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## **Batyr as a marker of the cultural landscape: a philosophical analysis**

In the reviving process of history and culture of modern Kazakhstan, it is becoming increasingly common to install monuments to heroes who have become a symbol of statehood and patriotism. The establishment of monuments and memorials is one of the tools for the development of national identity. The research of monuments to heroes, understanding and interpretation of their essence and meaning allows to comprehend the contemporary Kazakh worldview and philosophy. The article provides a philosophical analysis of the practices of regional memorialization of local heroes (batyrs). The research includes case analyses of Kazakh batyrs as Zholan Toleu-uly, Ketbuqa batyr, Tolek batyr, Yerden Sansyzbay-uly, Yeset Koki-uly, Dauymshar batyr, Zhidebay batyr and Derbisaly Aidabol-uly. The results of field research conducted in the South Kazakhstan, Karaganda, Aktobe and Ulytau regions allowed to study the location of monuments and the features of their memorialization. The research methodology used visual analysis and interviews with local residents to collect information about memorable events. The article applied field research and interviews with local residents. The description of monuments in the cultural landscape of the regions presented in the article concludes that the local heroes of the pre-Soviet period contribute the development of national identity and patriotism in modern Kazakhstan. The authors compiled a register of local monuments to batyrs established by descendants and native authorities that complements the historical picture and allows for a more comprehensive understanding of the processes of memorialization of batyrs in the regions of the country.

*Keywords:* batyr, memorial, monument, memory activism, shezhire, cultural landscape.

### *Introduction*

After independence, Kazakhstani society encountered with a complicated process of social, cultural and political self-identification. The most important tool in this process was knowledge of the history of our country and the returning to people's memory the names of forgotten heroes. Each period reflecting historical events brought onto the stage the most prominent figures. In this issue, state and local authorities are the main actors. British sociologist Zigmund Bauman, characterizing modern states, used the metaphor of a gardener who while caring for his plot of the land and to preserve the landscape design, makes the relevant changes to it [1].

The metaphor quite accurately describes the developmental situation of the cultural landscape of a particular territory. Different approaches and preferences of local authorities and residents are clearly visible there. They change spaces in their own and they enrich them with various signs, monuments and symbols.

Monuments are established to approve certain ideas, "root" cultural, social and political myths and to fulfil a wide range of tasks — as strengthening patriotism, local and cultural identity.

Why are monuments and memorials necessary for shaping the cultural landscape of regions? Firstly, monuments and memorials integrated into the landscape, preserved for long periods and become markers of the regions. Secondly, monuments as symbolic landmarks serve as "anchors" of local identity. Thirdly, monuments as exclamation marks placed in the "text" of the cultural landscape [2] indicate that attention is being drawn to the most significant historical pages and personalities in terms of state-building, history pages and personalities.

To preserve and transmit the memory of the past, it is necessary to create symbolic embodiments in material shapes. One these shapes is the monumental sculpture that complements narratives, visual and audio elements. The answer to the question of who erects monuments reflects the peculiarities of the memorial culture adopted in society. Considering that monuments are usually not erected without the participation of authorities, "monumental policy" is closely linked to propaganda and official memory policies.

In this article, we want to discuss how and by whom monuments to batyrs are being installed in the regions. How does "monumental policy" and memorial culture develop in the regions? According to A. Eremeyeva, monumental policy relies more on current events rather than ancient history [3]. In Kazakh-

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stan, this is associated with the declaration of independence and the construction of national identity. Collapse of the USSR and the post-Soviet era led to a significant increase in the number of monuments to historical figures and events in the post-Soviet space, including Kazakhstan. This period can be called the “memorial boom” or the “boom of monuments”. Since the 1990s, Kazakhstan has erected many monuments dedicated to various historical figures and events dating back to the 15<sup>th</sup> century to the present day. This reflects society’s desire to preserve and pass down the memory of its history and culture. The installation of monuments serves several purposes: monuments serve as symbolic embodiments of memory, helping to preserve historical events and figures in the public consciousness; monuments are part nation’s identity and cultural heritage formation. They can be used to strengthen national self-awareness and emphasize historical relationships and achievements. Monuments installed in Kazakhstan can reflect different aspects of the history and culture of the people, including batyrs, political and public representatives, writers, scientists and other important personalities. They can also commemorate unique events such as battles, holidays or moments of national unity. It is important to note that the installation of monuments carries a political aspect as well. It can be linked with the process of national identification, the formation of public opinion and the creation of specific historical policies. Monuments can be used as tools of propaganda and official historical policy, emphasizing certain narratives and ideological characteristics. Thus, the “memorial boom” in Kazakhstan and other post-Soviet countries following the collapse of the UUSR is a manifestation of the desire to keep and transmit the memory of the history and culture of the people, as well as reflect the political and identical aspects of a modern society.

