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Raikhan Ergaliyeva,
Professor, Dr. Habil.
Head of the Department of Fine Arts
Institute of Literature and Arts after named M.O Auezov

Kuralay Urazayeva,
Professor, Dr. Habil.
Lev Gumilev Eurasian National Universit
Astana, Kazakhstan

SHOT-AMAN UALIKHAN AND THE FATE OF THE NATIONAL CULTURE

Monuments of history and culture – the “movement of snow leopard among surrounding clouds”

The history of independent Kazakhstan is impossible to imagine without the man whose biography and fate are the epitome of the history and destiny of the country – Shot-Aman Ydyrysuly Ualikhan. A personal exhibition dedicated to the 80th anniversary of SH.-A. Ualikhan opened in The State Museum of Arts RK after named A.Kasteev from April 27 this year.

Honored architect of Kazakhstan, Laureate of the State Prize of the Republic of Kazakhstan, holder of «Kurmet», member of the International Academy of Architecture of the East, winner of the «Tarlan» for his contribution to the art, the President of the International Fund of Abylai khan, well-known public figure whose private life and working life are an example of selfless service to the Fatherland in the field of culture, Shot-Aman Ualikhan like once and chose the motto, fired them in a circle shanyrak, when he with Zhandarbek Malibekov created National Emblem of the Republic of Kazakhstan: “Wealth of sacrifice for the sake of life, a life - for the sake of conscience and honor”.

Since 1995 SH.-A. Ualikhan heads the Kazakh Society for the Protection of Monuments of History and Culture, created in Soviet times. Once when opening the Society for the Protection of Cultural Monuments of the Kazakh SSR SH.-A. Ualikhan uttered the words that for years defined the activities of the Society and became his motto: «We are aware of the great responsibility when a myriad of

cultural heritage, created by the people for centuries and continue to need to be protected from indifference, from destruction, from the relentless marks the time when we need to delve deeper into the mysteries of creation, the acts for which the thing takes on beauty and attractiveness, the seat of the great men become sacred».

The organizing committee for the creation of the Society for Protection of Monuments of Culture of the Kazakh Soviet Socialist Republic, which consisted of prominent artists, scientists, experts, heads of state and public organizations, was established by the Decree of the Bureau of the Central Committee of Communist Party of Kazakhstan on December 2, 1970. A resolution on the organization of the Society adopted on March 9, 1971. Cultural community of the Republic met the event with great enthusiasm.

11,000 sites-union, national and local importance, including architectural - more than 600 historical and revolutionary - 400, archaeological - more than 10,000, were registered during the Soviet era in the country.

A lot of places with rock paintings located in Kazakhstan. They are found in the mountains of Karatau, Khantau, Tarbagatay and Altay, in the central part of the North Balkhash, in the mountains Tesiktas and Karaungur, in the desert Betpakdala and Seven Rivers.

On the territory of Kazakhstan met many megalithic structures: menhirs, dolmen, and other monuments.

Traces of settlements of miners belonging to the Andronov culture, found near Dzhezkazgan, Karkaraly, Dzhangabyla.

Many mounds scattered according to Kazakhstan's vast steppes are the burial place of the ancient chiefs of tribes.

Judging by the finds (bronze objects, gold jewelry, wood carving, engraving on metal), found during excavations, the ancestors of the Kazakhs had a distinct culture. The most vivid picture of the nature of these products, the high skill of the ancient craftsmen give Kargalinski treasure, opened in 1939, and Chiliktinski treasure, opened in 1947.

The young Kazakh archeologists unearthed in the south of Issyk burial mound in the summer of 1970, which secrets shocked many people. The remains of a man who lived in a VI century BC were found in the mound.

All clothing was covered with gold plates. At each of these talented artist with his hand was struck by the breathtaking beauty of the bas-relief of beasts and animals.

The finds in the Issyk barrow in terms of gold production (more than 4,000), the highest artistry and technique used to make objects of adornment, weapons and life, and for the preservation of burial, reproducing in detail the full picture a funeral ceremony of Saks and all the attributes of the ceremonial headgear and footwear, are unique.

The new word in the epigraphy of the East makes the so-called Issyk letter at the bottom of the silver bowl. Scientists are interested in: what is the word, whose speech is embodied in these letters?

Now becomes significant by the fact that the ancient inhabitants of Kazakhstan since 2500 years ago knew the writing. The existence of a written certification common in Kazakhstan runic letters and reports by travelers who lived among the Huns, Usuns, Kangüy. In short, the Issyk discovery is the discovery of world importance.

