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THEORETICAL AND METHODOLOGICAL FOUNDATIONS FOR THE STUDY OF THE HISTORICAL AND CULTURAL HERITAGE OF TURKIC PEOPLES IN THE MUSEUMS OF KAZAKHSTAN

This article explores the theoretical and methodological foundations as well as the applied aspects of studying the historical and cultural heritage of Turkic peoples within the museum space of the Republic of Kazakhstan. Understanding the ethnocultural characteristics of Turkic peoples through the museum lens is one of the current trends in contemporary humanities. The article provides a detailed analysis of the processes of accumulation, systematization, and scholarly incorporation of Turkic heritage preserved in ethnographic museum collections. Additionally, research materials included the Central State Archive of the Republic of Kazakhstan, the Central State Museum of the Republic of Kazakhstan, and the A. Kasteyev State Museum of Arts. In the course of the study, various theoretical and empirical methods were used to analyze the historical and cultural heritage of the Turkic peoples in the museum space. Cultural-historical, comparative, structural-functional, typological and visual-anthropological approaches were used as a methodological basis. These methods made it possible to reveal the historical context of museum exhibits, understand their semantic meaning and study their cultural representations from a scientific point of view.

Traditional forms of preservation and transmission of historical and cultural heritage to posterity are: protection of monuments, museumization, textbook publications of sources, inclusion in the annals of history, legendary, restoration. Within the framework of this issue, the most important issue is the identification, study and publication of materials belonging to the Turkic peoples stored in the museums of the country, as well as the determination of their historical significance for traditional culture.

Through museum artifacts – including jewelry, traditional clothing, household items, and religious relics – the ethnocultural code and historical continuity of the Turkic peoples are revealed. The article substantiates the necessity of introducing the term “museum Turkology” into academic discourse.

Key words: museums of Kazakhstan, Turkic peoples, historical and cultural heritage, museum ethnography, scientific research, methodology, exhibit, museum object.

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Қазақстан музейлеріндегі түркі халықтарының тарихи-мәдени мұрасын зерттеудің теориялық-әдіснамалық негіздері

Бұл мақалада Қазақстан Республикасының музейлік кеңістігінде түркі халықтарының тарихи-мәдени мұрасын зерттеудің теориялық-әдіснамалық негіздері мен тәжірибелік аспектілері қарастырылады. Түркі халықтарының этномәдени ерекшеліктерін музей арқылы тану – қазіргі гуманитарлық ғылымдарда ерекше маңызға ие бағыттардың бірі. Мақалада музейлердің этнографиялық қорларында сақталған түркі мұрасының жинақталу, жүйелену және ғылыми айналымға ену мәселелері жан-жақты талданады. Сондай-ақ зерттеу материалдары ретінде ҚР Орталық Мемлекеттік архиві, ҚР Орталық Мемлекеттік музейі, Ә. Қастеев атындағы Мемлекеттік өнер музейі пайдаланылды.

Зерттеу барысында музей кеңістігіндегі түркі халықтарының тарихи-мәдени мұраларын талдауда түрлі теориялық және эмпирикалық әдістер қолданылды. Әдіснамалық негіз ретінде мәдени-тарихи, салыстырмалы, құрылымдық-функционалдық, типологиялық және көрнекі-антропологиялық тәсілдер пайдаланылды. Бұл әдістер мұражай экспонаттарының тарихи контекстін ашуға, олардың мағыналық мәнін түсінуге және олардың мәдени бейнелерін ғылыми тұрғыдан зерттеуге мүмкіндік берді.

Тарихи-мәдени мұраны сақтау мен ұрпаққа жеткізудің дәстүрлі нысандары: ескерткіштерді қорғау, мұражайландыру, дереккөздерді оқулық басып шығару, тарих шежіресіне енгізу, аңызға айналған, реставрация. Осы мәселе аясында еліміздегі мұражайларда сақтаулы тұрған түркі

халықтарына тиесілі материалдарды анықтау, зерттеу және жариялау, олардың дәстүрлі мәдениет үшін тарихи маңызын айқындау ең өзекті мәселе болып табылады. Музейлік артефактілер – зергерлік бұйымдар, дәстүрлі киімдер, тұрмыстық заттар мен діни жәдігерлер арқылы түркі халықтарының этномәдени коды мен тарихи сабақтастығы айқындалады. Мақалада «музейлік түркология» терминін ғылыми айналымға енгізудің өзектілігі негізделеді.

