

IRSTI 13.01.21

A Scientific Expedition: Koyandy Fair and its Impact on the Development of Kazakh Traditional Culture

Gaini Mukhtarova, Assel Dadyrova, Mukhtar Baibossyn

Kazakh National University of Arts, Kazakhstan

Abstract

The purpose of the article is to study the legacy of the Koyandy fair and its impact on the development of traditional Kazakh culture. The research is based on the scientific expedition results collected by the authors of this work during the field trip to Karkaralinsk (Karaganda region, Kazakhstan). The work studies the history of one of the largest fairs in Kazakhstan - the Koyandy fair, which was functioned from the second half of the XIX- the up to the beginning of the XX century territory Kazakhstan. The Koyandy fair had a significant impact on the spread of the popularity among the broad masses of the works of Kazakh artists. The renowned Kazakh folk composers such as Ukili Ybray, Birzhan sal, Akhan-Sere, Estay, Tattimbet Kazangapuly, performers Amre Kashaubaev, Maira Ualikizi, Isa Bayzakov, wrestlers Kazhymukan Munaitpasov and Balauan Sholak performed at the fair. It is essential to mention that the fair was a trading place and a site for a regional art festival's conduction. The Koyandy fair was a place for exchanging and interacting with different types, genres, and traditions of diverse performing arts schools.

Keywords: Koyandy fair, theatrical performances, trade, traditional Kazakh culture, intercultural communication.

Introduction

Following the traces of the famous and most extensive in Kazakhstan - Botov - Koyandy fair, researchers, members of faculties: «Scenography and Decorative Arts», «Painting and Sculpture», «Art Criticism», «Film and TV directing», «Traditional Singing», «Dombra» of the Kazakh National University of Arts in the last days of summer 2020 went on a scientific expedition to Karkalinsk. Relied on the basic scientific research and publications of the project author - Mukhtarova Gaini, dedicated to the study of the cultural heritage of the Koyandy fair, the scientific expedition's mission along the route «Nur-Sultan - Karkaralinsk - Akzhol - Koyandy - Nur-Sultan» was a search of original primary sources related to the history of the fair (Mukhtarova, 2019; Mukhtarova, 2020)



Figure 1. Members of the scientific expedition: lecturers of the Kazakh National University of Arts with residents with Koyandy, descendants of the Botov, and employees of the Karkaralinsk Museum of History and Local Lore. Koyandy village Karkaralinsk region Karagandy area of Kazakhstan. 28 August 2020.

Literature Review

On the territory of Kazakhstan, the largest fairs were: Koyandy - Botov fair (Karkaraly district), Konstantinovsko-Yelenovskaya (Akmola district), Petrovskaya (Atbasar district), Tainshykulskaya (Petropavlovsky district), Charskaya (Semipalatinsk district), Karkara (Vernenskii district), Zharkent (Zharkent city), Aulie-Ata (Syrdarya region), Uil and Temir (Ural region).



Figure 2. View onto Karkaralinsk. Karkaralinsk Museum of History and Local Lore

One of the largest fairs mentioned above on the territory of Central Kazakhstan, and in general, throughout the entire Kazakh steppe, was the Koyandy fair, located 50 kilometers from the Karkaralinsk town, which was founded 172 years ago. The fair's appearance is associated with a merchant's name from the Ural city of Yalutorovsk - Varnava Botov. «Varnava was born in a wealthy family of metallurgists, the Botovs, who served with the famous Demidovs. Varnava's father was initially a metallurgist. Having accumulated considerable capital, he became a merchant. In 1814 Serafim Botov set off with freight wagons deep into the Kazakh steppe. And as soon as he reached the Karkaralinsk tract, his goods quickly sold out in exchange for well-fed rams and horses. Then meat from the Kazakh steppe was well bought at the Ural factories and Moscow. Dying, Seraphim told Varnavas to go to trade in the Karkaraly district. In 1848, Varnava set off on the return journey with

ten carts of freight wagons from the Chinese city of Urumqi. The Ural merchants' trade route to China ran according to the following scheme: Tobolsk - Petropavlovsk - Kokshetau - Akmolinsk - Karkaralinsk - Ayaguz - Chuguchak - Kuldja - Urumqi.