The troops of the Persian kings of Ahmenid and Alexander the Great, Huns, Arabs, Mongols, Tamerlane and Dzhungars warriors were with fire and sword through Kazakhstan

Back in 1246 the Italian traveler Plano Carpini, who visited our province, said: «We have found countless exterminated the city in this land, destroyed the fortress of the devastated villages».

In the middle of VI century on the territory of Kazakhstan began construction of feudal fortifications, caravanserais and cities. In the Chu-Talas valley are the towns of Sairam, Taraz (now Dzhambul), Kulan (near the station Meadow), in the foothills of the Karatau-Kumkent, Suzak in the foothills of Ala-tau in the basin of the Ili-Koilyk on the Syr-Darya - Otyrar and Sygnak etc.

A lot of data about ancient cities are in literary and historical sources, posted by travelers who have visited these cities at the time of the former dawn. For example, the initial mention of Taraz we find in the writings of the Byzantine historian Menander Protector, which describes the embassy Zemark of Byzantine Emperor Justinian (568) to Kagan.

Archaeological excavations of Taraz have found the typical pattern of feudal city with shahristan, stronghold, trade and industrial quarters. The city had a water system pipes made of pottery, a continuous line going into the city. Great interest is the bathhouse, built of brick in a building with many domes.

Sygnak called harbor of the Kipchak steppe. He was the second city after Otyrar to resist the Mongols.

The ancient manuscript found academician V. Bartol'd in Constantinople narrate about the great value and location of the Signak among other cities. It says here:

«In the past, this country has been
free from worries
The seat of human knowledge
it was
If we had to share
still live
We second time would be
Residents of Syganak».

On the city Otyrar scientists have data of Arab traveler Ibn Hawqal, Abul Feeds, Chinese sources. On it there is a mention of Claudius Ptolemy. In Otyrar there was a library, legend has it that the number of books she was unique. It does not seem accidental birth in Otyrar outstanding scholar Al Farabi (Farabi - the ancient name Otyrar), author of the books: "The Birth of Science", "The Great Book of Music", "Comments to Aristotle".

The ruins of Otyrar are grand hills extending up to 27 km, which lie 40 km south-east of Turkestan. There in recent years led an archeological expedition of the Academy of Sciences of the Kazakh SSR.

Through the work of Russian scientists P.I. Rychkova, P.S. Pallas, A. Levshin, I.G. George, P. I. Falk, P. Lerch, W. Barthold, V.V Radloff, N. N. Pantusov, I.A. Castan`e and others were uncovered many pages of the history of Kazakhstan. A valuable contribution to the study of the material culture of the past made by Soviet scientists of Kazakhstan A. Y. Jakubowski, M.E. Masson, S.P. Tolstov, A. H. Margulan, A.I. Bernstamm, S.I. Rudenko and others.

Despite the fact that most of the monuments of the ancient culture of Kazakhstan irretrievably lost, those who have come to us in a dilapidated and neglected state, striking grandeur, wealth plastic volumes, splendor and richness of colors, the perfection of its proportions, the beauty of the individual parts and shapes.

The mausoleum of Khoja Ahmed Yassau in Turkestan is a gem of ancient architecture complex of Kazakhstan. The mausoleum is striking monumental form, the volume of plastic wealth, splendor and richness of colors and tile majolica ornaments. Mausoleum deservedly enjoys a worldwide reputation and is registered in UNESCO.

Babaji Khatun Mausoleum and Aisha-Bibi in Zhambyl region Alash Khan, Jochi Khan, Dombaul in the Karaganda region, memorials created in Ustyurt and Mangyshlak, and many other monuments testify to the skill and aesthetic taste of the small builders, the remarkable traditions passed down from generation to generation.

Many memorable places connected with the revolutionary movement, the Civil and Great Patriotic wars, socialist construction located in Kazakhstan.

Pages of history of the Civil War in Kazakhstan connected with the activities of prominent military and political leaders M.V. Frunze, V.V. Kuibyshev, V.I. Chapayev, D.A. Furmanov, Amangeldy Imanov, A. Dzhangildin etc.

There are about 200 mounds, not the patients, were doomed to flooding in the Ural region in the area now proposed Dzhangalinskii and Aydarhanskii reservoirs, yet this study could fill many unknown pages of history. In Shymkent area road builders demolished fort Tortkul-tube, and in the village of Chardara demolished an ancient palace and made settling in a large mound.

