⁹⁾.

Totemism is a religious and social system. According to the encyclopedia the definition of totemism is known thanks to the North American Ojiba tribe, which consists of 23 clans, each of which considers a particular animal (duck, snake, wolf, bear, beaver, carp, sturgeon, etc.) as their totem ⁽¹⁰⁾. The way of life of the tribe, was a peculiar key to the emergence of this term, meaning ("its clan"), the sign, emblem of the clan, as well as the name of the animal to which the clan gives a special cult. The main light for the sustenance of the tribe, were animals and plants, as a consequence of which deification, belief in a mythical ancestor and in a supernatural connection apparently occurred.

The basic question of the genesis of totemism has not yet emerged from the realm of controversy. Spencer and Lebock tend to consider the origin of totemism to be the result of some misinterpretation of nicknames, caused by the custom of giving people, due to the "poverty of language", names for objects of nature, most often animal names. According to Professor Fraser, totemism is not a religion, that is, it is not a belief in the conscious influence of supernatural beings, but a type of magic, that is, a belief in the possibility to influence external nature by various magical means, regardless of its consciousness or unconsciousness. Totemism is social magic, which aims to cause the abundance of those or other species of plants and animals that serve as natural products of consumption ⁽¹¹⁾.

Professor K.Sh. Shulembaev (1975) wrote that in totemism the natural is identified with social and real relations of the world are reflected distorted as kinship. The dictionary of Brockhaus and Ephron (2020) helps us to underline the essence of the definition: "totemism is a religious system widespread among many primitive peoples, based on the worship of a totem, that is, the image of an animal that is considered the ancestor and patron of the tribe. Thus, the oldest religious and mythological, social and biological system that affirms the unity of society and nature (Fig.3) ⁽¹²⁾.

Figure 3. Geography of Primitive Religious Cults totems



As noted above on the Tengri meaning, everyone is equal in the world, for everyone has his own Tengri (if a dog has a master, then a wolf has a Tengri). According to the legends, people who were punished by tengri and turned into beasts. Prior to our time the records of G.N.Potanin (2006), the collector noted that a variant of this legend he heard from a Kazakh of Akmola district. Mythological images reflect the worldview of nomads, the myth about origin of animals from the human was popular: the eternally knocking woodpecker - slave, cuckoo - maiden, marmot and otter - hunters etc. Approaching to a role of totemism about its close connection with Tengri we shall emphasize that in

Kazakh language there are specially allocated words "azu", "azgyn" which translation has several senses: to thin, to worsen, to turn, to go down. For example, the expression "Maimyladamnanazgan", literal translation - a monkey has descended from human as a result of reincarnation.

3.2. THE THEME OF TOTEMISM IN THE VISUAL ART OF KAZAKHSTAN. DISCOVERY OF THE NEW ARTISTIC CURRENT - TOBAISM

The task of national cultural self-identification became important for the sovereignty of Kazakhstan, celebrating the thirtieth anniversary of independence. For the fine arts the ideas and principles of ethnic memory became paramount. A distinctive feature of the art of the period of independence, is to create a bridge to the ancient syncretism of the art of our ancestors. The theme of choice of a number of leading artists of Kazakhstan is the universal myth-making.

The magnitude of vision distinguishes the famous artist Tokkoju Kozhagulov, who puts a priority on the task of recreating the national cultural memory. Among the portraits of his contemporaries, historical images, canvases with encrypted signs and symbols, as well as works based on Turkic mythology appeared. In the eyes of the portrayed artist, the belief in a mythical ancestor and in a supernatural connection with him, narrate interesting life proving facts. The depicted totem animal turns in the artist's work into a kind of symbol of a friend, a talisman, a patron.

The famous Kazakh poet Dzhambul Dzhabaev (Fig. 4), (who during the war wrote a poem for the besieged Leningrad residents, "Leningrad residents are my children"), whose work was distinguished by sincerity, cordiality, simplicity of narration, which reflected the love and respect for the people. Kozhagulov reveals to us another page of spiritual talents of the famous akyn. The totem animal led the life and helped the Kazakh akyn (Fig.6).The incredible dynamic energy emitted by the tiger is illustrated by the artist's brush. In a bouncy, full of internal dynamics, the animal swiftly descends from the sky. In the calm and wise gaze of the akyn, the features symbolizing the tiger - energy and strength - are echoed ⁽¹³⁾.

