



The End of the Steppe Knights Existence or Last Manifestations of the Nomadic Spirit

*El fin de la existencia de los Caballeros de la Estepa
o las últimas manifestaciones del espíritu nómada*

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Abstract

The relevance of this study lies in the lack of a qualitative study of such an important historical phenomenon as the order of knights *seri*. Steppe knights as the last manifestation of the fighting spirit of the Kazakh people is a wonderful personification of nomadic culture. The real nomads were members of the cavalry order who descended from the famous military aristocracy of the nomads. Their musical and poetic world included in the history of military service and culture is a vivid embodiment of nomadic life. The aim of the paper is to formulate the conventional representation of the cultural and spiritual values of the Kazakh people, making a cultural and philosophical analysis of all manifestations of the nomadic people. During the research, a cultural evaluation was given of some ideological, religious-ethical, and storylines dating back to the era of the Ancient Saks, Huns, and Turkic Khaganate that unfolded in Central Asia in the 18-19th and early 20th centuries, the latest manifestations of free thought, the art of the colonised people, the talent of comrades-in-arms, the ancient art of the Kazakh people that has not lost its characterisation based on folk traditions and religious beliefs. In this study, various methods such as induction, deduction, historical, and cross-analysis were used. The results of the study reveal the exceptional features of the formation and development of nomadic knights and their deep influence on the culture of the peoples of Central Asia, which will be useful for understanding the folk identity of culture, aspects of their origin, and history.

Keywords: Knight, Turks, nomads, music, tradition, values.

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Resumen

La orden de los caballeros serı, como última manifestación del espíritu de lucha del pueblo kazajo, es una maravillosa personificación de la cultura nómada. Los verdaderos nómadas eran miembros de la orden de caballería que descendían de la famosa aristocracia militar de los nómadas. Su mundo musical y poético, incluido en la historia del servicio militar y la cultura, es una vívida encarnación de la vida nómada. El propósito del artículo es formular la representación convencional de los valores culturales y espirituales del pueblo kazajo, mediante un análisis cultural y filosófico de todas las manifestaciones del pueblo nómada, para lo cual se realizó una evaluación cultural de ciertas líneas argumentales ideológicas, religiosas y éticas que se remontan a la era de los antiguos saks, hunos y túrquicos kaganatos que habitaron Asia Central en los siglos XVIII, XIX y principios del XX, siendo la últimas manifestaciones del libre pensamiento, el arte del pueblo colonizado y el talento de los compañeros de armas, donde el arte milenario del pueblo kazajo que no ha perdido su caracterización basada en tradiciones populares y creencias religiosas.

Palabras clave: Caballero, turcos, nómades, música, tradición, valores.

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Introduction

The Kazakh country, consisting of nomadic tribes, migrated until the second half of the 20th century. They formed a culture peculiar to the life of nomads in the motherhood of nature. In the 13th and 14th centuries, the Dashty Kipchak people, under the rule of Jochi Khan, the son of Genghis Kagan, for many centuries strictly observed the traditions and customs of very ancient times and represented a single unit in the fighting spirit. The steppe people survived many battles, developed their culture and art, and passed their history from generation to generation, both written and oral. Zhyrau and poets have played a very important role in the history of oral literature. The genealogical oral literature was composed of warriors (*seruler* – knights) from military dynasties. The values left over from the famous priests-zhyrau, and famous abyssals from the pages of history about ancient life from the depths of antiquity.

The “groups of knights” (абыз-жырау “серілер тобы”) who replaced these song poets lived in the Kazakh steppes until the second half of the 20th century. Zhyrau (knights), who preserved both fighting spirit and art, gave strength to the crowd that was going to enter the battlefield, which led to victory as a result. They (zhyrau knights (*seruler*)) sang in front of the army ready to engage in a bloody battle, played the dombra (dombra is a Kazakh national instrument), sang songs that raised the military spirit of the soldiers, and also fought on the front line themselves. It is known from history that the successor of Kaztugan (17th century), Dospambet (15-16th centuries), Aktamberdy (17-18th centuries) was Makhambet, and in the last period of the reign of Makhambet (19th century), Kalniyaz Shopykuly (1816-1902) was also a zhyrau warrior (жауынгер-жырау). Kalniyaz participated in many battles inspiring soldiers who were afraid to go to war. For example, Kalniyaz Zhyrau told Sugir batyr, who in his old age lost his fighting spirit before the offensive:

The son of Er Shabai is called Sugir,
Whose spirit was not struck by the enemy.
Your spirit rises to the very Sun,
Aren't you batyr, glorified by the people!