Since the month of June last year, in all the towns, districts and regional centers have been set up organizing committees, were the founding conference. This

was preceded by extensive preparatory work of the Republican and regional organizing committees, promoting the many party and government organs of the republic in the implementation and promotion activities for the establishment of the Society.

181 districts, 79 buses and eight inter-regional councils created in the republic. More than 8,000 people took part in the founding conference. Cultural heritage is a huge immeasurable national wealth. It penetrates into the souls of people, lives in the blood and veins of a man, impersonating a homeland, calling on the exploits even more daring, more majestic. This is the succession of generations.

The collapse of the Soviet Union was a test for the Society. At the opening of the monument of Abylai Khan 5 February 1992, referring to the people of Alma-Ata, Ualikhan (Shota Valikhanov) said: “Our society is going through a not good time. The death throes of a totalitarian system carries with it not only all the rotten and obsolete, but some of our hopes for prosperity. Yet we strive for goodness and justice. The mind will lead us to happiness. The most terrible scourge of mankind, worse than the plague, famine and war is the lack of historical memory. The people who lost his memory is doomed. History is not just a description of the events, she lesson time, sometimes bitter, but always instructive”.

The work of Society shall be kept in different directions. One of them is the protection and defense of the State symbols of Kazakhstan. President of the Society Shot-Aman Ydryuly Ualikhan and Raikhan Ergaliyeva, art historian, Doctor of Arts, are members of the Republican Commission for State Symbols, regularly participate in the meetings of the Commission. The objectives of the Commission are the issues of promoting patriotic education, respect for state symbols of Kazakhstan, carrying in all regions of the RK measures for their protection and promotion.

Ergaliyeva R.A. is a reputable scientist in the field of study fine arts in Kazakhstan and Central Asia, who has made a significant contribution to the Kazakh art history. She has published over 100 articles on painting, sculpture and graphics published in Kazakh, Russian and foreign publications on art, including France, Japan, Turkey, and Bulgaria.

In her writings first developed and introduced into scientific concept successor of the professional painting and sculpture of the twentieth century with the Kazakh national traditional spirituality, a centuries-old philosophical priorities and value systems of the Kazakh people.

She is the owner of such books and papers as the “Ethnic and cultural traditions in the modern art of Kazakhstan”¹, “Tales from poetry to the poetics of

¹ Monograph (Almaty: Gylym, 2002).

colors”², “The phenomenon of the steppe in the painting”³, “Contemporary Painting of Kazakhstan”⁴, “Tradition and innovation in modern sculpture of Kazakhstan”⁵, “Ecstasy and meditation in the Kazakh sculpture”⁶, “Firm and firmness in the world transformations pictures”⁷ and many others.

A personal exhibition of paintings by well-known Kazakh artist E.Tolepbay titled “Phantasmagoria being, vision and reality” was carried out in the National Gallery for Foreign Art of Sofia in 2008. A catalog with an introduction by R.Ergalieva was issued.

Raikhan Ergaliyeva as the Academic Secretary of the Society participated in the workshop on the preservation of intangible cultural heritage in South Korea (June 2012), which presented the country report “Strategy for the Conservation of Intangible Cultural Heritage in the Republic of Kazakhstan”. Ergalieva also is a member of the National Committee of the National Commission for UNESCO of the Republic of Kazakhstan and ISESCO.

Leading art critic of the country together with the staff of the Institute of Literature and Art after named M.O. Auezov G.Zhumaseitova and R.Kargabekova prepared and submitted to the technical department of the National Commission on Intangible Cultural Heritage application-nominated for “The traditional Kazakh art processing of silver” to turn from the Republic of Kazakhstan to UNESCO's Representative List of the Intangible Cultural Heritage of Humanity.

In this regard, Ergalieva participated in the second meeting of the National Committee of the Intangible Cultural Heritage of the National Commission for UNESCO of the Republic of Kazakhstan and ISESCO, where there was a presentation of the project “The traditional Kazakh art processing of silver” to turn from the Republic of Kazakhstan to UNESCO's Representative List of the Intangible Cultural Heritage of Humanity . (March 20, 2012, Almaty).

The Society's business includes not only the organization of exhibitions, but also publish a series of “Monuments of history and culture of Kazakhstan”. The book series had a long break: the collections were not issued in 1991. They have been restored in 2011 and are now established on a regular basis in 2011.