According to eyewitnesses, the great akyn had the ability to "see" his totem animal in the astral state, "hear information", felt patronage. Invited to perform on the big stage, Dzhambul felt unsure, the strings of the dombra did not listen to him, after a minute he uttered the phrase: "Finally, here he is!" And after that, the beautiful, relaxing, steppe music of the dombra confidently sounded... Having "lived" with his guardian angel for a long, without several months of a century, Dzhambul receives the appointed time of his mortal hour from the totem animal. In the dream, the tiger left him for the first time without looking back. To his family, Jambul uttered: "Get ready." On that day, June 22, 1945 the great akyn died ⁽¹⁴⁾.

Figure 4. Jambul -photo of the author,1996



What distinguishes the artist Kozhagulov ability to "see" and "hear" the astral world, the range of his dreams is very rich, the artist intuitive reading information, possession of a keen sense of everything that is happening, characterized by feelings of different nature, with the artist excellent predictor of change.

At the same time, there were legends in the history of origin of the Turkic peoples, testifying that among all numerous animals, the totems, the wolf image is of predominant importance. Ayman Kodar (2022), a famous Turkologist: The Kazakhs had totemism - the worship of animals: horse, camel, ram, and especially wolf, it is the most sacred thing. The Kazakhs have always been guided by it, tried to be like him. According to legends, even the great military leader Genghis Khan, son of the Mongolian people, was born by a celestial wolf. For example, among equestrian sport games, among many Turkic peoples, the dominant game was and is still popular "Kok bar" (gray wolf). In our perception of the wolf is a formidable image, bloodthirsty and cruel. And the wolf symbol is ambivalent. In this regard, how can we not remember the emblem of Rome, the Capitoline wolf, nursing two babies with milk, who saved the two brothers Romulus and Remus, the legendary founders of the city of Rome ⁽¹⁵⁾.

Expressive is the composition "I" (Fig.5), where the artist depicts himself with his totem animal. The strongest means of sacralizing the images, was the light. Thin rays of light emanating from the incense illuminate the expressive gaze of the artist. Luminous lines dissolve in the air, permeating everything around. The color solution of the painting is also restrained and not much spoken: white, a symbol of purity, dominates in the light overall tone of the painting. The painter created a strong-willed image of wolf full of rage and inner strength. The composition of the canvas is based not only on the finest color nuances and close shades, but also on the use of contrasts to convey the depth of space. In the depicted moment - the chakra, which opens the third eye, informing about the birth of a man and his departure, with an effort of brush the artist conveys his thoughts about the frailty of life, about the transience of life ⁽¹⁶⁾. In the lower right corner of the painting are inscriptions "Aruah" (translation from Kazakh of the spirit of the deceased), in three languages: runic, Cyrillic, Latin; in this word the call of the ancestors, patronage, energy support. Kazakhs, while living in this world, attributed power over themselves to the sun, sky and moon, after death all these phenomena of nature over him ceased, and the man became an aruah (spirit). The invisible astral world contains the souls of those who left this world dozens and hundreds of years ago and who remained in the memory of their relatives, remained in the astral world and continues to influence the living, telling them the way out of difficult situations in dreams, visions, etc ⁽¹⁷⁾.

Figure 5.Iam -photo of the author, 2013.



The universal connection with the archaic stratum is unshakable among both ancient Turks and their distant descendants, the Kazakhs-contemporaries.

Figure 6. Brave Karasai -photo of the author, 1998



The work "Brave Karasai" (fig. 6) is of great interest: in front of us is a masterly and courageous image of an extraordinary person, the legendary commander Karasai Batyr, who performed many feats and developed a military strategy and tactics of a surprise attack. The pictorial means convey the rider's impetuous speed, his "arrow tactics", and the movement of his spear on the threshold of the strike. In the emotional and coloristic structure of the canvas, the warm rays of the setting sun shimmer, contrasting with the cold blue of the sky. Convincing, in the background of the canvas, moving against the sky is shown a tiger - a totem animal, an image of protection and guarding. In front of us in its entirety, reveals the warrior's fighting spirit, in the context of the image of a mythical patron, backing up and giving a special force to strike ⁽¹⁸⁾.

In the work "The Face of the Great Steppe" (fig. 7) Kozhagulov depicted one of the working episodes of the country's administration with great pictorial freedom. A complex multi-figured group portrait-painting is indicative: horizontal composition, in the center of which President Nazarbayev, leads a service dialogue with the akims in the effective relationship between the characters, including the famous British and Japanese architects Norman Foster and Kisho Kurokawa. On the table is a draft of the EXPO 2017 layout. Thanks to the subtle writing, the picture is not static, it is permeated by the movement of the energy of Nazarbayev, passionate in the project, looking to the future.

Figure 7. The face of the great steppe - photo of the author. 2016.