Having heard this, Sugir batyr remembered the name of his father Shabai batyr, and mercilessly attacked the enemy (Magauin, 2006a; Negimov, 2016).

The object of this research is the *серілік орден* / “order of knights”—a military amateur group that brought the images of priests-zhyrau to life, heroes of very ancient times—Yollyk Tegin, Kultegin, Korkyt ata, Ketbuga, and others who brought the image of abyz-zhyrau to the turn of the 20th century.

Research methodology: conclusions and opinions of Turkologists were obtained in the methodological area. The study uses the relationship of historical and logical unity, the method from the general to the individual, historical-comparative, and hermeneutic methods widely used in the humanities and philosophical knowledge.

The paper examines the similarity between nomadic and European military-chivalric traditions. New views on the style of nomadic combat, worldview, and cultural identity are presented. The way of life of Knights is formulated in the image of the ancient zhyrau. The manifestations of the equestrian spirit in the passionary aspect are considered and distinguished.

History of knightly orders (knight medals)

The detachment of knights *seruler* occupies a special place in the cultural history of the Kazakh people. Kazakh, the owner of a versatile art (singer, poet, composer, brilliant performer), a fighter who tames horses, has a passion for riding, hunting (eagles, golden eagles, vultures, falcons, etc.), snipers were called *seri* / “the knight.” Notably, such people were called differently in different regions of Kazakhstan. For example, in the Mangystau region (the Caspian basin), they are called “Kaiky.” Another difference: the Mangistau people called a male knight “Kaiky,” and the girl (who was not inferior to the knight)—*saiki*.

A knight is a member of the aristocracy (Magauin, 2006a). Scientists also believe that Kazakh knights come from nomadic aristocratic Noyans. The knights had to be both snipers and fighters. Their character and morals were different. They personified heroism and bravery in the war. It is written that the knights had a custom to worship a beautiful woman. Cousi Castle in France (reproduction), *sipahs* in the Ottoman Empire, samurai in Japan, knights of medieval Western Europe, all had the same principles and destinies. Being the most romantic legends in the world, the Knights of the Templar Order, known as the Knights of the Temple, and the Teutonic Knights who later (1456-1466) became vassals of Poland, and the Knights of the Livonian Order, although they differ in their names, had not so many differences in the functions performed and they were all Noyan warriors.

It can be concluded that the detachment of knights in the traditions of the Kazakh people is not far from the above knightly orders. Knights (*Seruler*) are a group of warriors who, like the last remnants of nomadic warriors, occupy a special place in the cultural traditions of the Kazakh people. The Kazakh detachment of knights cannot be associated with the European knightly order but it can be compared to it. The origin of Kazakh knights is also connected with the fighting spirit. In other words, there were killer soldiers during the war who opened the way for the masses of opponents. Nomads called this group *serik*— “partner (companion).” Eventually, when Persian and Arabic words became more intertwined, the word “partner” (*serik*) turned into *seri*. E. Tursynov suggests that the root word *seri*, derived from the Turkic word *cherik*, meaning “army,” “hand,” and defines “warrior in a detachment,” “detachment,” “comrade on a march” (Tursynov, 1976). For example, there is a Kazakh expression *Жанына серік болу* which means “to accompany,” *Жолаушыға серік болып жүру* – “Passenger escort.” According to V.V. Radlov, earlier in the Kazakh language the word *чыра* defined a detachment, a warrior (Radlov, 1866), and there is a word in Kazakh *шора*, which means “comrade,” and the word *серік* means “escort.” E. Tursynov (1976) examines aspects and secrets of the traditions of knights, combines them with the spiritual world and considers them as a cultural phenomenon of the great steppe.