² Monograph (Almaty, 2004).

³ (Almaty, 2006),

⁴ Wiley, *Art*, 12 (1989).

⁵ *News*, 1 (Academy of Sciences of Kazakhstan, 1988).

⁶ Moscow, *Art*, 9 (1990).

⁷ *News about the current* (Soros-Kazakhstan, 1999).

The editorial board consists of eminent scientists, whose research and career was inevitably associated with social activities: because the object of scientific research, civil positions, creative contacts. There are a writer Herold Belger, an archaeologist and an ethnographer Karl Baipakov, a poet Bahytzhan Kanapyanov, a critic Ergalieva Raikhan, an economist Ajgul Tulembayeva, an art Bayan Valikhanova.

In the preface to the first and after he became a historical collection of authors have outlined their creed, uniting them under the banner of preserving the cultural heritage: «In the history of the monuments invested enormous power of unity of the people. When they wanted to divide the people - the enemies of demolishing monuments. When exalts a nation - in the monuments expressed its strength and unity». A striking illustration of this belief was the content of the sixth edition, which reflected the temporal distance length of 20 years long history of independence.

The collection is dedicated to the history, architecture, fine arts, book science, linguistics, philology, musicology, theater studies in Kazakhstan and Central Asia. Here are the results of studies of characters in the ornamentation of the Kazakhs and the Turkic peoples (J. Tohtabaeva), the characteristics of the formation of regional characteristics of architecture, medieval of Bukhara XV - XVII centuries (M. Yusupova), explores new findings editions of Kazakh epic pre-Soviet period (J. Shalgynbay), questions of aesthetic-moral ideal in the cultural heritage of the East (S. Agzamhozhdaeva), history of theater culture in Tashkent (M. Tulyakhodjaev), poetics of Shakarim (A. Salkynbay), etc. Here article about the creation SH.-A. Ualikhan (R. Ergalieva), of surveys Baypakov K. (T.A. Tolebayev), Olzhas Suleimenov`s book “Az and Me” (V.M. Gongalo), etc.⁸.

7th compilation series dedicated to the 20th anniversary of Kazakhstan's independence⁹. Describing the origins of stringed instruments, introducing the results of ethnomusicology, A. Muhambetova reproduces the history of the Kazakh kobyzy. Mysteries of the Scythian jewelry from the point of mythology view of saks animal style explores Akishev. The history of the Kazakh dance has been the subject of scientific research by Zhumaseitova. The philosophical view of the world in the bard's poetry is represented in article of K. Urazayeva.

⁸ *Уразаева К.* Вопросы культурного наследия в Казахстане // Текст в системе обучения русскому языку и литературе. – Астана: ЕНУ им. Л.Н. Гумилева, 2011, 186–190.

⁹ Памятники истории и культуры Казахстана. Сборник Казахского Общества охраны памятников истории и культуры. Выпуск 7. – Алматы: Казахстан, 2011. – 226 с.

The problem of preserving the heritage as a subject of the writer interest of I. S. Shchegolikhina investigated by S. Anan`eva from the standpoint of the national memory. Songwriting of Asset opens researcher J. Ordaliyeva in the context of genre wealth, periodization of creativity, problem of authorship.

Thematic line of previous collection series continues article of Sh.Tohtabaeva dedicated kosmos in the arts and crafts of Turkish and Native American peoples. Historical and cultural identity of the ancient art of Kazakhstan in its conceptual integrity of the system of creative thinking and a way of attitude considered in the article by R. Yergaliyeva.

Extending the range of the conservation of cultural heritage provides inclusion in the collection of Zh. Abylhozhin`s article "Modernization experiences: perspectives in the history of Kazakhstan". The author explores the historical factors doomed Soviet modernization of experience and exposes a fundamental revision of the canons of Soviet history, its ideologies.

An article of A. Syrgakbaeva "Philosophical understanding of Astana" is interesting. Monuments of Astana as a philosophical and cultural studies text refer to the author's archaic and identify the need for the synthesis of aesthetics and the requirements of the city to life.