Depicting his characters in the interior of Baiterek, a monument in Astana, the capital of Kazakhstan, the artist creates a background, depicting a sunlit renewed city, enriching the picture with truthfully reproduced transformations, innovations, emphasizing the grandiose construction of the new capital. Unobtrusively, in the background of the second plan, above the president, N. Nazarbayev's totem animal, a tiger, is depicted patronizing and protecting him (19). Tokkozha Kozhagulov wrote a number of works on the theme of totems (20).

The methods of representation of the artist are built in tandem with the traditional worldview of his native people. The Kazakh national expression "tauba", means "be satisfied with what you have", "be satisfied with today". Patience, indulgence in any life situation such notions are glorified, be content with small things - "tau ba", Kazakhs pronounce. The constant belief in positive resolution of any difficult situation is also reflected here in deep tolerance and dignity of the steppe people. This phrase "tau ba", which has survived millennia, defines the Kazakh folk wisdom: "Be satisfied with what you have today", the same meaning is conveyed by the word "Shukur".

Tokkozhi Kozhagulov's iconic painting is characterized by comprehension of the symbolic layer of the Kazakh national culture, the desire to convey his feelings, his vision, the desire to make the astral world in relief, visible to all, filling it with breath, as well as being rooted in the totemic mythical ancestor and religious beliefs, in alliance with the traditional beliefs of the Kazakhs of the tauba art current Tobaism (totemism / tauba).

4. DISCUSSION

The historical aspect of the prerequisites for the formation of religion and totemism is considered, in the scientific literature its analysis is presented by the works of the authors of Russian scientists - V.K. Nikolsky (21), Yu.I. Semenov (22), I. Smirnov (19), K. Emelyanova, (23), L.I. Nekhvyadovich (24); Kazakh scientists - Sh.S. Turganbayeva (25), B.A. Almukhambetov (13).

A lot of valuable information on the formation of religion and totemism is contained in the works of foreign scientists: E. Dyurkgeim (8), P.J. Barnard (26), J.L. Barrett (27), K.J. Clark (28), R.I. Dunbar (29), J.W. Jones (30), R. Sosis (17), J.A. Van Slyke (31), F. Watts (32).

James Andrew Whitaker in his book "Religion and Society" interprets the sociological concept of totemism (as a system of social grouping), in the context of ontological animism, as closely interconnected and usually perceived as one, and they are seen together in several parts of the world. The publication CL also speaks about the relevance of our topic. Tam CL, titled ""Totems and climate change and discursive hegemony in the Arctic", which considers the global

climate change in the Arctic, which threatens the extinction of the polar bear, the position of this animal has an ecologically sacred meaning, in addition to that among indigenous peoples, polar bear - totem. I would like to emphasize that the polar bear totem drew public attention to the need to listen to indigenous peoples, raising questions about involving them in the problem of building the future of the Arctic ^(33, 34).

After reading Freud's electronic version of "Questions of Society. Origins of Religion" (2022), we agreed with the opinion of the researcher Smirnov who wrote that Freud shows primitive man as a criminal being in one of his fragments, "the story of how brothers, jealous of their father, kill and eat him, then repent of what they have done, not knowing how they, equals among themselves, can fill the vacant upper position in the tribe. Vacant place is given to the ideal ancestor; the crime is displaced from group consciousness by substitution on a role of father of totem animal; guilt experienced by murderers is poured out in structuring of public behavior - it calls for restraint and establishment of deeply "ambivalent", fraught with "neurosis" prohibitions on wishes realization" ^(35, 36). In the book "At the dawn of the human history" (1989), the author Y. Semenov writes: "The animals which were totems, never were endowed in people's imagination with the ability to supernaturally influence on their actions.

Above we told about the work of the artist Kozhagulov of his "vision" of the astral world, supplementing the supporting facts. In January 2021, artist Kozhagulov became ill with the coronavirus, and the situation became so serious that the relatives of the doctor recommended to prepare for his farewell. In intensive care Tokkozha has a dream, he is in a train that rushes with unimaginable speed, barely, barely the artist clings to the handrails, applying the last forces, suddenly the train turns to the sky, then the artist thought that he could not withstand such pressure and at this time the train begins to go down on the rails. On the tracks, Kozhaguov sees a woman in white robes disappearing, and a wolf, his totemic animal, standing there ⁽³⁷⁾.

In the morning, the doctors who entered the room stated that the temperature had disappeared, the tests improved, and a few days later, the artist was discharged ^(38, 39).