Түйін сөздер: Қазақстан музейлері, түркі халықтары, тарихи-мәдени мұра, музейлік этнография, ғылыми-зерттеу, әдіснама, мәдени-тарихи мұра, экспонат, музейлік зат.

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Теоретико-методологические основы изучения историко-культурного наследия тюркских народов в музеях Казахстана

В данной статье рассматриваются теоретико-методологические основы и прикладные аспекты изучения историко-культурного наследия тюркских народов в музейном пространстве Республики Казахстан. Познание этнокультурных особенностей тюркских народов через музейную призму является одним из актуальных направлений современных гуманитарных наук. В статье подробно анализируются процессы накопления, систематизации и научного введения в оборот тюркского наследия, хранящегося в этнографических фондах музеев. Также в качестве исследовательских материалов использовались Центральный Государственный архив Республики Казахстан, Центральный Государственный музей Республики Казахстан, а также Государственный музей искусств имени А. Кастеева.

В ходе исследования были использованы различные теоретические и эмпирические методы анализа историко-культурного наследия тюркских народов в музейном пространстве. В качестве методологической основы были использованы культурно-исторический, сравнительный, структурно-функциональный, типологический и визуально-антропологический подходы. Эти методы позволили раскрыть исторический контекст музейных экспонатов, понять их смысловое значение и изучить их культурные репрезентации с научной точки зрения.

Традиционными формами сохранения и передачи историко-культурного наследия потомкам являются: охрана памятников, музеефикация, хрестоматийные издания источников, включение в летопись истории, легендаризация, реставрация. В рамках данной проблемы важнейшим вопросом является выявление, изучение и публикация материалов, принадлежащих тюркским народам, хранящихся в музеях страны, а также определение их исторической значимости для традиционной культуры. Через музейные артефакты, включая ювелирные изделия, традиционную одежду, предметы быта и религиозные реликвии, раскрывается этнокультурный код и историческая преемственность тюркских народов. В статье обоснована необходимость введения в научный оборот термина «музейная түркология».

Ключевые слова: музеи Казахстана, тюркские народы, историко-культурное наследие, музейная этнография, научное исследование, методология, экспонат, музейные предметы.

Introduction

Each time has its own scientific and spiritual demand. It changes and transforms according to the influence of state policy, the needs and requirements of society.

It is known that the formation of historical consciousness and thinking in society, the emergence, development and formation of new opinions are directly related to the state's demand for historical and cultural heritage, modern changes in the development of the domestic Museum business. In this regard, the relevance of the recognition and study of the museum heritage of the Turkic peoples as a historical and ethnic source is growing, which needs to be studied in the field of cultural science of the country.

In the scientific and cultural space of the Soviet period, such concepts as «national», «Turkic», «Turkic civilization», «Turkic heritage» remained outside not only historical knowledge, but also the museum scene. In the funds and expositions of the museums of the country, the exhibits of the Turkic peoples were not only not collected, but also not studied. It is known that the range of exhibits of the Turkic peoples collected in the museum funds is small, and the regularity is still insufficient. It is safe to say that it is not collected at all even in the funds of some regional museums. All this, considering the mistakes of the Soviet period in the development of museums, has had a negative impact on the solution of theoretical and methodological problems to this day.

The fund of historical, archaeological, ethnographic, local history exhibits in the museums of the

country of the XIX – XX centuries. it began to form from the beginning. The vast majority of museums created in those times were in the direction of local history (Raiymkhan, 2012; 286).

During the period when the national history, traditions and cultural heritage of the Turkic peoples in museums were removed from the historical consciousness and deprived of the opportunity to see with the naked eye, theoretical and methodological issues of the study of Turkic heritage were limited. For this reason, today it requires scientific research to understand that ethnographic heritage is culturally numerous, diverse, and there are commonalities and differences in our culture. Through these studies, we will reveal to future generations the importance of disclosure and understanding of the Turkic peoples as a channel of historical and cultural communication and intergenerational continuation.

