

ANNOTATION

to the dissertation of Murgabayev Sagynbay Serikbayevich on the topic "Petroglyphs of the Big Karatau", prepared for the degree of Doctor of Philosophy (PhD) in the specialty 6D020800 - "Archeology and Ethnology"

General characteristics of the work. The dissertation work provides a general description of the rock paintings discovered by the author in the period from 1998 to 2020 on the Greater Karatau ridge, as well as a scientific analysis of their periodization that meets modern requirements. Depending on the thematic network of the main images and plots of rock carvings characteristic of each historical period, their internal content and semantic character are revealed, issues related to the worldview and mythology of the ancient peoples who inhabited this region are investigated from the point of view of historical continuity.

The relevance of the topic. Archaeological full research of Karatau rock paintings began in the 70s of the last century, and most of them were only in the microdistricts of the northern slopes of Karatau.

The Karatau Ridge, which is one of the spurs of the Tien Shan mountain system, is a unique natural zone extending 420 km into the western part of the country. In the south, it borders on the Syrdarya valley and Kyzylkum, that is, with ancient urban and settled centers of culture, and in the north -with the multifaceted history of the merger of ancient metallurgists and centers of nomadic culture. In 1998-2020, during the collection of material for the dissertation, new places of accumulation of more than 70 petroglyphs, previously unknown to science, were discovered. In the course of the study, problems arose of scientific sorting and grouping of these voluminous and especially valuable data and disclosure of their content and meaning.

Rock carvings are an archaeological source reflecting the life of the ancient inhabitants of each historical period and region – economy, customs and mythological worldview, as well as a source of high information value, contributing to the disclosure of cultural, political influences and relationships that probably existed in ancient times. Since the 70s of the last century, the flow of data related not only to the region we are considering, but also to this type of ancient works of art has been growing in other parts of the continent. Therefore, there is a need to make additions to the problem of periodization of already established rock paintings based on new materials. Sometimes it seems to me that the second consideration of this area by researchers in the issue related to the emergence and spread of the fine arts of the ancient period, namely the Bronze and early Iron, is due to the fact that the materials related to the fine arts of the area have not been published, have not been fully studied. For example, while the oldest rock carvings of the previous region date back to the 2nd half of the 2nd millennium BC, based on new materials, it has been established that the first of them belong to the end of the 3rd millennium BC and the beginning of the 2nd millennium BC. In addition, among several thousand rock carvings, it becomes possible to identify images and motifs characteristic of these regions developed on the basis of the local visual process, to identify the stages of their emergence and development. On the basis of this examination, the scientifically formulated historical and cultural image of the region is revealed during the disclosure of the stages of contacts with neighboring districts. The study of this topic is relevant, because on the basis of new plots and scenes, we consider the analysis of their inner essence and semantics from a new perspective, presenting valuable information for understanding the worldview and mythological ideas about the spiritual life of ancient inhabitants, as well as for revealing spiritual continuity with later periods. New data in these collected rock paintings emphasize the historical place of our country on the Eurasian continent.

The main object of the research work is the drawings of the Bronze, Early Iron and medieval periods, carved or applied to the rocky surface of the Greater Karatau ridge with stone or metal weapons.

The subject of the research work. Rock art, its subjects, motifs and images are not just a person's passion for drawing. Every image, vision, method, manner is a profound phenomenon caused by the peculiarities of human consciousness. Fine art on the rock is the result of the spiritual

world of ancient people, life experience, worldview attitude to being, creation. It reveals the development of the natural culture of the ancient population, changes in the economic sphere, ethno-cultural character, lifestyle. Therefore, the subject of the research work is the study of rock paintings of this area by identifying, analyzing and understanding the characteristic features and similarities of each period.

The purpose of the research work. To give an exhaustive overview of the history of the study of rock carvings of the Karatau ridge to the present day; to review and discuss the formation of ideas about long-established and modern methodological issues of research, documentation in the field of petroglyphology of archeology; to summarize and analyze materials related to rock carvings identified in recent years in the region; to identify similarities and features of rock carvings of the region with other regions; based on the collected materials to identify the chronological framework in the cave paintings of the region; to determine the stages of the emergence and development of images characteristic of the Karatau region; to reveal the contribution to the animal style of the Saka.