On May 15, 1848, Varnava Botov, with freight wagons 50 kilometers, makes a halt near the village of Karkaralinsk, located on the left bank of a small river called Taldy, which flows into the Salt Lake Karasor. This river's broad valley is bordered by low, gentle mountains (absolute height 569 m.) Koyandy. The literal translation of the oronim «Koyandy» is a place teeming with hares, «writes a member of the Union of Journalists of the USSR Serik Dzhaksybayev in his article «Lessons from the Koyandy Fair» (Dzhaksybaev, 2017).



Figure 3. The Botov family in the days of the Botov-Koyandy fair. Karkaralinsk Museum of History and Local Lore

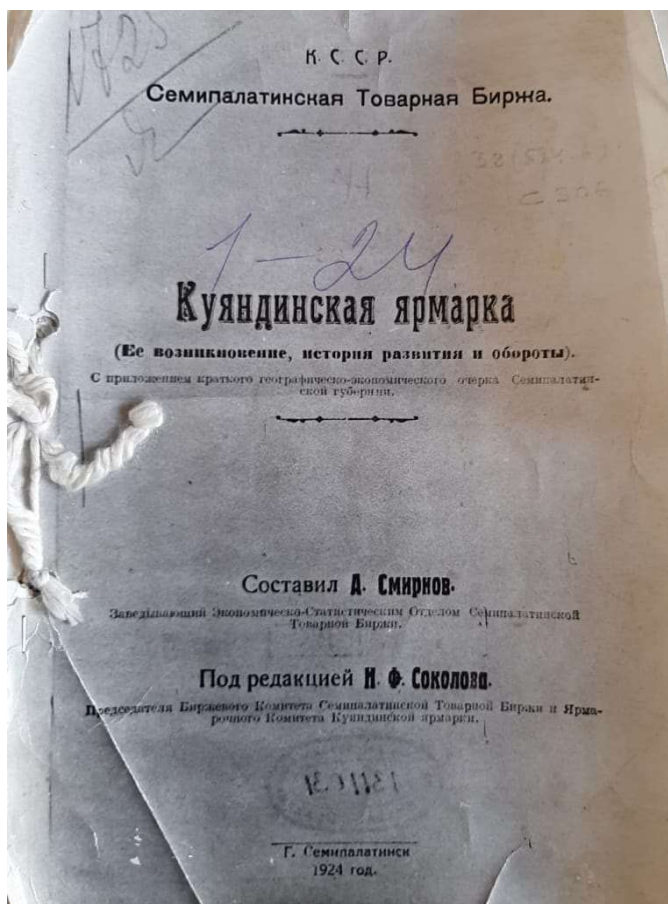


Figure 4. Document of stock market of Koyandy fair. Karkaralinsk Museum of History and Local Lore



Figure 5. General view of the Koyandy Fair. The Museum of Peter the Great (the Kunstkamera). St. Petersburg. Photographer S. M. Dudin. 1899. (<https://forum-eurasica.ru/>)

The members of the scientific expedition carried out a field trip to the Karkaralinsk town. Historical information about the Koyandy fair is partially preserved in the Karkaraly Local History Museum, opened in 1974. The article used photo materials taken from the exposition of the Karkaraly Local History Museum; Also, researchers took photos in the village of Koyandy at the historical site of the fair during a scientific expedition in August 2020.

Methodology

The authors applied qualitative methods of research, namely ethnographic research and interviewing. The authors applied ethnography and interviewing methods. The data collection techniques include archive visual (video and photo collection from the site), accompanied by interviews and secondary scientific materials. All collected interviews were recorded on video and were collected and presented in a documentary movie: "Botov - Koyandy Fair" (Mukhtarova & Dadyrova, 2020) . Interviews were taken from different respondents, namely local ethnographers: a resident of the local village Koyandy, a retired history teacher Mr. Serik Nabianov; an ethnographer, researcher, and an honorary citizen of the Karkaralinsk region Mr. Yurii Popov. Besides, professors of the Kazakh National University of Arts: a Professor of the «Dombyra» department, Honored Artist of the Republic of Kazakhstan – Mr. Zhangali Zhuzbay and a researcher of Kazakh traditional music, Professor of the «Traditional singing» Department, People's Artist of the Republic of Kazakhstan, a famous singer Mr. Kairat Baybossyn. Also, were interviewed employees of the Karkaralinsk Museum of History and Local Lore, represented by the Director of the museum Mrs. Nazym Abisheva, the museum's researcher – Mr. Slambekov Satbek, and the Head of the museum branch Akzhol - Kasym Askhat. Also, descendants of the merchant Botov have interviewed, e.g., the candidate of philological sciences, Mr. Samokhin Andrey, Ms. Kubeeva Nurilla, and Ms. Kamilla Ospanova.



