

## The Image of the Sacred Places in Literature Genesis: A Case Study Kazakhstan

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### Abstract

*The concept of sacred places in literature is deeply rooted in the intersection of spirituality, culture, and geography. This paper examines the role of sacred places as depicted in Genesis, considering their literary, religious, and cultural significance. Using Kazakhstan as a case study, we explore how the concept of sacred spaces manifests within the context of both Biblical narratives and Kazakhstan's rich cultural landscape. The study focuses on the way sacred places are portrayed in literature as both literal and symbolic realms that bridge the divine and the earthly. The paper evaluates key literary examples from Genesis, comparing them with the portrayal of sacred places in Kazakh literature, traditions, and historical landmarks. Through literary analysis and historical research, this study seeks to understand the role sacred spaces play in shaping the identity and collective consciousness of both ancient and contemporary societies. It also explores how sacred places in literature function to communicate cultural values, moral lessons, and metaphysical reflections. The findings highlight the interplay between sacredness and place, revealing the ways in which literature uses sacred spaces as a medium for spiritual reflection and moral instruction. The results suggest that while sacred places in Genesis and Kazakh literature may differ in form, their underlying significance remains rooted in universal human concerns about the divine, the earthly, and the connection between them.*

**Keywords:** *Sacred Objects, Sacred Map of Kazakhstan, National Identity, Historical and Cultural Heritage, Spiritual Heritage Interregional Schemes of Development of The Territories of The Republic of Kazakhstan.*

### Introduction

Literature often features sacred places prominently, and the book of Genesis offers a compelling example for examining this theme. Although Genesis is not directly connected to Kazakhstan, we can explore its portrayal of sacred places and draw comparisons to the concept of hallowed spaces in Kazakh culture and literature.

Genesis depicts several locations as sacred:

Garden of Eden: The initial sacred place mentioned, symbolizing paradise and the ideal human-divine relationship.

Mount Ararat: The resting place of Noah's ark after the flood, representing new beginnings and divine protection.

Bethel: The site of Jacob's vision of a heavenly ladder, marking it as a place of divine revelation.

Mount Moriah: Where Abraham was instructed to sacrifice Isaac, exemplifying ultimate faith and divine intervention.

These sacred places in Genesis serve various literary purposes:

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Backdrop for crucial events: Sacred locations often set the scene for pivotal moments in the narrative.

Character transformation: Encounters with sacred spaces frequently lead to significant changes in characters.

Symbolic representation: These sites often embody broader themes or concepts within the text.

Bridging the earthly and divine: Sacred places act as intersections between human and spiritual domains.

In Kazakh literature and culture, sacred places also hold importance:

Ancestral burial grounds: Often regarded as sacred and featured in Kazakh literature as sites of connection to heritage and history.

Natural landmarks: Mountains, lakes, and distinctive geological formations are frequently imbued with spiritual significance in Kazakh folklore and literature.

Historical sites: Locations associated with significant historical or cultural events are often treated as sacred in Kazakh literature.

Religious sites: Mosques, mausoleums, and other religious structures feature prominently in Kazakh literature as sacred spaces.

Comparing the depiction of sacred places in Genesis and Kazakh literature could provide valuable insights into the universal and culture-specific aspects of how sacred spaces are portrayed in literature. This analysis could explore themes such as:

The influence of sacred places on shaping individual and collective identity

How sacred spaces function as focal points for spiritual experiences in narratives

The utilization of sacred places as metaphors or symbols for broader concepts

The interplay between the physical and spiritual aspects of sacred locations

By examining these themes, one could gain a deeper understanding of the literary significance of sacred places across diverse cultural and religious contexts.

Exploring sacred sites in Kazakh literature is a complex field that integrates cultural, literary, and religious studies. The outlined research methods offer a thorough framework for investigating this subject:

#### *Historical and Cultural Perspective*

This approach is essential for contextualizing the development of sacred place imagery in Kazakh literature. It encompasses:

Investigating traditional Kazakh customs and beliefs

Evaluating how historical occurrences shaped perceptions of sacred locations

Exploring the impact of cultural shifts on literary portrayals over time

#### *Literary Examination*

This method concentrates on textual elements and literary techniques used to depict sacred sites:

Tracing the image's evolution across various literary eras

Scrutinizing different literary forms (poetry, prose, drama) for their portrayal of sacred places