#### *Materials and methods*

The methodical basis of the research is made of the concepts of collective memory of Maurice Halbwachs [4], memory policy by Pierre Nora [5], cultural memory Jan Assmann [6] and memorial culture by Aleida Assmann [7]. Maurice Halbwachs distinguished between two types of memory: individual and collective. Collective memory is more fundamental as it establishes invisible social boundaries of memory, without which individual memory cannot function. Individual memory forms and arises in the process of communication and socialization inside the team. It is determined by general norms, values, symbols and representation that present in a given society [4; 12].

According to Pierre Nora, “places of memory” often include archives, memorials, national holidays, libraries, museums and cemeteries. The researcher defined memorable places as a fund of collective cultural and historical memories of people keeping traces of the past. Historical places exist thanks to the people’s sense of attention and do not appear suddenly. Memory is generated from the social group that it unites, and it brings us back to the idea that memory is collective by its nature [5; 25].

Jan Assmann identifies several forms of memories, the reproduction of which subsequently further forms the cultural memory of generation. Firstly, memories as tradition that has been passed down generation to generation. Secondly, an object memory that reflects the collective memory in things and material objects. Thirdly, communicative memories that manifest by themselves because of relationship with a certain environment. According to Assmann, cultural memory is intended for communication between generations and possess the unique semantic criteria [6; 32]. For Assmann, a cultural memory performs the function of transmitting information between different generations and has its own distinct and semantic characteristics [7; 23].

From K. Medeuova’s point of view, “Memorials and memorial complexes are considered as united by one idea architectural, sculptural, landscape objects acting as a symbolic embodiment of a collective cultural memory, as well as an appropriation form of Soviet memory practices” [8].

All the mentioned concepts in the views of these authors are important, as they allow us to understand what social frameworks form the features of the collective memory population, what places of memory become important for the current generation, how postcolonial and post-Soviet transformations influence the development of memorable places in the cultural landscape of Kazakhstan.

An important component of the state policy of nation-building, as defined by V.A. Tishkov, is “the process of national identity formation, the essence of which lies in creating a sense of patriotism and the common solidarity towards one’s own state” [9].

Therefore, in Kazakhstan, republican and regional processes for revival the cultural and historical memory of the pre-Soviet heritage have gradually been developing. The intensification of this process became particularly noticeable in the second decade after independence, largely due to government programs such as “Cultural Heritage” (2004–2011), “Rukhani Zhangyru” (2016), the celebration of the “550th Anni-

versary of the Kazakh Khanate” (2015), “Tugan Zher” (2017), “Sacred Geography of Kazakhstan” (2017), etc.

In the context of these programs, an important trend has been the growing interest in memorialization of local history and culture, which in the opinion of interested parties, should contribute to overcome gaps in the cultural memory of generations and further formation of identity. On the one hand, state programs, not always could achieve the expected high-quality results by their developers, but on the other hand, they served as triggers and had, so to speak, a multiplier effect on their position. Thanks to them, commemorative practices involved not only the state bodies and institutions at their local levels, but also they activated native communities and groups (*descendants of batyrs, patrons, public figures, organizations and foundations, clan associations*). They proposed their initiatives that aligned with the goals of state programs. Particularly, noticeable was the activism in the perpetuation of monuments and memorials of batyrs that have national and clan significance in the history of the Kazakhs. For the direct study of the location of monuments and memorialization to batyrs, field research was conducted in several regions: in the South Kazakhstan, Karaganda, Aktobe and Ulytau regions. Visual analysis methods were to study the memorials. Interviews with local residents were carried out to gather information about the memorable events. Using the description methods, the characteristics of monuments established in the cultural landscape of the regions are outlined. As a result of the field research, a register of local monuments to batyrs, established by descendants, local authorities and residents, was compiled.

#### *Discussion and results*

**The practice of regional memorialization of batyrs.** With the increasing globalization and the rapid pace of changes in the modern world, there is a need to preserve cultural and national memory. In Kazakhstan, this need has been expressed in the active participation of descendants in the establishment of monuments to batyrs — heroes of national history.