5. CONCLUSIONS

The conducted research allows us to formulate the main conclusions and results:

1. the preconditions for the emergence of religion have been investigated: Fear of death, magic, powerlessness against the forces of nature, fantasy, dreams and hallucinations, the invisible supernatural world, belief in the magical power of images (mural painting), hope, prayer (asking for help).
2. The conditions for the appearance of petroglyphs have been analyzed and defined. Totemic rites, beliefs were the prerequisites for the creation of animals on the walls of caves and their silhouettes on the stone in order to satisfy the desire of primitive man in practical realization.
3. The prerequisites for the formation of totemism have been determined. Totemism the religious-social system, a red thread runs in cultures of the primitive people of various parts of the world, shows that the predecessors of Kazakhs, were not an exception, and held a similar belief in the mystical connection with otherworldly world Similarity of drawings of animals in caves, the primitive people of various parts of the world allows us to define as archetypal for all mankind. For primitive man, the image is the first experience of self-knowledge, a belief in magical power, affecting both the mind and all the senses, and associated with primary group relations in the tribe Since totemism has its source in the very nature of man with fauna, in the context of a set of beliefs and rites, it is universal to all humans as representatives of the human race. Apparently, in this interpretation lies the answer why the belief in the mystical connection with the cult of totems, its symbolic meaning is fundamentally similar in a variety of cultures, ranging from the Austrian Muri, the Gulf of Carpentaria tribes to the buffalo tribe of the Omaha tribe.
4. The geography of the location of primitive totem religious cults has been determined: America, Australia, Africa, India, Senegambia, Ancient Greece, Rome, Egypt, Korea, China.
5. The problems of centuries-old traditions of totemism in Kazakhstan, put in the basis of national self-consciousness, the Kazakh worldview are considered and comprehended.

The identical connection of totemism with tengriism is revealed. Kazakh, turkic legends have a plot similarity that shows that various historical materials of the same totemic myth, go back to the ancient mythological sources "about unity of an animal and human being". The basis which unites legends is representation about possibility of origin of people from an animal world. Existence among Kazakhs of legends with totemic legends shows a direction of development of syncretism of world understanding of the population of Kazakhstan.

6. The parameters which emphasize versatility of directions of modern art of Kazakhstan are considered. Creating of prerequisites for renewal of memory of national history allows to solve the tasks of scientific-cognitive, cultural and ideological character.

7. The mythological aspect in creativity of T. Kozhagulov is revealed.

The features of artistic imagery of the artist's works are described. Mythological awareness T.Kozhagulov and observation is devoted to the world of nature, totem animals as the ancestors of the human race.

8. Considered the author's method of the artist.

On the canvases there was a fusion of painting techniques, the sound of color and oriental worldview, organizing the core of spiritually formative creative method of the artist, in which the beliefs and myths of our distant ancestors found reality, thereby moving away the information attributed to the primitive thinking, as evidenced by the modern type of thinking, "seeing through time" of our contemporary artist Tokkozhi Kozhagulov.

9. The discovery of a new current tobaism in the fine arts of Kazakhstan was revealed. The process is complex, contributing to the crystallization of a fresh type of artist. With the emergence of totemic subjects formed a new source of subjects with ethnic bright national images opened a new page in the history of fine arts of Kazakhstan. Religious beliefs, astral connection with the totem mythical ancestor, in conjunction with the traditional views of the Kazakhs tauba, characterize the iconic painting of TokkozhiKozhagulov who discovered the artistic current of Tobaism.

10. Sociological research was conducted. Questionnaire survey. The authors of the article chose the method - analysis. The results of the analysis allowed to choose research methods specific to the topic of this article, as a consequence, special questionnaires were developed to determine the necessary values. The authors of the article analyzed, revealed the awareness of different age categories about the knowledge of the religious and social system of totemism. The study revealed a pattern in Kazakhstan - a deep interest in the subject of totemism.

11. It is revealed, the gravitation to totem is observed and nowadays. In the modern age of science many people, constrained by the frameworks of the rules of everyday life, the pulling of the internal impulse returns to the beginning, to the primordial basis. Harmonious attitude to their pets, the kinship of man and animal, in search of unity today find its significance.

The comprehension of symbolic layer of the national Kazakh culture informing about the instructive phenomena of the universe is revealed. The fusion of traditions is and will be seen in the fabric of contemporary art culture. The animal - totem, gives strength, support, protection and confidence on the way to the aspired idea.

The influence and impact of totemism on world culture is undeniable. Every year the popularity of totems among the youth is sharply increasing. The results of the questionnaire analysis showed that the flow of information in the media, interest in totem horoscopes, provided recognition of their totems and also the sales of miniature souvenir images, soft toys strengthened the marketing move corresponding to the taste and attitude of today's youth. Reverence of totems, in any period of human development will remain modern and relevant, a confirmation of the said words, the discovery of a new current tobaism in the fine arts of Kazakhstan.

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