Assessing authors' narrative and stylistic approaches

#### *Comparative Assessment*

This technique provides a wider context by:

Contrasting Kazakh literary representations of sacred places with those from other cultures

Recognizing common themes and motifs related to sacredness

Emphasizing distinctive features of Kazakh literary depictions of sacred locations

Additional research approaches that could enrich this study include:

#### *Semiotic Evaluation*

Analyzing symbolic meanings linked to sacred places in Kazakh literature

Examining how these symbols enhance the overall narrative and cultural importance

#### *Anthropological Method*

Exploring the connection between literary portrayals and actual sacred sites in Kazakhstan

Investigating the reciprocal influence between literature and people's interactions with these locations

#### *Interdisciplinary Strategy*

Incorporating insights from religious studies, archaeology, and geography to offer a more comprehensive understanding of sacred places in Kazakh literature and culture

By utilizing these methodologies, scholars can acquire a more profound comprehension of the significance of sacred places in Kazakh literature and their role in preserving national and cultural identity (Tanzharykova, 2018).

Thus, the methods of studying the image of sacred places in Kazakh literature can cover a wide range of approaches, ranging from historical and literary analysis to semiotics and poetics, which allows a deeper understanding of the evolution and significance of this image in the culture and literature of the Kazakh people.

The image of sacred places in Kazakh literature has its roots in ancient times, when nomadic tribes lived in the steppes of Central Asia. Sacred mountains, springs, oak forests and other natural places, which were considered the abodes of spirits and divine forces, were especially important for the Kazakh people. These places were not only objects of worship and prayer, but also symbolized man's connection with the cosmos and the heavenly forces.

Over time, images of sacred places have penetrated into literature through folklore tales, epic poems and poetic works. It is important to note that sacred places not only served as a source of inspiration for literary works, but also were an integral part of the mythological heritage and cultural identity of the Kazakh people.

The poetics of the image of sacred places in Kazakh literature is characterized by depth and symbolism. These places are often depicted as places where a person meets with the transcendent, mystical forces and ancestors. Writers and poets use images of mountains and sacred springs to express spiritual searches, inner transformation and connection with the historical roots of Kazakh culture (Kozha, Zhetibaev, 2021).

## Results

Sacred places often become take-off points for heroes, places where important revelations or solutions to key life issues take place. They also serve as symbolic beacons in the history and traditions of the Kazakh people, helping to preserve and transmit values and spiritual heritage from generation to generation.

An example of the use of images of sacred places in Kazakh literature can be the epic poem "Kobyz aitysy" ("Dialogue of Kobyz"), where the musical instrument kobyz is not only a symbol of national identity, but also a link between a person and sacred sources of knowledge and wisdom.

Thus, the images of sacred places in Kazakh literature not only illustrate the unique aspects of the culture and beliefs of the Kazakh people, but also are an important cultural heritage reflecting the deep connection of man with nature and the cosmos. Having become involved in the global process of globalization, our country today is under the influence of its contradictory effects: the expansion of cultural contacts between peoples, on the one hand, and the danger of losing its cultural identity, on the other. The openness of borders forces scientists to talk about the process of globalization of modern culture.

The work of Kazakh writers serves as a fertile material for answering topical questions of the theory and history of modern literature, its artistic and national specifics with a description of the sacred places of their Homeland.

The modern literature of independent Kazakhstan is a complex phenomenon. Over the twenty years of its existence, it has formed its own system of genres, manifested its artistic and aesthetic searches, its understanding of the role of personality and its principles of image, which require scientific understanding by historians and literary theorists. Of particular interest in this area is the literature of the turn of the XX-XXI centuries, which introduced new guidelines and axiological priorities into the work of many contemporary artists. There is an obvious need to study both the specifics of the national character in the literature of Kazakhstan and the integrity of literary, cultural and social processes.

The urgency of this problem for Kazakhstan is explained by the acceleration of the integration of nations into the world system in connection with the development of modern vehicles, mass media and economic and political ties. Today, the country needs to develop a leading state-national idea, spiritual and semantic guidelines: preservation of historical memory, pride in ancestors, tolerance, social relevance, hard work, high-quality education, high level of culture, health care. In solving this task, it is extremely important to rely on historical and cultural heritage, which is a factor of stability and at the same time an inexhaustible source of development and creation in all spheres of life of the peoples of Kazakhstan.

Over the millennia of history, mankind has created many creations.