After independence, the funds of the country's museums opened the way for scientific research and differentiation of exhibits as historical and cultural heritage. The role of the domestic muzetsler as an Institut that reveals the place and essence of preserving the true image of the people has strengthened. The meaning of the term "Museum", which was originally a "temple of the muses", where divine statues were stored and worshiped, underwent semantic changes and became the name of not just a space and place, but a place for science and creativity (Yureneva, 2003; 187-189).

The space of museums on the territory of the country plays a special role not only as a center for the preservation and presentation of national values, but also as a platform for scientific research. The problem of preserving and studying the historical and cultural heritage of the Turkic peoples in the museum space is one of the most important areas of modern cultural studies and ethnographic Sciences. Turkic culture and civilization is a common property not only of Kazakhstan, but of the entire Turkic world. Therefore, the study of this heritage in the museum space is a guarantee of preserving national identity and cultural continuity (Aimagambetova, 2016).

The heritage of the Turkic peoples in the museums of Kazakhstan belongs to the most important areas that are not sufficiently studied or fully considered in scientific terms. By studying this issue, we get the opportunity not only to preserve our historical heritage, but also to strengthen cultural identity in modern society (Abilkassymova, 2020).

Ethnographic artifacts, archaeological artifacts and other cultural objects stored in museums are important sources related to the history and way of life, worldview of the Turkic peoples [5]. In addition,

this study requires the definition of methodological approaches used in the scientific study of the cultural heritage of the Turkic peoples.

Materials and methods

In the course of the study, various theoretical and empirical methods were used to analyze the historical and cultural heritage of the Turkic peoples in the museum space. Cultural-historical, comparative, structural-functional, typological and visual-anthropological approaches were used as a methodological basis. These methods made it possible to reveal the historical context of museum exhibits, understand their semantic meaning and study their cultural representations from a scientific point of view.

Traditional forms of preservation and transmission of historical and cultural heritage to posterity are: protection of monuments, museumization, textbook publications of sources, inclusion in the annals of history, legendary, restoration. Within the framework of this issue, the most important issue is the identification, study and publication of materials belonging to the Turkic peoples stored in the museums of the country, as well as the determination of their historical significance for traditional culture.

Researchers in the field of museum ethnography have identified the following problems in the collection of ethnographic collections: firstly, there are no methodological tools for the selection of exhibits for the accumulation of funds; secondly, the problem of preserving the material used in the creation of the monument; thirdly, bureaucratic obstacles often block the way for items to enter the fund; and finally,

This reflects the current problems that arose between museum studies and Ethnology. Finding solutions to these problems can only be done with the help of interdisciplinary approaches. That is, the methods of studying ethnographic collections are based on the general principles of museum business, ethnological methods of describing and studying museum exhibits. One of the most important principles of scientific research is the preservation of interdisciplinarity, that is, conducting a comprehensive study at the intersection of the methods of museum studies, Ethnology, history, source studies, art history. Thus, the methods of scientific search, interpretation and communication are not limited, but tend to change and enrich (Rakhimov., Iskakov, 2023).

The noted methodological approaches will allow us to study the cultural heritage of the Turkic peoples in a comprehensive and scientific future Museum Source studies to determine the historical and ethnic essence of exhibits, Museum ethnogra-

phy to study the preservation and development of cultural values, documentary analysis will undoubtedly allow us to evaluate the effectiveness of research activities of museums.

The central state archive of the Republic of Kazakhstan, the Central State Museum of the Republic of Kazakhstan, the A. Kasteev State Museum of art were used as research materials.

Results and analysis

In the course of studying the historical and cultural heritage of the Turkic peoples in the museums of Kazakhstan, there is a need to consider the points of intersection of museum business and Turkic studies as a special direction. In this context, the introduction of the concept of “museum Turkology” into scientific circulation is relevant. This concept means a comprehensive scientific direction, which includes the collection, systematization, scientific description and promotion of exhibits related to the history, ethnography, material and spiritual culture of the Turkic peoples in the museum space.

The use of interdisciplinary methods (visual-anthropological, comparative-typological, technological-analytical) in the framework of museum Turkology increases the depth and relevance of scientific results. This approach will raise the museum representation of Turkic culture to a qualitatively new level.

Turkic historical and cultural values in the funds of any museum are inextricably linked with history, historical processes and trends in modern society. This is due to the fact that before a museum object acquires the status of a “museum”, it begins, first of all, with recognition as a historical object, source, that is, with scientific research, with the determination of its affiliation to the history and culture of a particular people (Kaulen, 2006).