In accordance with the purpose of the research work, the following **tasks** were set:

- review of the level of study of rock paintings of the Greater Karatau;
- to focus on the existing empirical and new modern research on the methodological and methodological problem of rock paintings research, to reveal their effectiveness in the area under consideration;
- analysis of the level of study of monuments with rock paintings of the Greater Karatau ridge, dividing them into small historical and geographical zones, giving a detailed description;
- individual grouping of bronze, early Iron, medieval images among the rock paintings of the region;
- to make additions to the periods of the emergence of ancient rock paintings of the region in comparison with the fine art of neighboring regions (including physical data), and to highlight periodicals;
- disclosure of historical continuity between ancient periods based on differentiation into rock paintings of the region;
- identification of the characteristic image pattern of the region developed in the local process;
- to reveal the main contribution of the stylistic type in the Karatau petroglyphs in Saka-Scythian art to the formation of the animal style;
- as a result of the obtained information, to recreate the spiritual worldview of the ancient inhabitants, to reveal the historical continuity, comparing it with ancient, medieval texts, ethnographic materials. Scythian period of the pictorial process of rock carvings of the Karatau ridge and adjacent regions; to reveal the inner meaning, semantics with the examination of images and scenes; to reveal possible connections and influences most characteristic of other regions is the purpose of the study.

Scientific novelty of research work.

1. In recent decades, during the exploration and research work of the archaeological expedition of the Research Center of Archeology of the Moscow State Technical University with the participation of the author, new sites of monuments with almost 70 rock paintings have been identified on the Greater Karatau ridge. From these monuments, a total of 25 monuments from each Karatau zone were selected for the dissertation and introduced into scientific circulation, which were divided into four natural and geographical zones.

2. In order to comprehensively reflect the modern historical topography of the selected objects, a topocard has been created that defines the zone of distribution of monuments with rock paintings.

3. Focusing on the previously known and the latest modern research in the methodological problem of rock art research, we have identified the effectiveness of multi-stage research in the region under consideration, such as search, registration, documentation, dating of this type of monuments;

4. Chronological boundaries of the region, designated as the middle of the II millennium BC, based on the identified new materials, additions are made and indicate periodic indicators of the

oldest images of the area as the end of the III millennium BC and the beginning of the II millennium BC.

5. On the basis of periodic examination, to identify the connection with this area at the Bronze, early Iron, previously secret stages based on the materials of rock carvings.

6. during the examination of the images of each period, the peculiarities of the "oysyl kara" style, widely spread in subsequent periods, were demonstrated, while preserving the historical continuity from the Bronze Age, characteristic only of these regions that developed in the local process.

7. The rock paintings of Greater Karatau demonstrated their contribution to the formation of the animal style in Saka-Scythian art, highlighting some images and stylistic changes dating back to the Bronze Age;

8. The images characteristic of the medieval period, which were not previously considered in the rock monuments of the area, are highlighted.

9. To obtain information related to the spiritual worldview of the ancient inhabitants of the region, comparing and analyzing some of the scenes found in rock paintings with ancient and medieval mythological texts, as well as a number of ethnographic materials from another angle.

The main outcomes proposed for protection:

1. We see that the object with rock paintings has not yet been fully studied in the scope of the area under consideration. Naturally, as the amount of data increases, so does the information they provide to us. A particularly large number of monuments are associated with the Bronze Age and the early nomadic period. In revealing the periodic boundaries of the rock carvings of the Bronze and Early Iron Ages, along with the results of excavations at the graves identified in recent years, the study allows us to restore the historical disguise of the region associated with ancient periods.

2. the direction of petroglyphology in the field of archeology developed relatively later. Ethical and methodological issues of the study are also ambiguous. We see that some of them do not meet modern requirements, but are supplemented by new modern interdisciplinary research related to the development of science and technology. However, the features of natural zonal rocks, etc. due to many factors, research methods are not effective in all cases. Here we have revealed as much as possible how effective these multi-stage studies are for the region in question.

3. It is known that the natural features of the Karatau ridge contribute to the economy, everyday life, religious beliefs of ancient peoples and many others. Therefore, we have divided the Greater Karatau ridge into four natural geographical areas: North-Western, Central, South-Eastern and Northern.

4. Rock carvings are one of the most difficult objects to study in the field of archaeology. Identifying differences in local trends or as a result of migration, political or cultural influences in the rock art of the region, determining the origin and distribution of some elements allows us to establish the time of ancient influences and connections.

5. Based on the materials of Karatau collected in the 70s, it is established that the periodicity of the most ancient images of rock paintings of the region is the middle of II millennium BC, based on new data and their expertise, they belong to the end of III millennium BC and the beginning of II millennium BC.

6. Having analyzed the stylistic, expressive features of the rock paintings, identified the "oysil kara" style, which developed in local trends characteristic only for this area, and determined the stages of their emergence and formation in the context of continuity.

7. Some plots and images that began to form in the Bronze Age in the rock paintings of Great Karatau are beginning to undergo stylistic changes, while maintaining their thematic features. This allows us to reveal the contribution to the formation of the animal style in Saka-Scythian art.

8. Filling the area with new data characteristic of the Middle Ages increases the actual value of rock paintings. Medieval symbolism, hunting and economic issues are considered with the help of written sources and ethnographic materials, which makes it possible to identify the boundaries of some ethnic groups and complement the monuments of fine art of the country.