The historical and cultural heritage as a set of values left to us by our ancestors is embodied in the products of human and nature co-creation, in the way of life of people, customs, skills, spiritual and cultural phenomena.

Any object of cultural heritage created in a certain period of an epoch always has a specific historical character. Therefore, it is no coincidence that the terms "cultural heritage" and "historical and cultural heritage" are interconnected, closely intertwined and intersect in interpretations, in reflections that have value for a person and arouse a desire to preserve and pass this heritage on to future generations. Cultural heritage is defined as "a phenomenon of spiritual life, way of life, way of life, inherited, perceived from previous generations from predecessors." From the point of view of modern problems of its preservation, it means "a system of material and intellectual and spiritual values created and saved by previous generations

and of exceptional importance for the preservation of the cultural and natural gene pool of the Earth and for its further development."

Kazakh writers of the second half of the twentieth century identified a Person and a People as the main character of their work, and the idea of national self-identification as the main task of their work. Depending on the main character, on whom the Kazakh writer placed in the center of his narrative, the writer also chose the genre of narration: a novella or a historical novel.

Literature, as well as philosophy, is expected to answer: what, in fact, is a person? It is impossible to answer this question "without entering the wide space of the epoch." But the writers "find another way—a myth, a symbol, a parable." That is why there are so many works of animalistic prose, sacred places, historical legends, ballads and so on in Kazakh literature (Novozhenov, Bedelbayeva, 2018).

For example, some of A. Kekilbayev's works are called "The Ballad of Forgotten Years", "The End of the Legend". Satimzhan Sanbayev calls his novel "When they crave a myth", thus signifying the spiritual dictates of the time and the epoch of the description of sacred places in the works. The entire world artistic tradition has already undergone significant changes towards the unconvincing nature of epic genres. The life of the Spirit, the life of consciousness, comes to the forefront of culture and literature. "Since the emergence of "self-directed consciousness", a person has become a person, that is, he has realized himself in the world, a significant opposition "man-world" appears ...". And it is impossible to consider a person outside the world. The world around man was desacrated, thrown into chaos, demonized. A demonized world without stable connections, without foundation and height, without binary oppositions, when the top became the bottom, and vice versa, did not contain a person, did not contain consciousness, did not contain the sacred or sacred.

Such a world is a world of the absurd, which has found its artistic embodiment in postmodern literature. In this world, you can survive thanks to irony, play, pulling quotes and strings. The Kazakh writer found the courage and intellectual power to begin to model the world, his system, to designate objects according to binary oppositions: white-black, good-evil, top-bottom, worldly-sacred (Sarsambekova, Karibaevna, Saparkalievich, 2015).

### *Comparative Analysis of Sacred Places in Genesis and Kazakhstan*

#### *The Garden of Eden vs. Kazakh Sacred Lakes*

Sacred Place	Genesis: Garden of Eden	Kazakhstan: Sacred Lakes
<b>Symbolism</b>	The beginning of humanity, purity, and divine presence	The connection between human life, nature, and the divine
<b>Geographical Role</b>	A literal and symbolic place of paradise and fall	Natural landscapes viewed as portals to spiritual realms
<b>Cultural Significance</b>	Represents original innocence and the breach of divine law	Sacred to nomads, offering purification, healing, and spiritual renewal
<b>Key Themes</b>	Innocence, fall, divine presence, loss	Renewal, purity, spiritual connection, ancestral ties

Both Eden and sacred lakes embody divine creation and human transformation, serving as places where the divine interacts with humanity. The Garden of Eden represents innocence lost, while sacred lakes symbolize a return to purity or a space of healing.

#### *Mount Moriah vs. Khoja Ahmed Yasawi Mausoleum*

Sacred Place	Genesis: Mount Moriah	Kazakhstan: Khoja Ahmed Yasawi Mausoleum
Symbolism	Sacrifice, faith, divine testing	Spiritual enlightenment, pilgrimage, intercession
Geographical Role	A mountain, associated with divine testing and sacrifice	A spiritual center, an important site of pilgrimage and prayer
Cultural Significance	Represents the ultimate test of faith, covenant with God	Represents the bridge between the human and divine, historical legacy
Key Themes	Obedience, faith, divine intervention	Asceticism, piety, divine grace, legacy of Islamic spirituality

### Analysis

Mount Moriah and the Mausoleum of Khoja Ahmed Yasawi both signify sacredness through human interaction with divine will. While Moriah is a place of personal sacrifice and faith (Abraham's test), the mausoleum represents intercession and spiritual reverence, fostering a communal relationship with the divine.