One of the features is a passion for horses. It is difficult to imagine nomadic children without horses. In particular, it is known from history that the military detachments of knights (*seruler toby*) treated horses differently. It is very important to keep, adapt and respect a horse as a companion. They not only chose a true steed but also courted and decorated it. It is known that this tradition was inherited from ancestors. For example, Herodotus, the ancestor of history, said about the Sakas: “They made spears and arrows out of copper, and the helmet, belt, and bridle were made of gold. They put on copper bags on their horses, and cover the helmet, bridle and fetter with gold and emboss patterns on them” (Herodotus, 1989). J. Kumarovich writes: “There has never been such decoration in this region, this process has spread from the Saks, from east to west of the whole Eurasia and even to Africa” (Kumarovich, 2012). “The heroic art of Sakas’ riding reached the middle plains of China in the Far East at the end of the Django period (475 – 221 BC), when the Chinese first imitated the Huns and “dressed and formed detachments like the Huns (475 BC – 221 AD),” he concludes (Kumarovich, 2012). Traditions of sals (*sal*), an impulse of knights (*seri*). There are many reasons for this, which is confirmed by the found figure of the golden man.

Kazakh knights, who appeared in the 19th and the first quarter of the 20th century, were singers, poets, and kuishi, they also had heroism and fight. As for horses, the similarities can be observed with medieval musicians of Western Europe—jugglers, troubadours, trouveurs, meisters—minnesingers. In general, the origin of mankind is the same as in the case of Adam and Eve, i.e., blood. Therefore, it is not surprising that they are similar in art and life. Songs and jokes of Kazakh knights are similar to the jokes of ancient shamans. Sary-Saltyk is one of the most powerful zhyrauses in Desht-Kipchak (“the modern Kazakh steppe”). People called it Sary baksy, Sary abyz, Synşy baksy, Şaştı baksy. Probably, it should be Baba Tukty Shashty Aziz, who is legendary in an epic song. Summing up, it is known that Baba Tukty Shashty Aziz is a saint, he was the holiest among all Kazakh batyrs. Accordingly, Baba Tukty Shashty Aziz was no stranger to chivalry (Kornilova et al., 2018).

Evidently, the followers of Shashta Aziz, the successor of the ancient shamans, were Zhyrau, who flourished in the 15-18th centuries (recall Zhyrau Kaztugan, Djiembet, Dospambet). The role of these zhyrau is the image of an ancient group of suicide warriors. Zhyrau went out in front of the crowd and gave strength to the soldiers who were going to join the war, i.e., raised the military spirit of the soldiers and fought on the front line. Zhyrau were poets and heroes. Another ancestor of zhyrau is Korkyt Ata, who mixed kылkобыз with the mysterious world, another is “Atalyk Zhyrau, who lived in the 13th century and left a poem about Jochi Khan.”

A special place is occupied by Naiman Ketbuga, who announced the death of his son Jochi to Genghis Khan using *dombra* (*kuia*). Scientists say that Noyan Ketbuga was not only a commander but also possessed a great gift of art. Ketbuga was also highly appreciated by later zhyrau warriors. For example, Dospambet zhyrau:

Such biev (the head) like a Ketbuga,
When they are asked for advice!, — pays tribute to the wisdom of Ketbuge.
(Кетбұғадай билерден,
Ақыл сұрар күн қайда!). (Magauin, 2006b)

And so, three centuries later, when Makhambet was overtaken by troubles, he said:

Such biev (the head) like a Ketbuga,
When they are asked for advice!
(Кетбұғадай билерден,
Ақыл сұрар күн қайда!).

Dospambet, in the Nogai tradition Dosmambet Azauly (Azov) (1490-1523) is a poet, commander, *batyr*. He belonged to the military nobility of The Lesser Nogai Horde. He made frequent trips to Desht-i-Kipchak, and was in Bakhchisarai and Istanbul. Participated in many campaigns of the Crimean Khan. Several works of Dospambet have been preserved, they give an ideal portrait of a warrior who has no equal in battles, hunting, various competitions.