The museum exposition reflects the life of the ethnic group. A distinctive feature of the heritage of traditional culture of any ethnic group is syncretism with such forms of existence as society, history, culture, man, properties that determine the values and characteristics of an ethnic group. The ethnographic exhibits of the people in the museum are valuable as a part of the spiritual and historical culture of any ethnic group, as a witness to its historical fate, the basis of its past and future, and even the entire human race as an integral part of civilization. Ethnographic exhibits are a reflection of the intellectual, emotional, ruhna nature and material culture of an ethnic group. The cultural heritage of the Turkic peoples is presented in the museum space in various forms: ethnographic objects, handicrafts, written

monuments, musical instruments, etc. each of these exhibits reflects the culture, worldview and social structure of its era (Raiymkhan, 2010). The collection and storage of ethnographic collections in museums is especially necessary for peoples suffering from acculturation, assimilation processes.

Since the day of Kazakhstan's declaration of independence, conditions have been created for the study of the past history of diasporas living in Kazakhstan, the revival of culture, the development of languages. In particular, the collection of historical and cultural heritage of the Turkic peoples was divided into several stages, and at different stages it was influenced by various socio-political conditions and scientific achievements.

The end of the XIX – beginning of the XX centuries. At the beginning of this period, within the framework of the colonial policy of the Russian Empire, the first ethnographic studies were carried out on the territory of Kazakhstan. During this period, archaeologists and ethnographers of the Russian Empire organized several expeditions to the Kazakh steppes, collecting valuable data on the life and culture of the local population. For example, the Society for the study of Kazakhstan, founded in the 1880s, made a significant contribution to the study of ethnography and archeology of the Kazakh steppe. Members of this society have collected and put into scientific circulation a lot of information about the traditions, customs and crafts of the Kazakh people. The data obtained as a result of these studies are currently stored in various museums in Kazakhstan and Russia (Shashaev., Mrzabaeva., Süleimen, 2021).

In the promotion of various regions of the Russian Empire in 1898-1914. published by the vice-chairman of the Imperial Russian Geographical Society P.P.Semenov Tyan-Shansky edited by Professor V.I.Lamansky and V.P.Semenov in 19 volumes “Russia. A full geographical description of our country”. In addition to drawings, drawings, kar-Talar and diagrams, the volumes are said to contain a lot of valuable geographical and ethnographic information about the natural and natural conditions of the regions, about cities, fortresses, settlements, local lands and natural resources, about professions, crafts, everyday life and culture of the local and foreign European population (Isaeva., Qalysh, 2018).

Soviet period (1920-1991.): In the Soviet period (1920-1991. The role of museums in Kazakhstan has significantly increased. In 1920, the Turkestan Committee for museums and monument protection was established in Tashkent, and archaeological excavations and research and preservation of cultural heritage in Kazakhstan were systematized. In the

course of the activities of this committee, many archaeological sites were studied and their scientific characteristics were developed. In addition, under the influence of Soviet ideology, expositions were organized in museums in accordance with the direction of socialist realism and work was carried out to promote cultural heritage (Dinasheva., Primkulova., Aksoy, 2022).

The history of the past before independence was also removed from the activities of museums. Despite this, the fact that many museum funds and expositions contain historical and cultural heritage of Kazakhstan's ethnic groups, including the heritage of natural culture and the fact that museums were first created, is evidenced by archival documents.

In the documents of the Central Committee of the Republic of Kazakhstan in the section "Exhibits of the historical and cultural department" in the report of the head of the main museum "... there is information that there are 18 costumes of different peoples. According to the list of the document "... Sart master's work robe, Tatar brocade women's clothing, clothing for girls, silk men's robe, Bukhar silk robe, Mordovian women's robe, Ural Cossacks' clothing, Kalmyk brocade dress, Japanese clothing of samurai of the late XVIII century, Chinese costume" indicate that the museum funds of the country have specially collected information from the history and history of ult, which gives information about the history and culture of many nationalities and are stored in museum funds (Report of the head of the museum for 1921).