Sacred Place	Genesis: The Promised Land	Kazakhstan: Altai Mountains
Symbolism	Fulfillment of divine promise, hope, and future hope for the chosen people	Connection to ancestors, spiritual gateways, and divine presence
Geographical Role	A land promised to Abraham's descendants, symbolizing God's covenant	A sacred, mystical landscape where humans meet spirits and ancestors
Cultural Significance	A nation's hope and future, central to the identity of the Israelites	Sacred to the Kazakh nomads, home to ancient shamanistic practices
Key Themes	Covenant, promise, hope, divine fulfillment	Ancestral worship, nature's spirituality, divine presence in the landscape

Both the Promised Land and the Altai Mountains represent spaces imbued with a deep connection to the divine. They are not just geographical territories but symbolize fulfillment of divine promises and spiritual connection with ancestors.

### Discussion

The mythology of Kazakh writers is modeling, creating a single world in which man, spirit, nature and society are interconnected, do not exclude each other, but complement each other in a single picture of the world of existence, which has a divine origin. The myth in Kazakh literature is presented "as a form of identification, self-realization of a person."

S. Kondybai wrote: "The sacred Eternal Homeland of the Kazakhs has nothing to do with real geography, the way to this forgotten unknown country leads to the depths of our consciousness, the inner self of every Kazakh. Mythology is the main key that opens the door to the cherished world for the wanderer who has returned home.

Mythology is an opportunity to read the lost pages of the past, to recall the former Spirit, Sacredness, Moral essence, Worldview, without forgetting our present – our commitment to Islam."



The myths of Korkuta persistently exist in terms closely related to the mythical space. If the original motives were connected with the birth of Korkyt, then the subsequent ones are connected with his search for eternal life.

In the Kazakh steppes, the "traces" of Korkyt are very noticeable in the kuyas and motifs of baksa, and for nomads, in written works, they go into the background. Unlike other heroes, the isolation of Korkyt's personality in folklore

and literature should begin with much earlier periods. The literary monument "The Book of Korkyt ata" can serve as a justification for this.

In Kazakh folklore, the motifs associated with the birth of Korkyt belong to a number of ancient legends. In these legends, his birth is associated with supernatural phenomena. That is, there is a continuity of the system of mythological thinking.

The peculiarity of birth, that is, the motif with an amazing event that is associated with birth, can be observed in fairy tales and epics of subsequent eras. So in the fairy tale "Heretic", in the epics "Alpamys Batyr", "Kobylandy Batyr", there is a similarity of the event associated with the appearance of the crust is out into the light.

In the context of global information changes, spiritual cooperation in Kazakhstan strengthens the mechanism of uniting the people and is a factor in the renewal of society's culture, the development of national spiritual consciousness. The Kazakh people cherish their centuries-old spiritual culture.

The preservation of the spiritual heritage testifies to the greatness of the people and the formation of its holistic picture of the world. Kazakhstan is a multinational country with a colorful lifestyle and a multifaceted mentality. The modern approach to the rich spiritual heritage involves overcoming the isolation of traditional cultures and their stereotypes, recognizing the pluralism of cultural codes and the multiplicity of their meanings in a new cultural and spatial dimension.

The study of cultural and historical roots and ideological and ideological foundations of the heritage of the Kazakh people is carried out as "spiritual integrity - spiritual freedom - spiritual purity", the organicity of which is the core of social awakening, intellectual heritage and type of national identity. It is based on the correlation of three dimensions - cultural community, intercultural dialogue and spiritual experience.

The unity of these three moments and forms of activity forms the basis for the formation of an integral personality and the source of its self-improvement, gives a person the opportunity for continuous self-creation and ascent to the comprehension of timeless truth.

The use of the foundations of Kazakh spiritual culture, the identification of its richest possibilities allows us to solve urgent problems of our time: the formation of national identity and the use of the spiritual heritage of our ancestors to unite representatives of different nationalities of the country. Kazakh traditional culture has a huge mobilizing potential. It embodies the images-ideals that have served as the basis for the education and enlightenment of the people for centuries (Wolf, 2016).