Such famous scientists as V. Bartold, S. Seifullin, A. Margulan, M. Magauin, who attach great importance to the spiritual heritage of the people, recognise Ketbugi, first of all, as a *kuishi*-provocator, an outstanding *zhyrshy*, a rightful *biya*. The name Ketbuga also appears in Kyrgyz, Karakalpak folklore as a wise person, a wonderful *kuishi*. Art critic T. Asemkulov (2016) says that in 1988 he met the famous scientist L.N. Gumilyov in Leningrad. During the conversation, a discussion took place about the great scientist Ketbug. T. Asemkulov announces that Ketbuga has *kui* “Kertolgau” (Кертөлғау), “Broken Deer” (Сынған Бұғы), “Oak Wave” (Емен толқын) (Asemkulov, 2016).

Thus, in the Kazakh steppe, in the nomadic world, it is clear that the Zhyrau, a shamanic, sacred process is a mysterious world that comes from the depths of ancient times. The last representatives of the traditional literature of the Kazakh people are the great poets of the Sahara, whose followers preached that the mission, the meaning of existence, should always “be faithful to the Creator, strive to be faithful, serve faithfully.” This ancient

archetype, after the adoption of Islam, took the form of a martyr (“death at the hands of the enemy on the way to justice”). On a continental scale, the Turkic-Mongolian nomads are Kshatriyas, warriors of Eurasia, whose worldview, art, ethics, and general way of life are shaped by such military archetypes as Honor, Duty, and Loyalty. For example, the division of Indo-Aryans into three dynasties (caste, varna) is typical of other Indo-European peoples: Brahmins (priests), Kshatriyas (warriors), and Vaishyas (producers of material goods, such as shepherds, farmers, and craftsmen). Among these dynasties, each of them has its own object, purpose, and unbreakable hierarchy: the clergy were immersed in the world of formless ideas in a high metaphysical realm and the armies were concentrated on the cosmic level of medium, subtle forms. Scientists believe that the fact that “the troops were concentrated at the cosmic level of medium, thin forms” is the real root of the nomadic warrior tribe.

Needless to say, the authors believe that this military dynasty is close to the roots of the nomads, and the “knights” (*serler*) are a knightly order (*serlak top*—knight medal) that differs from the usual nomad. The purpose of a kshatriya’s life is to serve the Lord. The Turkic-Mongols did not accept the human process, they retained their faith in the One Creator, and they understood that the meaning and purpose of their life was to serve God, the Almighty. They saw themselves as the sword of the Creator. “The first weapon and deed sent by God is lightning. Lightning is a symbol of the Word, Early Consciousness, which is marked by various superstitious scepters, for example, vajra in Hindu and Buddhist iconography,” writes T. Burckhardt (2014). And one of the five Kazakh weapons is a spear, called *naiza*—the Kazakh name for pikes and spears. The ancient national type of Kazakh weapons were spears. Spears were usually made of pine wood. Their thickness was 3.5 cm, and their length was 150-195 cm. The Kazakh spear had a triangular iron tip with a brush made of black silk or horsehair at the junction of the tip with the shaft, and at the other end—a loop for ease of wearing.

This lightning and the spear (*naiza*) are considered to be one world. Lightning is the weapon of God, and the *naiza* is the weapon of the hero. The steppe people lived in close connection with God. They did not deny the belief that “God is in heaven—the Turks are on earth.” And they saw themselves as “servants of God on earth” and accepted everything that happened to them as God’s command and acted accordingly. It is a sign of freedom. Knights (*Serler*) did not consider themselves dependent on a living person (people, state) on earth. They boasted that they were only servants of God. Thus, they were free to think and act. For example, scientists say about Genghis Khan: “In the sky—Tengri, on earth—Kagan.” In this concept, two notions of “Tengri” and “Kagan” form the two main components of the Highest Freedom in the world (Shamakhay et al., 2019).