During the research in Shymkent city, we paid our attention to the monument of the batyr erected by descendants. One of the monuments is to Zholan Toleu-uly who at his time performed a military, leadership, peacemaking, educational and diplomatic functions in Kazakh society (Fig. 1).



Figure 1. The Monument to Zholan batyr in Shymkent city (Photo taken by the author, 2022)

The monument to Zholan batyr was erected on a granite and marble pedestal along a street named in his honour. In order to represent the original solemnity to the composition, sculptors complemented the pedestal with majestic carved columns. The descendants of Zholan batyr to honour his memory and note the important historical significance of the batyr installed the monument.

In the book by Tole Bi, Zholan batyr is described as a hero who after the victory of the Kalmyks and the seizure of Kazakh lands. Batyrs did not stop military operations. Galdan Tseren — the 15<sup>th</sup> Khan of the Dzungaria Khanate located on the modern area of Mongolia and China [10], expressed disbelief towards the Kazakhs saying: “You are nomads, you do not stay in one place, and we cannot trust you. Leave us one batyr!” Tole Bi decided to leave his son Zholan batyr as a captive for seven months. According to historical records, Zholan batyr could speak several languages and was one of the first ambassadors of the Kazakh Khanate sent to China. In 1758, he made a historic trip to China on a diplomatic mission. During this trip, he conducted negotiations with the Chinese emperor, concluded deals and discussed controversial border issues.

This visit is described in the work of the Italian artist Giuseppe Castiglione entitled “The Gift of the Kazakhs to the Qing Emperor Argymak” [11].

The next research is devoted to the monuments to batyrs in the Ulytau region, while the main dominant monument that will be considered in the study can be identified as the Ketbuqa monument (Fig. 2) located in the center of Zhezkazgan city, Garyshkerler Boulevard.



Figure 2. The Monument to Ketbuqa batyr in Zhezkazgan city (Photo taken by the author, 2022)

In the XIII century, Ketbuqa batyr played an important role in the history of all Turkic-speaking peoples. He was from the Naiman-Baganaly clan and he is identified with local clans from the Ulytau region. Ketbuqa was not only a brave warrior and Kazakh poet, but also an insightful wise man and poet. In folk legends and songs, he is portrayed as a patron of his people, a great military leader, courageous batyr, wise leader and a poet [12]. In oral legends it is mentioned that it was Ketbuqa, who was a confidant of Genghis Khan, first informed him about the death of his son, Jochi. Among local inhabitants, there is a legend of the musical composition “Aqsaq Qulan” or “Aqsaq Qulan — Zhoshy Khan”. This kui became famous among the people and remains popular even in our time. According to this narrative, Jochi died while hunting, chasing herds of wild kulans. No one dared to convey the sad news to Genghis Khan, as it was believed that whoever brought the news of his son’s death would be subjected to punishment. However, zhyrau Kerbuqa decided to tell the Khan about it. He came to Genghis Khan’s horde holding the dombyra and played a mournful kui about the death of Jochi. The Khan having listened to him said: “Your performance says, “Your son Jochi Khan is dead”. The Khan ordered punishment for the bitter news of his son’s death: “Fill the throat of the dombyra with lead, throw the storyteller to be torn apart by the aidakhar (dragon)” [13]. There are about five versions of the legend “Aqsaq Qulan” that have been kept. Nowadays, there is not a single performer who does not have in his repertoire the kui “Aqsaq Qulan” by Ketbuqa.

A horse composition in honour of the epic storyteller-hero Ketbuqa was installed with the financial support of the Zhezkazgan public organization “Kazakhstan Ketbuqasy”, with the support of the city akimat and the “Kazakhmys” Company. The opening ceremony of the monument to the storyteller-zhyrau Ketbuqa batyr was a special event for the residents of the Ulytau region. Local residents, the akim of the region and the akim of Zhezkazgan city attended at the grand opening of the monument.

Now this is the leisure place for locals. They often gather at the monument, despite the fact that the Akimat and other recreational areas are nearby. According to local residents, the main events of the city take place at the Ketbuqa monument. There is a memorial plaque behind the Ketbuqa monument. This plaque contains information about the warrior provided by research scientists from Kazakhstan and other countries.