9. Some scenes and images found in the region were analyzed in comparison with ancient and medieval mythological texts and a number of ethnographic materials from the new aspect, data related to the spiritual outlook of the ancient inhabitants of the region were obtained. Theoretical and practical application of the obtained data is the basis of research work.

Methodological foundations of research work. Due to the fact that the Greater Karatau ridge, located in the south of Kazakhstan, is considered as a separate region, historical comparative analysis is chosen as the main method of research of the dissertation work.

Periodic framework of research work. The periodic framework of the dissertation covers the period of the Early Iron and late Middle Ages, starting from the Bronze Age, i.e. the end of the III BC and II BC.

Territorial scope of research work. The Greater Karatau ridge extends to the southeast, northwest for about 420 km and is located on the territory of three regions in the southern part of Kazakhstan (Zhambyl, Turkestan, Kyzylorda regions). The monuments included in the dissertation were conditionally divided into four zones: Northwest; sunny part of Central Karatau; southeast; northern spurs of Karatau.

As the main source from 1998 to the present day, as a result of studying the rock paintings of Great Karatau, 25 places with a large source of information were included among the large and small materials from more than 70 new monuments, which were discovered with the participation of the author.

The research level of the topic. The first mention of the petroglyphs of the Greater Karatau ridge came in the early twentieth century from members of the Turkestan club of archaeology lovers V. A. Kallaur, I. T. Poslavsky, M. A. Kirchhoff. A special archaeological study of the Karatau petroglyphs began in 1969 with research related to the historical and archaeological problem of the Otrar oasis. In the early 1970s, the South Kazakhstan Comprehensive Archaeological Expedition conducted research on the Baba-Ata petroglyphs (identified in 1962 by T. N. Senigova), as well as new places with rock paintings, such as Arpaozen, Koibagar, Koshkar-ata in Karatau-Terskei. In the sunny part of Karatau, petroglyphs in the rocks Ushozen Besaryk, Kuykentai, in the southeastern part of Gabaevka, Novopokrovka were identified. As a result, in 1977, the work of M. K. Kadyrbayev and A. N. Maryashev "Rock paintings of the Karatau ridge" was published. For the first time in this work, the issue of revealing the chronological framework and the inner semantic essence of the rock paintings of Southern Kazakhstan was scientifically analyzed, which increased their value as historical sources. In the first half of the 1970s, archaeologists S. M. Akynzhanova, A. M. Orazbayev expressed their opinion about the problem of studying the Karatau rock carvings having been on the areas. In the 1980s, Z. Samashev discovered the petroglyphs locations Bayaldyr, Zhyngylshyk on the sunny side of Karatau, making assumptions about their periodicity and ethnic processes in antiquity. After the 1980s, the problem of studying rock carvings in the area decreased dramatically.

It can be said that the next stage in the history of the study of rock paintings of the Greater Karatau region is directly related to the work done by the Research Institute of Archeology of the International Kazakh Turkish University. In the period from 1998 to 2020, more than 70 new petroglyphs with the participation of the author were identified from the Karatau ridge. Over the years, several international expeditions have been organized with specialists from Germany, South Korea, and Russia in this field, as a result of which the works "Rock Art of Kazakhstan" (in three languages) were published in 2011, co-authored by Samashev Z., Chzhan So Ho, Bokovenko N., Murgabaev S. S., in 2014 - "Sauyskan Petroglyphs" by Samasheva Z., Murgabaeva S., Eleuova M. (In three languages).

Nevertheless, due to the fact that the region is replenished with hundreds of new data of high informational value related to fine art, there are needs for revision or additions to such issues as periodic indicators of rock paintings of the region, the peculiarities of their occurrence. This, in turn, makes it possible to explain the inner meaning of the images from a different point of view.

Passing criticism of the research work. 29 scientific articles and 2 monographs have been published on the main problems and results of the dissertation work. Of these, 10 scientific articles

have been published in publications from the list approved by the Ministry of Education and Science of the Republic of Kazakhstan, the Committee for Control in the Field of Education and Science, 12 articles at international and republican conferences, 2 articles in journals included in the Scopus information base, 1 article in a journal included in the RSCI database.

The results of the research work were well evaluated in 2019, having been discussed at the Institute of the History of Material Culture of the Russian Academy of Sciences (St. Petersburg, Russia).

The applied significance of the study. The results of the research can be used in writing works and textbooks on the rock art of Great Karatau in the Bronze, Early Iron, Medieval periods, teaching special courses for universities, organizing regional routes of historical monuments, organizing exhibitions related to the history of the region of various significance.

The structure of the dissertation. The dissertation consists of two parts. The first part consists of an introduction, abbreviations and notations, four chapters, a conclusion and a list of references that I used, and seven appendices.