The beginning of the knightly tradition in the territories of present-day Kazakhstan

Listening to the opinion of the founders of traditionalism (Rene Guenon, Herman Wirth, Mircea Eliade, etc.), the dynasty that laid the foundations of the military system of most countries is marked on the pages of history (for Kazakhs *sal-seri*, for European peoples “knights”) and, it seems, begins with the social structure of the once-vanished world

monarchy. This is how the thoughts of a critic of literature and music, a researcher of mythology, history, and ethnography T. Asemkulov begin (Asemkulov, 2016). Military uluses seem to have integrated into the places they have visited and assimilated. The general Western European history of chivalry is connected with the collapse of the Templar Order, and the history of knights in Eastern Europe goes back to the 19th century. Kazakhs have a slightly different origin, character, and place of knights. Just as most nomadic tribes descend from warrior dynasties, Kazakh society, and the Kazakh people are a military nation. Researchers who studied the military parade before and after Genghis Khan, use the following terms for nomads: *әскер-халық* (“people-army”), *мәңгі ел* (“eternal people”).

The main leader of the Sufis of Central Asia, Khoja Ahmed Yassawi, is not only one of the outstanding poets in the history of the Turks but also the creator of the Turkic Sufi tariqa and the founder of Turkic Sufi poetry. According to a legend in Asia Minor, Khoja Ahmed Yasawi threw a branch of mulberry into his hand and ordered his grandson Haji Bektash to “go to the place where it fell and build a shed (bunkhouse).” Hadji Bektash flew like a dove. Apparently, Cape Bektash was located on the shore of the Atyrau Sea on the border of Kazakhstan with Turkmenistan. The religious component of the Janissary religious-military association of the Ottoman Empire was represented by the Order of Sufism or the Sufi Brotherhood of Bektashia.

In Asia Minor, there is also a special spiritual “way” of bektashy. Since the 14th century, the Bektashiya community (taifa) was already widespread in Anatolia (Averyanov, 2011). Researchers say that Bektash is one of the heroes (*sal-seri*) of the Kazakh people. (In the history of the Ottoman Empire, the names of Khoja Ahmed and Sufis from Asia are revered. It is said that those who conquered modern Istanbul, the front line of the army, Constantinople, the capital of the former Byzantium, were the brave disciples of Khoja Ahmed Yassawi). Kazakh *sal-seri* went to war in separate detachments and without armour and weapons. Admittedly, such a carefree appearance of an experienced warrior in a bloody battle can lead to questionable requests. The answer to such questions lies in the fact that they are soldiers, pldagers, sacrificers, or, simply put, *sal-seri* is an army voluntarily doomed to death. It is a harsh law that their entire history takes place on horseback and in bloody wars, which may lead the reader to the questionable question—why is such cruelty necessary? The authors answer this question as an unprecedented example of heroism, a huge spiritual and psychological help for the rest of the army, for the young generation who first arrived on horseback. The old heroes who led the attack said: “And what are you afraid of when warriors attack the enemy without armour?” thereby calming the young warriors who were afraid of blood. Certainly, in most cases, the knights (*sal-seri*) were completely exterminated, and if by chance these troops could survive, in peacetime they would be considered heroes of the country. Kazakhs have the concept of аттың майы (literal translation: “horse fat”) or аттың терісі (“horse sweat”). If a person temporarily takes someone’s horse, he voluntarily pays for the horse when he returns it to the owner.

Thus, according to tradition, a person who has received someone else’s horse, when returning the horse to the owner, gives “horse fat.” Kazakhs have a proverb: “horse fat is one ram” or “horse sweat is one lamb” (аттың майы – бір тоқты, аттың майы – бір

қозы). “Oil of the sword” (Қылыштың майы) is also a sacred concept that came from those ancient times. Seri, who survived the battle, arrives on the outskirts of the country, outside the first village. When the people of the village come and greet, Seri says crying: “Give me the oil of my sword.” This means that Seri said: “I shed the enemy’s blood with my sword and fought without sparing myself. Now give redemption to my sword.” After that, a special yurt was built to the place of his arrival. In honour of his arrival, the whole village gathered and fulfilled his wish, giving him pleasure.