The following equestrian monuments to batyrs of the Ulytau region are erected to Tolek batyr and Yerden Sandybay-uly. One of the most significant and requiring in-depth research is Tolek batyr (1716–1798). He actively participated in the Kazakh-Kalmyk war and fought in battles such as Karakum, Bulanty, Tarbagatay and Anyrakay. In honour of Tolek batyr, an equestrian sculpture (Fig. 3) is installed in Satpayev town. The monument is situated at the intersection of Independence Avenue and Yerden batyr Street. The monument to Tolek batyr on Yerden Sandybay-uly Street is not just a random installation. He was the grandson of Tolek batyr, a famous military leader and a senior sultan [14]. The idea to install the



monument to Tolek batyr originated from his descendants. The monument is located in a park that is a demanded leisure spot for locals. The bronze sculpture on horseback vividly conveys the warrior spirit of the batyr. The monument was erected as part of the “Rukhani Zhangyru” program in honour of the 30<sup>th</sup> anniversary of the Republic’s Independence. The opening ceremony of the monument was attended by the Deputy Akim of the region, a group of aityskers and representatives of the region’s intelligentsia [15].



Figure 3. The Monument to Tolek batyr in Satpayev (Photo taken by the author, 2022)



Figure 4. The Monument to Yerden Sandybay-uly in Ulytau district (Photo taken by the author, 2022)

The second monument erected in honour of Yerden Sandybay-uly (1808–1862) (Fig. 4) is located in the Ulytau district at the entrance to Ulytau village. The monument is made of bronze on a concrete pedestal. According to historical data, Yerden Sandybay-uly was a warrior, orator, diplomat, leader and the head of the region of Ulytau. Chokan Valikhanov described the warrior as an influential feudal lord from the wealthy Baganaly clan [16]. The warrior held the position of a volost ruler and a senior sultan for a long time, and took part in the expulsion of Kokand troops from Shu and Turkestan. In 1855, he participated as a delegate in the inauguration of Emperor Alexander II [17]. In his literary works, Aqan Seri praises the heroism of Yerden in the composition “Bimende Bolysqa”. His descendants installed the monument to the warrior as part of the “Rukhani Zhangyru” program.



Figure 5. The Monument to Yeset baryt Koki-uly (Photo taken by the author, 2022)

There are several monuments to batyrs in Aktobe region, such as Yeset batyr, Kobylandy batyr and Dauymshar batyr. Yeset batyr (1667–1749) is a famous batyr of the Kazakh people, a representative of the Zhetyru generation of the Younger Zhuz. His wealth and political impacts among the Kazakhs exceeded some rulers including khans and sultans. The batyr's life is divided into two stages: the first is the struggle

against the Volga Kalmyks and the second is the struggle for the freedom of the Kazakhs against the Dzungarian invaders. Yeset batyr also participated in the Battle of Bulanty and in the Battle of Anyrakay, he carried the banner as part of the pollination of the Younger Zhuz. For his merits, in 1743, the tsarist government of Russia awarded the title Tarkhan [18]. The monument to Yeset Batyr Koki-uly is located in the Nur City area of Aktobe city (Fig. 5). The monument depicts a batyr riding a horse with a spear in his hand, ready to slay his enemies. A foundation was created to install the monument, which was funded by local residents and sponsors [19].



Figure 6. The Monument to Kobylandy batyr in Kobda district, Aktobe region  
(Photo taken by the author, 2022)

A monument to the batyr in the shape of an equestrian sculpture made of copper is installed at the entrance to the Kobda district center on the Aktobe-Kobda highway (Fig. 6). Kobylandy batyr holds a special place in Kazakh culture as one of the most popular epic batyrs. His story is connected with the XV century, during the reign of Genghisid Abulkhair, where he served as a military commander. Kobylandy batyr is considered an epic batyr, his origin is connected with the Kipchaks, in particular with Kara-Kipchak. In folk legends, Kobylandy batyr is called “Kara-Kipchak Kobylandy”. According to these legends, he was a descendant of the son of Jochi Khan Shaybani, who was a famous khan commander. To one version, Kobylandy batyr stood at the origins of the Kazakh Khanate formation and is considered the reason for the separation of the Kazakh Khanate. The foreign policy activities of batyrs are covered in many works of oral folk art as epics, proverbs, legends and sayings. An example is the epics glorifying the heroism of batyrs of the Kazakh people. We also know about the heroic deeds of Kobylandy from the folk epic “Kobylandy Batyr” that was described in several versions. This epic describes his struggle with the Safavids and Kazankhan, which makes him an example of the epic poetry of the Kazakh people. It is important to note that Kobylandy batyr, like other epic batyrs (Yedyge, Alpamys, Shora), in the early versions was not called “Kazakh”. This is due to the fact that at that time there was no independent Kazakh political union, and tribal associations, which later became the basis of the Kazakh people, were part of the Golden Horde, the Crimean and Kazan khanates, they were called Nogaily [20]. Kobylandy batyr considers being from the Aktobe region that gives him a regional connection and makes him a local batyr. His monument was erected with sponsorship funds [21].