Spiritual culture includes a huge number of elements that form the basic concepts, these are common moral principles, scientific grounds, richness of language and other elements. It is impossible to influence it, it is formed thanks to the upbringing of parents and the knowledge gained through self-education and training. With its help, a person's personality is nurtured, which has its own views on various aspects of life.

To understand how a person can develop spiritually, it is worth paying attention to the spheres of influence of this system. Spiritual culture and spiritual life are based on social and personal development in moral, economic, political, religious and other directions. Obtaining new knowledge in the field of science, art and education gives a person a chance to develop, reaching new cultural heights. There should be a desire to

improve, constantly working on oneself, eliminating shortcomings and developing positive sides, thereby expanding one's horizons and developing inner peace.

When people talk about the impact of alien ideological influences today, we must not forget that certain values, certain cultural symbols of other peoples are behind them. And they can only be opposed by their own national symbols.

The cultural and geographical belt of Kazakhstan's shrines is such a symbolic protection and source of pride that invisibly carries us through the centuries.

The list of national sacred sites is divided into six categories: especially revered monuments of natural heritage; archaeological and architectural monuments; large medieval urban centers and capitals of the Kazakh Khanate; religious and cult sites that are places of worship; sacred places associated with historical figures; places associated with historical and political events (Siekierski, 2020).

The framework of national identity was made up of a complex of monuments around Ulytau, the mausoleum of Khoja Akhmet Yassawi, the burial of Beket ata, East Kazakhstan, ancient monuments of Taraz, sacred sites of Semirechye. The list is complemented by the mysterious ancient settlement of Akyrta in Zhambyl region, the Tamgaly tract in Almaty region, which is famous for its unique petroglyphs and is of interest to scientists from all over the world; Khan Tengri Peak, Belukha Mountain (Altai), Charyn Canyon, Boraldai and Issyk Saka mounds, Botai settlement, Saraishyk, Syganak, Sauran settlements, mausoleums of H.A. Yasavi, Arystan-Bab, Aisha Bibi, Kabanbai batyr, necropolises and underground mosques of Mangystau, Abylai Khan's meadow, monuments "Astana-Baiterek" and the Ascension Cathedral.

The Sacred Kazakhstan project is located at the junction of the interests of three parties: man, science and the state, therefore, the list includes such diverse objects that are a symbol of the unity of our people.

We must remember and honor these holy places where the graves of our compatriots are located. As the sacred places of national pride in the Almaty region, where the Orbulak and Bulantin battles took place, the Ordabasy area near Shymkent, where the All-Kazakh kurultai took place in 1726, should also be remembered. Or Tanbaly tas is a rock between Ulytau and Turkestan, on which the tamgas of all the zhuzes were carved - a symbol of the unity of the Kazakh people (Machado, 2020).

This Map is formed with the participation of historians, archaeologists, ethnographers and tourism organizations. The Sacred map will be provided with virtual access through various multimedia applications, the coordinates of places will be determined through GPS navigation devices, in addition, it will be available in the Google search engine. The state will take a new approach to historical monuments located on the territory of specially protected natural areas. You need to study your culture, your sacred places in order to become interesting and enter the trend of international tourism.

The literature on sacred places in Kazakhstan highlights their significance in the cultural and national identity of the Kazakh people. Sacred sites are not only of religious importance but also serve as symbols of national heritage and identity (Kamalova & Tungatova, 2021; Kamalova et al., 2020). These places are integral to the spiritual modernization and revival of the country, contributing to the strengthening of the national code and the preservation of cultural memory (Kamalova & Tungatova, 2021).

Interestingly, while sacred places are deeply rooted in the cultural and historical fabric of Kazakhstan, they also play a role in contemporary tourism. Tourists from Central Asian countries are motivated to visit these sites for spiritual, cultural, and wellness reasons, which in turn fosters destination loyalty (Rybina & Lee, 2020). This dual role of sacred places, as both cultural cornerstones and tourist attractions, underscores their multifaceted importance.



In conclusion, sacred places in Kazakhstan are pivotal in the literature for their role in reinforcing national identity and cultural heritage. They are also recognized for their potential in the tourism industry, which can further promote Kazakhstan's cultural richness on a global scale (Kamalova & Tungatova, 2021; Kamalova et al., 2020; Rybina & Lee, 2020). The case study of Kazakhstan thus provides a valuable insight into the complex interplay between sacred sites, national identity, and literature.