It is the knights (*sal-seri*) who are the creators of Kazakh professional singing and instrumental music, as well as the art of kui. A person who is constantly on the verge of death is a person with a special existential experience. Death and love are dual phenomena. Thus, the warriors going on a march sang not about the upcoming bloody battle but kindness and women, the ancient artefact says. After the Kazakh Horde became part of the great empire, the knights (*sal-seriler*) lost their former status and acquired a different quality. “It is forbidden to carry weapons, so salas and knights hung swords and spears on the wall, and now they have become bohemian artists with dombra in their hands,” said T. Asemkulov (2016). From the end of the 19th and the beginning of the 20th century, there were knights—Akan Seri, Birzhan Sal, Imanzhusip, Amangali, Mukhit, Zakaria, etc., the last heirs of this military people were repentant people who lived at a time when the Kazakh people were absorbed by Russia, deprived of their traditions and livestock. They were remorseful people who followed in the footsteps of their ancestors.

The last heirs of the nomadic Kazakh knight order

Thousand-year-old petroglyphs can be seen in the ancient historical monuments of the Ustyurt steppe on the shore of the Caspian Sea, where most of them are military people, and nomadic symbols. It is indicated that there was a knightly order (dynasty group) on this Ustyurt in the post-Golden Horde period Ush Kiyan (Уш қиян), created by professional warriors (Birimkulova *et al.*, 2020). No wonder it is believed that Ush Kiyan, in the 14-16th centuries) is an order of Sufism in the direction of Yassavi, where he lived. Here, if one considers Ush Kiyan (Уш қиян) “the Order of Sufism in the direction of Yassawi,” and the other, The Order of Knighthood. In the Ustyurt Steppe, at the Caspian coast and Caspian Sea, in the second half of the 19th and early 20th century, a group of Seven Knights (Жеті қайқы) died. This cavalry detachment of the Seven Knights (Жеті қайқы) can be considered a continuation of the ancient knightly order Ush Kiyan.

Seven Knights (Жеті қайқы)—singers, songwriters, kuishi, poets, composers, hunters (“hunting with a bird”), riders (“taming a horse”): seven talents that combined several skills. These are Adil Utegulovich (1869-1931), Zhylkeldy Tengizbayevich (1855-1938), Uskenbai Kalmambetovich (1860-1925), Sholtaman Baysaruly, Tastemir Shirshigulovich, Tursyn Aldashevich, Dosat Baymembetovich, who deserve this praise. The word *kaiki* means “elegant” among the Kazakhs of Turkmenistan. In the Altai and Aladag languages, *kaiki* means “wonderful,” and in the Cuman dialect, қайқы means the great hero. In the Khakass language, хайкас means delightful and surprising, in Tofas: қайһа—surprise, charm (Rassadin, 1971).

The authors have already mentioned that *Seri* is a poet, singer, songwriter, brave and talented, arrogant, handsome, hunter, sniper, steed, lightning-fast, cheerful, and eloquent man. “How can so many arts be concentrated in one person?” one can be skeptical. The Almighty created man as a person with great potential. G. Pico said, “Man is a beautiful creature! What a wonderful mind, what a boundless ability, what a clear and amazing form and movement, and what an angelic action, like God, who is the beauty of the world, the standard of the animal world” (Pico, 2018). A person is capable of anything. Overcoming laziness and learning from an early age, of course, will lead to the emergence of many industries. One just needs everyday, normal skills. The life principles of singers, poets, and knights are kindness, and morality. In fact, people are born with kindness, simplicity, morality and individuality. They learn to see cruelty, gentleness, and cunning. There should be at least some good in a simple life (Seok et al., 2020).

“One of the most characteristic channels of the spiritual life of the ancient Kazakhs was art—Sals and knights (Сал мен сері).” Sals and knights were poets and composers and they had to be beautiful and proud singers. In this sense, they can be called Sakara artists (Magauin, 2006a). In this regard, the role of *sal-seri* is not limited to performance and composition, they include all kinds of artistic narration—poetic improvisation, rhetoric, subtle vocal technique, playing a musical instrument, elements of theatre and circus art compared to Medieval Western European musicians—jugglers, troubadours, trouveres, meister-minnesingers.

Troubadours—a word meaning resourceful, eloquent, agile) —poets travelling in France, like Kazakh singers and poets, performed their poems on a musical instrument and wrote their poems, which they sang to their music. Troubadours sang the joy of life, beauty, and love. For the sake of love, they sang the image of a woman. People tend to consider themselves the pinnacle of creativity; but are they really better than other living beings on Earth? (Kenny, 2019). Admittedly, these are special creatures of God, as they are superior to others. In general, there were such special artists in any country and one of their features was that they all sang the truth, beauty, morality, and freedom.