Dauymshar batyr (1770–1810) was an outstanding batyr, an active participant of the events in the Caspian region. Born in the Shogy (Kyrylmylyk) village (Fig. 7), his heroic deeds covered various territories, including Ustyurt, Zhem and Sagyz. Batyr fought battles against the colonial policy of the tsarist government and resisted the invasions of the Khanate of Khiva. Dauymshar batyr showed bravery and heroism, participating in campaigns and battles since the age of fourteen. His brave character and heroic achievements were widely known and passed on by the locals in their historical stories and traditions [22]. A bronze monument was erected in honour of Dauymshar batyr in the Karauylgeldy village, located in Bayganin district of the Aktobe region. The opening ceremony of the monument was part of the 30<sup>th</sup> anniversary celebration of Ka-

zakhstan's Independence. A public foundation called "Shogy Batyr" was organized to erect the monument. The area around the monument has been landscaped to provide local residents with a place for recreation and entertainment. A playground and a workout area for adults were created here. The opening of the monument was a particularly important event for the local population, and it was held in honor of the batyr, who is so deservedly respected in their history. The equestrian sculpture was made as a symbol of recognition of the exploits and contribution of Dauymshar batyr to the history of this region [23].

Zhidebay batyr Kozhanazar-uly (1713–1815), descended from the Argyn-Karakesek-Alteke family, was one of the leaders of the people's militia, which fought against the Dzungars in the XVIII century. His achievements, glorified by many legends, depict him as a batyr-orator, a famous commander and a biy. He participated in lots of battles, including the battles of Anyrakay, Kangshengele, Ailshek, Bayan, Nur, Tarbagatay, in the Western Altai, Shonshy and Kuldzha Alatau. The significance of Zhidebay batyr is confirmed by the fact that his name has become part of many proverbs. Therefore, Kazybek batyr noted "Where is a land like Sary-Arka, where is a man like Zhidebay" [24]. In addition to his military feats, Zhidebay batyr was a wise leader and an elder of his tribe. Currently, the monument of Zhidebay batyr in Balkhash town has become a symbol of a national unity.



Figure 7. The Monument to Dauymshar batyr in the Baiganin village, Aktobe region (Photo taken by the author, 2022)



Figure 8. The Monument to Zhidebay batyr in Balkhash town (Photo taken by author, 2023)

Monument to Zhidebay batyr (Fig. 8) is located on the territory of "Alley of Astana" in the Shashubay micro district of Balkhash town. The monument to the batyr, mounted on a marble pedestal, is made of bronze. The batyr is depicted on a horse fully armed (bes qaru asyngan) and ready for a military campaign. The main actors (initiators and sponsors) of the monument's establishment were the descendants of the batyr.



Figure 9. The Monument to Aydabol-uly Derbisaly batyr in the Aksu-Ayuly village, Shetsky district, Karaganda region (Photo taken by author, 2023)

Derbisaly Aydabol-uly (1707–1794), a native of the Sarym tribe of the Middle Zhuz (Fig. 9). The monument to the batyr was erected in the Aksu-Ayuly village of the Shetsky district, Karaganda region. In our research, this is the only monument that is not on horseback. Perhaps, in order to save money based on the funds collected. The monument is made in the shape of a bust from a material such as betonite. The words of a native akyn dedicated to the glory of the batyr “Zhekpe-zhekpe zhauyna des bermegen, Debemay, zholbarys en seskenbegen” are written on the pedestal of the monument [25]. It is a particularly amazing rare case that thanks to the people, it was possible to save the sword of the batyr. This relic is passed down from generation to generation, from grandfather to child, being considered the most revered and sacred treasure. At the moment, the sword is kept by a descendant of the seventh generation of Derbisaly batyr [26]. According to legends, during the struggle against the Dzungars and Kalmyks, he won many victories. Batyr was a contemporary of Zhidebay batyr. Narratives about the heroic deeds of Derbisaly batyr have been kept among native inhabitants. On the banks of the Nura River In Kushmurun bay in Taglyly-Buglyly there is a settlement of Aydabol-uly Derbisaly batyr. Native inhabitants of that time, as a sign of gratitude to the commander-in-chief Derbisaly batyr, in defense of their people during the bloody battle with the Dzungarian Kalmyks and in honour of Derbisaly batyr, named places and natural objects such names as Karmys, Kuttybay, Shopa (younger brother), Torak batyr (spring), Kashkynbay spring, Karash wintering. This reflects a widespread trend in regions where streets and schools are named after prominent personalities in recognition and preservation of their heritage.