In the information of the documents "Report of the Semipalatinsk branch to the Russian state Geographical Society for July–September 1926", "Work plan of the Semipalatinsk Provincial Museum for 1927-1928", stored in the Central State Museum of the Republic of Kazakhstan, the reporting document drawn up on the fund collected under the "Historical and archaeological departments" of the museum dated October 1, 1926 States: "...this year's ethnographic expedition brought peasants from the Bukhtarma River region-starovers or kerzhaks, that is, various items of clothing of the people called "stonemasons"...» (Activity report of the Central Kazakhstan Museum, 1925).

The next archival document provides information about the fact that the museum is full of new exhibits. It says: "...it was a relief ...serebryansky and white metal old Bashkir-Tatar decorations 28 examples", – it is written (Brief activity review of the Central Regional Museum, 1922).

Period of independence (from 1991 to the present): after the independence of Kazakhstan, special attention was paid to the preservation and modern-

ization of national culture in the activities of museums. In order to study and preserve the national cultural heritage, the state adopted various programs and strengthened the material and technical base of museums. For example, within the framework of the "Cultural Heritage" program, archaeological excavations were carried out in all regions of the country, and The found exhibits replenished the funds of museums. In addition, the Rukhani zhangyru program provided for the implementation of projects aimed at modernizing the national culture. As a result of these programs, the expositions of museums were updated and national values were revived (Alzhanova., Kasymbekov, 2015).

The exposition of the diasporology Hall, opened in 2002, begins with a demonstration of the history and Ethnography of ethnic groups living in Kazakhstan. The task of the department is to study the history, culture, life of Kazakhstan's diasporas, collect and exhibit historical and cultural heritage in the museum fund. Now more than 511 exhibits are familiar with the history and culture of diasporas (Fai-zullina., Dautova., Bakirova, 2009). The exposition, although not completely, collects and preserves the historical and cultural heritage of the ethnic groups that inhabit our country (Yesenamanova, 2025).

In the work of R. U. Karimova, who studied the historical heritage of the Uyghurs, museum samples of the heritage of decorative and supporting art are presented. This work is a work that provides information about the traditional clothes, musical instruments, and expositions of the Uyghur people. In the work of risalyat Usmanovna notes: "the museum collection related to the culture of the Uyghurs in the State Museum of Art named after A. Kasteev began to take shape since 1978" (Karimova, (2005). In addition, small collections of valuable historical and cultural objects of the Uyghurs are also stored in the museum "Zharkent mosque".

There are still few studies of the exhibits in the museum funds of the country, including the spiritual and cultural heritage of the Turkic peoples, which are considered as historical sources. Also, the issues of studying the museum heritage of the Turkic peoples of the country in the order of historical sources, their collection, museum attribution and presentation are not fully addressed. Today's museum as an effective form of generational assimilation of historical consciousness through a valuable historical source has acquired the character of "a distinctive cultural space or forum in which various ethnic cultural traditions are concentrated and organize intergenerational harmonization, communication, communication" (Alimbai, 2006). And the exhibits of the museum – the historical memory of cul-

tural traditions, the system of material and spiritual monuments of ethnic culture, the sacred heritage of historical space and time, based on ontological and cultural and social aspects, have become the Turkic spiritual and cultural cognitive world.

Conclusion

The historical and cultural heritage of the Turkic peoples in the museums of Kazakhstan is an important part of the culture of our country. Museums have the task of preserving, studying and passing on this heritage from generation to generation. The applied methodological approaches made it possible to comprehensively and scientifically study the cultural heritage of the Turkic peoples. In the future, it is necessary to further develop the research activities of museums, introduce new approaches and take into account international experience.

The conclusions obtained as a result of the study serve as the basis for the development of a number

of recommendations aimed at deepening and systematizing knowledge in this area. The creation of a single database containing museum collections would be the first step towards the formation of a comprehensive scientific resource. The study of the museum heritage of the Turkic peoples would provide a high level of scientific registration and analysis.

Future research should be carried out of an interdisciplinary nature: only the joint work of art historians, ethnographers, chemists and physicists will make it possible to more deeply understand the features of materials, processing methods and the cultural symbolic meaning of products. The issue of promoting cultural heritage also remains important – in this direction, it will be effective to organize exhibitions that combine Museum and private funds, as well as to publish a scientific catalog with the results of technological research and high-quality images. The museum heritage of ethnic groups in Kazakhstan today requires deep study.

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