Courage, high spirit and freedom are characteristic of the children of the Kazakh steppe. It is clear that they have always aspired to freedom. Undoubtedly, they did the right things, the right action is the golden distance between good and evil. Their way of life is singing, playing the dombra, beautiful clothes, a good horse, an eagle, the philosophy of freedom, interpersonal relationships, tenderness of feelings, the beauty of the world and women, unity with nature, one paper would not be enough to convey a deep understanding of these people. In other words, the knights had a lot of leadership and self-confidence and they didn't back down from their words. They call themselves “sons of God.” “God is in heaven, and people are on earth.” “People” is the name of God. Their actions correspond to the concept of passionarity by L.N. Gumilyov. “Passionate characters purposefully try to dominate, this is an unconditional inner desire to act, the desire to achieve any purpose. The specific feature of passionarity is that a person's purpose is even more valuable than his own life...” (Gumilyov, 2000). According to the great scientist R. Nurkhanovkyzy, the main features of a passionate personality are courage, pride, jealousy, strength, increased motivation to act, readiness for self-sacrifice,

and readiness for suicide. According to G.I. Vlasova, the phenomenon of passionarity is “a sense of historical progress, the tragic death of ancestors due to cruelty and blind heroism, memory, reverence for the word” (Vlasova, 2007).

Man’s creation has the right to be free. No matter how many times they would have been imprisoned, the knights, *seri*, who were ready to die, their imagination floats like an eagle. Men who crave freedom, kindness, and morality take up their tools, travel around the country, and give energy to the masses. They may not notice it themselves but they look exactly like that. A free person is a person who lives according to his will, according to his laws. People who wanted freedom respected them, and enjoyed their singing and art. For example, many Kazakh knights were imprisoned for these actions and were deprived of their freedom. Only because in the 19th century, sitting in the colonies of the Russian Empire, they helped their oppressed people with advice. Their purpose was to bring their relatives and self-respecting people to civilisation. The nature and meaning of kindness are reflected in the general purpose of human life, which brings clarity to the knights’ goals. They led the country to unity, civilisation, and innovation, their good propaganda is based on the principle of ancient Greek philosophers that the main purpose of education is to spread kindness, and kindness is a wonderful person. Another theory that can be compared with this ideal person is the theory of the “ideal person” by Ibn Arabi (1164-1240): “Everything in the world concerns a person but it will be only when he needs to know it, and the one who knows it is a wonderful person (кәміл адам). Those who do not know this, do not know he is an animal” (Esim, 2004). That is, the “wonderful man” (кәміл адам) in the scientist’s worldview is a mystic, a special person who feels the mystery of mystical forces, this quality is given to a person from above.

Conclusions

In conclusion, the authors note that the detachment of knights who lived in the Kazakh steppes are wonderful and unique artists of the Kazakh people, remnants of ancient tribes. Undoubtedly, these are brave people who sacrificed their lives for the country and the land. Generalising the thoughts, the knights (серілер) are remains of ancient Abynoyans, shamans, zhyrau, special creatures of God, volunteers striving for freedom and kindness and also, people who are ready to die, who do not renounce ideas.

Steppe knights is a group of Noyans, the sons of warriors, who originate in the military caravan of the Saka-Hun era and not everyone could become a member of this detachment. Only snipers, lightning-fast swordsmen, archers, experienced warriors, agile steeds, musicians, and shooters were accepted. There were initially different conditions for joining the group but gradually they figured it out and formed a group of artists. Surprisingly, the elegant process of antiquity, although its internal and external nature has changed slightly over time, could reach the next centuries without violating the essence.

The importance of researching historical phenomena such as nomadic knights is an integral part of respecting and preserving the cultural heritage of a nation. In the context of studying the factors of culture formation, such aspects acquire the greatest value and

underestimation of their contribution often leads to misunderstanding or errors in the interpretation of certain cultural phenomena and characteristics of various nationalities. Using the example of nomadic steppe knights, the authors show the need to focus on small but significant details in the historical heritage of culture.

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