Table 1

## Register of monuments to local batyrs established by descendants and private initiators

№	The name of the object	Year and location	Author (s)	Comment
1	Zholan Batyr	Shymkent city, 2013	A.K. Azimbayev, K. Malikov	The equestrian sculpture is made of bronze. It is located on Zholan Batyr Street in the center of the Teriskey and Vostok micro districts
2	Ketbuqa Batyr	Zhezkazgan city, 2017	O. Sekemanov, A. Nartov	The equestrian sculpture is made of bronze. The height of the bronze monument on a granite pedestal is 10.5 meters. It is located on Garyshkerler Boulevard
3	Tolek Batyr	Satpayev town, 2021	K. Balabekov	The equestrian sculpture is made of bronze with a height of 4.5 meters. It is located on Yerden Street — grandson of Tolek Batyr, in Satpayev town
4	Yerden Batyr	Ulytau region, 2017	Sh. Seitkenov, O. Zhunisbekov	The equestrian sculpture made of bronze is located at the entrance to Ulytau district. The monument is made of a concrete pedestal. The pedestal is lined with granite tiles
5	Yeset Batyr	Aktobe city, 2023	Zh. Zhubankosov	The equestrian sculpture made of bronze with a height of 6.5 meters is located in the Nur City area
6	Koblandy Batyr	Kobda district, Aktobe region, 2017	N. Imashev, S. Kayerbayev	The equestrian sculpture is made of copper. The height of the sculpture is 4.5 meters. The pedestal is made of an iron structure and lined with granite slabs. The total height of the monument is 9.7 meters. The monument was erected at the entrance to the district center, on the Aktobe-Kobda highway
7	Dauymshat Batyr	Baiganin district, Karayulgeldy village, Aktobe region, 2021	Zh. Dardenov, Ye. Kaldamanov, M. Ibararov, Zh. Zhumagulov	The equestrian sculpture is made of bronze with a height of 13 meters. The monument is installed in the village square
8	Zhidebay Batyr	Balkhash town, 2022	N. Biomarov	The equestrian sculpture is made of bronze with a height of 10 meters. The batyr monument is located on the “Alley of Astana” in the Shashubay micro district
9	Derbisaly Batyr	Shetsky district, Aksu-Ayuly village, Karaganda region, 2018	B. Mustafin	The monument is made in the form of the bust made of concrete material with a height of 3.5 meters



### Conclusion

The Institute of batyrship has always played a significant role in the traditional Kazakh society. The research of monuments to local batyrs in the regions confirms the importance of heroic national discourse for modernity and identifies both general and specific representation mechanisms of generations' succession.

In Kazakhstan, the establishment of monuments to "their" ancestral batyrs is currently becoming a real trend. Each clan strives to present its genealogical feature (tektilik) through the images of batyrs. The historical background and active discourse of the tales of local batyrs show attempts to represent the national and regional identity of the regions through the images of local batyrs. In this case, the monuments to batyrs perform a function that develops cultural identity and national patriotism.

The analysis shows that not all monuments to batyrs are funded by the state, although government programs such as Rukhani Zhangyru significantly influenced the growth of their number. Local communities have actively initiated the practice of memorializing batyrs of the region.

In each region unique local practices and attitudes towards batyrs have developed. An analysis of publications on the installation monuments to batyrs in Kazakhstan shows that the primary news materials in the media are mostly presented in the Kazakh language. In Russian, such reports are extremely rare. On our opinion, the main reason is that the authors of Kazakh-language materials consider the establishment monuments to batyrs to be more significant for Kazakhs than for representatives of other ethnic groups.