In every region of our country there is some kind of sacred place that has a very special cosmic energy, and people go there to recover, many desires are fulfilled. Each place has its own story, legend. The sacred map is being created for our Kazakhstanis so that they know all the historical, legendary places of their homeland, as well as in order to present the natural data of Kazakhstan to the world community. Today, there are about 35 thousand architectural, archaeological and historical monuments in Kazakhstan. 8 archaeological sites of Kazakhstan, including Akyrtas, have been included in the UNESCO World Heritage List as part of the "Sites of the Great Silk Road in the Chang'an-Tien Shan Corridor" (Popova, 2022).

The sacred sites of Kazakhstan have an ancient history. Among them are religious architectural structures, ancient settlements, mounds, necropolises, sanctuaries, rock paintings, historical landscapes. The history of studying the culture of the Kazakh people shows that geography, which can be called sacred, is unique and multifaceted. Its cognition requires the coordinated efforts of many scientific teams. A lot of work has been started to systematize the sacred places of Kazakhstan. A register has been compiled, including numerous significant objects of nature and historical and cultural heritage, based on a collegial selection by scientific teams of three organizations: the A. H. Margulan Institute of Archaeology, the Ch. Ch. Valikhanov Institute of History and Ethnology, and the Institute of State History. The staff of the institutes, based on their specialization, archival and bibliographic materials, and field research, have formed a register with characteristics of objects from ancient times to the present (Mylonelis, Angeliki, Christos, Efstratios, 2024).

## Conclusion

Internal and external cultural tourism should be based on this symbolic heritage of the people. The decree on the transfer of the administrative center of the South Kazakhstan region from Shymkent to Turkestan and the renaming of the region to the Turkestan region will certainly give an impetus to the development of the historical capital of Kazakhstan. This is rightfully so, and not only because the mausoleum of Khoja Ahmed Yasawi, included in the UNESCO World Heritage List, is located there. Turkestan has been one of the most influential historical, religious, and economic centers of Kazakhstan for many centuries. According to its cultural significance, the city has not just national or continental significance - it is a global magnitude. This decision will give an impetus to the development of the city and the region as a whole [18].

In this context, as part of the development of Interregional schemes for the development of territories of the Republic of Kazakhstan, objects of historical and cultural heritage were studied, the state of objects was analyzed, problems were studied and measures for their preservation were proposed. Some of them are included in the list of the sacred map of Kazakhstan, which are components of the framework of national identity. The developed projects propose the following measures, including monuments included in the List of sacred sites of Kazakhstan:

fencing of the Karaotkel Muslim cemetery in the city of Nur Sultan, where a group of associates of Khan Kenesary is buried, the burial place of Smagul Saduakasov;

creation of an open-air museum on the territory of the historical and archaeological complexes Boraldai in Almaty, Tanbaly (Tamgaly) tas, Issyk in Almaty region; Bokey Ordasy in West Kazakhstan region; Berel in East Kazakhstan region; Shymkent town in Shymkent;

restoration of the monument to the victims of political repression in the village of Zhanalyk, Almaty region.

*Ensuring Safety*

ancient settlements - Koylyk in Almaty region; Saraishyk in Atyrau region; Taraz in Zhambyl region, Sayram (Isfijab) in Turkestan region;

Botai settlements in the North Kazakhstan region;

monuments of national importance - mausoleums of Abat-Baitak in Aktobe region; Beket ata in Ogylandy, Shopan ata, ancient Beineu, necropolis of Sisemat in Mangistau region, Appak-Ishana in Turkestan region;

the monument of international importance of the mausoleum of Khoja Akhmet Yassawi in Turkestan.

If we know our history, we will be much more confident about the future. Finding some tools, utensils, weapons, jewelry, we understand how our ancestors lived, how they worked, what kind of craftsmen they were. Meanwhile, they were great craftsmen, and today's restorers claim that they will never be able to achieve the highest level of skill of our ancestors. For example, our ancestors processed gold in such a way that you can see the light of the sun through the gold foil. It is impossible to achieve a similar level of professionalism and skill today, despite the development of high technologies. How our ancestors achieved this in a nomadic lifestyle without such tools as they do now is a big question. And therefore, by finding these artifacts, restoring and displaying them in museums and at various exhibitions, we not only enrich ourselves, but also contribute to world culture. Today we are returning to our origins, returning to the past in order to become stronger.

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