A separate record of the glorious deeds of the Society are cultural events Almaty in 2011. In December 2011 the Society was held art exhibition "PEOPLE. MONUMENTS. CITY" in the Directorate of Art exhibitions and auctions of Kazakhstan in Almaty. A young cultural scientist Gauhar Nayzagarina was an author of the idea, the concept and the curator of the exhibition. The exhibition's goal to attract the attention of residents and visitors to Almaty at the monuments and landmarks of the city, to tell about daily life among the monuments and people-residents close to the monuments. According Nayzagarina in the preface: "The monuments - this is history. Monuments have taught us differently see and perceive the city and the people, as well as a whole pattern of their lives. Monuments gave us a sense of the integrity of Almaty and all its inhabitants".

The exhibition attracted a lot of public attention, and, importantly, to the protection of young people and respect for the monuments. In the press show had a wide resonance and not by chance, because it has stirred up not only nostalgia for solar Alma-Ata, but also allowed us to see how managed to keep her under unremitting pressure of time and the construction boom, with its demands on a modern. As living, brought monuments that have become sculptural portrait of the city.

Accented by the exhibition organizers link between the past and the future, Alma-Ata Almaty and has led to the composition of the album, where modern life is inscribed in the urban context, with its legends and myths, which sounded distinctly rejection of stereotypical presentation of the history of the city, and the attention to everyday life is imbued with poetry. Everywhere images of citizens turned to the monuments. So, thanks to the photographers Julia Aybasova and

Battalova Dinara was introduced the idea of dialogue of generations, the culture is recreated as a portrait of the city, its heart and its history.

The album cover captures the monument of Valikhanov Shokan, which is surrounded by a recognizable area of the city is the landscape of the Academy of Sciences. The monument evokes the metaphor of a meteor flashed. The image on the cover of the album is addressed to us, living in the turn of the millennium, the eye of a man whose fate embodies the idea of the transience of time and resilience to culture.

Stella of Raimbek blowin up and cuts through space. The sun's rays cut through the thickness of the sky. People in the background of the stella, finds here the patronage and protection. The inscription says that after batyr be named one of the metro stations. The hierarchy of communication finds trinitarian vertical and multi-layered meaning.

Pushkin monument recalls the town in 2006 is the year of the great poet of the Russian land. The authors of album cite the words of Zhambyl – «national bard of earth». Lace parasol and lace trim bags on the elbow of a young woman - in this rhyming parts entourage era creates poetry of the 19th century. Age of current and past century have converged on a summer day in the Kazakh city.

Monument of Zhambyl Zhabayev, learn the glory of the poet in 16 years, spiritualized by the author of image of a special kind of family warmth. The photographer has created an image of the poet is not so much how much of a wise old man of the Kazakh, grandfathers, against the background of the monument which is something which requires a crying little girl sets a link between the past and the present.

Interesting angle is selected in the picture of the monument Abylkhan Kasteev. Sitting in a pose sage «self-taught, who was the founder of the professional painting of Kazakhstan», «faces» to the child and a young girl in a wide-brimmed hat. «The Binding thread» and there is stitched with photographic clarity: the national art of Kazakhstan was part of the history of the country, and coming to the monument to the people grow up with the perception of these people as a part of their lives.

Monument of Ghani Muratbayev, fiery revolutionary who lived only 23 years old, made in a dynamic and flying style: he stood as if in motion, it hammered step is a movement toward the goal, and turn the shoulders is the focus on the future. An young athletic man with a racket of badminton as if in silent dialogue with the hero, with the same age, whose life has been put on the altar for the sake of his freedom.

A photograph of the monument of Alibi Dzhangildin accompanies the inscription, opening it to us as a person, “have been wandering in the world”, almost toured the world and made a lot of professional photos. Against the background of the monument to community services officer of the city, a refreshing early morning

near the monument area sprayed with water from a hose is seen as a metaphor for memory, history as a source of renewal.

History of individual dates with the status of international events, incorporated in 2004, declared by UNESCO as Alcaeus Margulan academic's year. He is author of over 300 scientific papers, including 100 encyclopedia articles in the field of archeology and ethnology. Against the background of the same age as the hero monument as a symbol of unity of generations who have known the hardships of the time and the ups stories. Pensive expression on the face of a woman walking a dog, connects different planes of reality, life in the city: the academic world and everyday life.

Proud profile of Uraz Dzhandosov's monument, which was the first director of the Kazakh Agricultural Institute and the first director of the Public Library of Kazakhstan enjoys plenty of natural light. In the background plays a boy with a ball. Photographer caught a fly ball and grace of movement of the young athlete. Monument of Aldar Kose, beardless trickster whose image is opened to young Kazakhs with other symbols of culture is a mark a thaw in the cinema. He takes us to 1964, when the Shaken Aimanov's film was made. Children on the background of the monument are not perceived as readers of fairy tales, as well as the embodiment of the connection time.