Therefore, the image of local batyrs is actively represented in each region, emphasizing their membership to these territories. Batyrs demonstrate a link with the local residents of the regions, who are willing to finance the installation of monuments to the heroes at their own expense.

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Д.Е. Оразбаева

## Батырлар мәдени ландшафтың маркері ретінде: философиялық талдау

Қазіргі Қазақстанның тарихы мен мәдениетін қайта жаңғырту үрдісінде елдік пен ерліктің нышанына айналған батырларға ескерткіштер қою кең таралуда. Бұл ұлттық бірегейлікті қалыптастырудың бірден-бір құралына айналып отырғаны анық. Батырлар ескерткішін зерделеу, оның мәні мен мағынасын түсіну және түсіндіру қазіргі кездегі қазақ дүниетанымы мен философиясын түсінуге мүмкіндік береді. Мақалада батырларды аймақтық мемориалдау тәжірибелеріне философиялық талдау жасалды. Сонымен қатар батырларды мемориалдандырудың аймақтық тәжірибелері зерттеліп, Қазақстанның батыс, оңтүстік және орталық өңірлеріндегі батырлар туралы жадының қалыптасуы талданған. Жоңғар шапқыншылығымен және Қазақ хандығының қалыптасуымен байланысты қазақ батырларының ескерткіштеріне басты назар аударылған. Зерттеу кейстерін Жолан Төлеулы, Кетбұқа, Төлек, Ерден Сансызбайұлы, Есет Көкұлы, Дәуімшар батыр, Жидебай батыр және Дербісалі Айдаболұлы сияқты батырлардың ескерткіштері құрайды. Оңтүстік Қазақстан, Қарағанды, Ақтөбе облыстарында және Ұлытауда жүргізілген далалық зерттеулердің нәтижелері ескерткіштердің орналасқан жерін және оларды мемориалдандыру ерекшеліктерін зерделеуге мүмкіндік берді. Зерттеу әдістемесі ретінде есте қаларлық оқиғалар туралы ақпарат жинау үшін визуалды талдау және жергілікті тұрғындармен сұхбат қолданылды. Мақалада ұсынылған аймақтардың мәдени ландшафтындағы ескерткіштердің сипаттамасы кенеске дейінгі кезеңдегі жергілікті батырлар қазіргі Қазақстанда жалпыұлттық бірегейлік пен патриотизмнің қалыптасуына ықпал етеді деген қорытынды жасауға мүмкіндік береді. Автор ұрпақтар мен жергілікті билік орнатқан батырларға арналған ескерткіштердің тізімін жасады. Бұл тарихи суретті толықтырады және ел өңірлеріндегі батырларды мемориалдандыру процестерін толық қамтуға мүмкіндік береді.

*Кілт сөздер:* батыр, мемориал, естелік, белсенділік, есте сақтау, шежіре, мәдени ландшафт, бірегейлік.

Д.Е. Оразбаева

## Батыры как маркер культурного ландшафта: философский анализ

В процессе возрождения истории и культуры современного Казахстана становится все более распространенной установка памятников героям, ставшим символом государственности и патриотизма. Установление памятников и мемориалов является одним из инструментов формирования национальной идентичности. Изучение памятника героям, понимание и интерпретация его сущности и смысла позволяют понять современное казахское мировоззрение и философию. В статье сделан философский анализ практик региональной мемориализации локальным героям. Исследование включает анализ кейсов таких батыров, как Жолан Толеулы, Кетбуга, Төлек, Ерден Сансызбайұлы, Есет Кокиұлы, Дауымшар батыр, Жидебай батыр и Дербисали Айдаболулы. Результаты полевых исследований, проведенных в Южно-Казахстанской, Карагандинской, Актюбинской областях и Улытау, позволили изучить местонахождение памятников и особенности их мемориализации. В качестве методологии исследования использовались визуальный анализ и интервью с местными жителями для сбора информации о памятных событиях. Представленное в статье описание памятников в культурном ландшафте регионов позволяет сделать вывод о том, что локальные батыры досоветского периода способствуют

формированию общенациональной идентичности и патриотизма в современном Казахстане. Автором составлен реестр локальных памятников батырам, установленных потомками и местной властью, что дополняет историческую картину и позволяет более полно охватить процессы мемориализации батыров в регионах страны.

*Ключевые слова:* батыр, мемориал, память, активность, шежире, культурный ландшафт, идентичность.

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