Fountain «Oriental Calendar», Almaty residents called "Zodiac" was built seven years and in 1980 marked a new chapter of urban history. Saks animal style spawned fashion trends in the Kazakh art, adds to fountain aesthetic perfection. The true inspirer and organizer of all major cultural events, which are essentially acts of the highest service to the country's history, was a Shot Aman Ualikhan. Organic ability to philosophical generalization and domestic demand for good citizenship pathos combine all activities Shot Amana Ualikhan all facets of his creative talent. Everywhere he first appears as a philosopher and a citizen. It must be noted that these qualities "renaissance" of personality Ualikhan have continued many of the priorities of traditional Kazakh culture. Genetically inherited, heightened sense of involvement in the blood the great ancestors, the sons of prominent Kazakh people - Ablay Khan and Chokan Valikhanov, they contribute to the works and projects Ualikhan concentrated intellectual energy, a strong patriotic spirit.

SH.-A. Ualikhan is not just social activist and author of many sculptures that have become symbols of the city and the composition of the special card in the landscape of the country, he is one of those who have an inquisitive mind and talent of researchers was able to see his roots in the history of the people and the country to re-create the record of the monuments to the human spirit and will. One day, he called himself "a living monument of his great ancestor" Abylai Khan and outlined the meaning of his life and work: "How is he, by the end of my days, I will work passionately for the benefit of my long-suffering country – Kazakhstan".

Another ancestor SH.-A. Ualikhan is brother of Shokan Valikhanov – Maky. Rare biographical data found in the search for historical materials about Shokan and Maky Valihanov in the process of exploring the descendants of the writers Fyodor Dostoevsky and Vladimir Krestovskii has resulted in one of his articles SH.Y. Ualikhan. Biographical material for it is a reason to put the issue of the importance of preserving the traditions of cultural and historical continuity.

This principle embodies SH.-A. Ualikhan in all its monuments and projects. Each monument has its own destiny and its own history, philosophy, and a high sense of human life. At the opening of the monument of Abylai Khan, he quoted the words of scripture: «Get away from evil and do good», and continued: “We are now moving away from the evil of the servility of thought and action, look into the world of open eyes, without dark glasses class division of the people”. Words of F.M. Dostoevsky: «To be a fighter for truth, do not lie it is a feat», tributes monument of Khan Abylai thinker called as a feat. «We are making a feat, paying tribute to the man doomed to oblivion the communist regime, but never erased from people's memory. Khan Abylai with arms to defend their homeland from invaders Dzungarian, played a prominent role in the integration and consolidation of nations, ensuring the independence of the Kazakh state in the development of good-neighborly and equal relations with Russia and China».

Academician V.V. Barthold Abylair considered Abylai «the most powerful of the Khans of the XVIII century». In the Russian encyclopedia, published in 1911, about Abylai stated: «Artfully combining the peculiar relationship of allegiance between Russia and China, Abylai Khan here and there and was able to put themselves independently and enjoy the awe of both courts. The memory of the wise Abylai still lives in the Kyrgyz songs».

Written objectively. Our people, even in the darkest years of humiliation own history has managed to keep in mind the bright image of his worthy son. In one of the poems of Abylai Khan has the following lines:

...Жил на благо он народа

Кровом был могучий хан

И он мудрым был от бога

Трон ему народом дан ...

...He lived for the good of the people

Shelter was mighty khan

And he was the wisest of God

Throne given him by the people ...

Renaming in Alma-Ata the Communist Prospect Avenue in the name Abylaikhan became symbolic step, civil act of national intelligence, for which the measure point in the country's history and personal steps in further promoting a culture have become inseparable. This step draws a line under Ualikhan conviction that «the times are gone when my talented brothers, fathers, immensely liked his

homeland, persecuted, jailed, shot only for the fact that they were Abylayhanovs, Bukeikhanovs, Kenesarins».

As a true Kazakh, Ualikhan exclaims “Kindred, let us always keep the spirit of our ancestors!”)

Most the architectural and plastic Ualikhan’s projects is embodied of life, devoted to the ideas that reflect the historical destiny and heroism of the Kazakh people. Height and the national tragedy of fate, he melts into complex on semantic content, and strict on architectural design ensembles. In his works, the ability to connect to saturate the image of a human, psychological content and the ability to highlight it universally capacious idea. The concept of the architect is a synthesis of the national idea, the Renaissance mind, philosophy of nature

Each Almaty resident knows how naturally in its conciseness was square at the bust of D. Kunayev, as the image of T. Bokin organically linked with the silence of the park and the noise of the city streets. Equally sensitive refinement in a natural context and within different architectural monuments of T. Bigeldinov in Kokshetau, A. Baitursynov’s in Kostanay and the Kenesary Khan monument erected in Astana on the embankment of Ishim, sculptured by sculptor N. Dalbay. Among the works Ualikhan also a monument to Motherland (Ana-Jer-ana), the Pantheon of Glory, a monument to the victims of repression in 1937, Space Monument to victims of famine in 1932, the man of the twentieth century and millennium, panoramic lounge battle of Anrakaysk. The Independence Monument, erected in the main square of Almaty became the metaphor for the unity of the past, present and future of Kazakh history, culture and statehood

Currently, the architect working on the monument «The World Turkic peoples» and «Procession of human civilization in the universe». The first clearly identified long-felt need to approach the ethnic history of the springs, determine the location and the value of Turkish culture in a global context, the second is embodied the idea of the greatness of the approval of the human mind and the creative will.

Author’s feature of the creative projects and monuments, statues and sculptures is their deep sense meaningful, deep sense of fullness in every part of the overall design of each of the architectural plan and the fine and decorative element. It is this feature allows you to talk about Ualikhan as an architect-philosopher who seeks and knows how to convey a highly patriotic, and the idea of universal human language of architecture.

Talent and multifaceted activity of SH.-A. Ualikhan evident in his literary work. Plays as «Акнур» («Акнур»), «The Oath of Shokan» («Клятва Чокана»), «The White Nights of Shokan» («Белые ночи Чокана»), «Piece of bread» («Кусок хлеба»), «Terror» («Терор»), the work on the books «Thoughts on life, or good advices myself, wife, children and grandchildren» («Мысли о жизни, или Полезные советы себе, жене, детям и внукам»), «According to the laws facets»

(«По законам фасеты») are a separate page of the national culture. Publication of poems, articles, and a large correspondence, collection of autographs of friends, public figures and artists are the plans.

But the main business of life Ualikhan, whose work developed in parallel to the history of the country, was the creation of the State Emblem with Malibek Zhandarbekov.

The history of Kazakhstan emblem has interesting premise. In the Soviet Union, all the astronauts were emblems of the state. And when in the space 2 October 1991 flew Tokhtar Aubakirov, the architect gave him a memorial, where was depicted shanyrak is a symbol of his father's house, framed by wings. The appearance of the wings is not accidental: it is a symbol of the eternal human dream of flying. In addition, they were dedicated to two Kazakh cosmonauts are Tokhtar Aubakirov and Talgat Musabayev. On one wing was written «Tokhtar», on the other – «Talgat». It also reflected a feature of the Kazakh onomastics, with its principle of naming people, the best sons of the people. Clarifying the author's intent, Ualikhan passed with a memorable sign a note stating his belief that these children are the wings of the Kazakh people. Alexei Leonov advised the Aubakirov to use the mark as an emblem of his native Kazakhstan, and it is in a reduced form was sewn to the suit. Space and a metaphor picture acquired a symbolic story: they were members of the national heraldry, the author of emblem considers the artistic memory of the Earth in space, the first version of the national emblem.

There were other versions: it is the family mark tanba, which in the beginning of the XVI century was a symbol of a young Kazakh state. Being a part of the Russian Empire was marked in the history of Russian heraldry shields areas.

The next step was the state symbols of the Soviet coat of arms of Kazakhstan is the golden hammer and sickle, placed crosswise arms down on a red field in the rays of the sun and framed by ears of corn, with the inscription in Kazakh and Russian languages «Kazakh SSR» and «Workers of all countries, unite!». Five-pointed star emblem located at the top of emblem according to the sign ornamentation. A description of emblem and coat of arms have not undergone any significant changes in constitutions in 1955 and 1978. Kazakhstan on its belonging to said first only the inscription «The Kazakh Soviet Socialist Republic», and from 1955 - abbreviation «KSSR».

In 1992, this emblem took place in the catalogs of the story. The Supreme Council of the Republic of Kazakhstan stated: “Send the State coat of arms of the Kazakh SSR for permanent storage in the State Museum of the Republic of Kazakhstan”.

The need for a new national emblem of independent Kazakhstan resulted in the consolidation of the best forces of creative and scientific intelligentsia, the people's deputies of the republic. There was a competition. Of the 245 authors of written works, and 67 proposals received from various organizations and individuals, the winners were recognized architects Shota-Aman Ualikhan and Zhandarbek

Malibekov. First coat of arms of Kazakhstan was officially presented on 6 June 1992.

The State Emblem of the Republic of Kazakhstan is a picture of shanyrak (upper arch part of the yurt) on a blue background, from which all sides in the form of sun rays diverge supports in the frame of the wings of mythical horses. At the bottom of the coat of arms inscription «Kazakhstan». Colors of the State Emblem of the Republic of Kazakhstan in two colors: gold and blue.

The word “coat of arms” comes from the German “egve” is “legacy” and the Polish “negv” - “emblem” and means the distinctive sign of hereditary is a combination of figures and objects, which are given a symbolic meaning, expressing the historical traditions of the owner.

Creating a coat of arms begins with the selection of its geometrical shapes. In the heraldic practice a number of different shapes: rectangle, square, etc. All the details of the coat of arms of the Republic of Kazakhstan placed inside one full circle and in combination with the image of the main element attributes - shanyrak with supports in the form of sunlight – creates a space of the universe.

It is with this perception is due symbolic circle in the common home of all Kazakhstan with a sense of common motherland.

Shanyrak (dating back to the Sanskrit “chakra”) is the wheel of the sun. Shanyrak, in fact, is the prairie clock, indicative of the rate of movement of the sun. The mark on the Shanyrak Kazakhs determined the time of day.

The emergence of shanyrak in the cultural heritage of the nomads are closely related to their perception of the environment. Shanyrak the shape of is a celestial dome. Shanyrak particularly revered by the people. It is a symbol of the cosmos, it was worshiped as a totem of the Turks. Shanyrak brings not only family, but also the people. That's why the image of shanyrak in the State Emblem of the Republic is the image of a common home, the homeland of the total people living in Kazakhstan.

Shanyrak – dome tent – for Nomadic Turks the same as the foundation for a European, that is the personification of home, family.

Shanyrak is the foundation of the State Emblem of the Republic of Kazakhstan. It personifies the hearth, the integrity of the world. Guiding star as a symbol of high goal set by the state crowned arms.

The head of winged horses, unicorns located on the edges of the coat of arms. For Kazakhs, inhabitant of the Great Steppe, the horse was his second half. Without it, he is without legs. And the best of the best was considered Tulpar is footed like a flying horse. Our ancestors portrayed tulpars cruise and worshiped them as gods.

Tulpar is a steppe pegasus, horse, which dreams of every young rider: fast as the wind, symbolizing a will to win, dedication and at the same time, the desire for

independence and freedom. In our context Tulpar is a symbol of the conservation system of sovereign Kazakhstan.

Winged Tulpar is the most popular image in the Kazakh poetry. It is the personification of the winged dreams, flight of imagination, unremitting desire, the desire for the best. Therefore, we can see that image for the young shoots, the young generation, which always associated bright hopes.

Flying Tulpar combines time and space. It is the image of immortality and is intended to embody in our arms of infinite development, the spiritual richness and the diversity of nations and nationalities living in Kazakhstan under one shanyrak.

Horns of animals honored in ancient times. Coved horned horse our ancestors came up with the belief in miracles and dreaming about it. Horned horse was considered a sacred animal totem. It came from the ancient times and today, showing off the coat of arms of the country, represents the undiscovered talents and life-giving power of the young state. Winged horses, hugging the coat of arms shanyrak, as it would offer up to the sky as an expression of our people's faith in a brighter future.

The Society covers different sides of the State and society of the country. First of all, it is safety and protection of State symbols of the Republic of Kazakhstan. Shot - Aman Edresuly Ualikhan and famous art critic in the country, Professor Ergaliyeva Raikhan are the main promoters of patriotic education, respect for state symbols of Kazakhstan, in all regions of the RK measures for their protection and promotion.

Kazakh Society for the Protection of Monuments of History and Culture is the brainchild of Ualikhan and like shanyrak, the central image of the State Emblem of the Republic of Kazakhstan. As shanyrak symbolizes arches of home for all Kazakhs, and he leads the Society aims, according Ualikhan, to ensure «that the less we have had amnesia, space for fiction and fraud».