Figure 6. Karkaralinsk Museum of History and Local Lore.

Findings and Discussion

The fair is one of the foundations and one of the earliest types of spectacular performances in humanity's history. Studying the history of the origin of the theater, it is essential to mention that fair performance is considered the cornerstone of the spatiotemporal art form. The fairs' communicative function contributed to the preservation and dissemination of various regional schools' performing arts among the broad masses of the population. Trade fairs were not just the place of trade, but also platforms for communication and creative exchange, intercultural communication, and interaction.

The conclusion is made about the fairs' communicative function contributed to the preservation and dissemination of the traditions of the performing arts among the broad masses. Botov-Koyandy Fair was a point of exponential growth and spread of culture, a place of interchange and synergy of arts, broadcasting musical and poetic performing arts traditions.

The basic scientific research dedicated to studying the cultural heritage of the Koyandy fair, the scientific expedition's mission along the route "Nur-Sultan - Karkaralinsk - Akzhol - Koyandy - Nur-Sultan" was a search of original primary sources related to the history of the fair.

Theoretical or Practical Implications

The authors apply ethnography and interview methods to study the rich heritage of the Koyandy fair and its impact on the development and evolution of Kazakh traditional art and culture.

Returning to the history of fair development, it should be noted that the Koyandy fair was held annually from May 25 to June 25. A significant area in the Taldy river valley was allocated for the fair. The territory was a pasture for livestock brought in for sale.



Figure 7. The historic place where the Koyandy Fair took place in the village of Koyandy.

This is how the Koyandy fair is described in the written sources published in Saint Petersburg in 1903: «Every year at the specified time, the Taldy Valley, deserted and

silent before, is announced by the noise of a thousand-voiced crowd, which was literally "a mixture of clothes and faces, tribes, dialects, states» is teeming with vast herds of horses, camels, rams. Despite the exhausting heat and stuffiness of the June day, all around the noise, din, incessant movement. In the two central rows, forming a long, wide street, there are manufactory, tea houses, etc. shops, hardware stores, temporary transport offices, etc. There is also a small chapel where services are performed on holidays. In the rows adjacent to them are residents of Tashkent with their goods (coarse calico, silk fabrics, carpets, dried fruits, etc.), a warehouse of «Singer» sewing machines, which have recently become widespread in the steppe, a Mohammedan prayer house, places where kumis was sold, bread traders, trading baths» (Novikov, 1903).

Since 1885, a post office has functioned at the fair, and since 1889 the telegraph has been operating. In 1928, the first cinema moving machine in this region began to work at the fair. Since 1894, the Russian State Bank had opened a branch here every year. Due to the millionth turnover, the Koyandy-Botov fair ranked in the first category among fairs.

«In 1869, the Koyandy trading place was given the 2nd category among fairs, following the proposal of the head of the Karkaralinsky district, the captain Tikhonov and by order of the military governor of the Semipalatinsk province, Mr. Poltoratsky. And in the same year, on September 2, a fair in the Koyandy tract, Governor-General of Western Siberia A.P. Khrushchev, by his order in honor of its founder, named it «Botovskaya Yarmarka» and approved the time of its holding annually from May 15 to June 15. However, Kazakh historiography calls the fair in two ways: «Botov-Koyandy Fair» and «Koyandinskaya/Koyandy fair».

In 1871, by order of the Governor-General Khrushchev, 55 square kilometers of land was allocated near the Koyandy Fair for the pasture of cattle, sold and unsold (Dzhaksybaev, 2017). The main product of the fair was livestock, mainly sheep. «The number of commercial premises, located during the fair, were placed in four long rows. In 1871 these premises reached the number of 200, and in 1890 up to 270, and even 700 yurts were installed. The turnover of the fair reached 2-3 million

rubles. In 1899, according to official data, various goods worth 1,731,700 rubles were sold at the fair» (Temirgalieva, 2003).



Figure 8. Portrait of Birzhan seri. An artist- painter: Mukhtar Baybosyn

In the area of Taldy-Koyandy, one of the fair's historical architectural buildings, made of red brick, still stands. The structure is relatively well preserved and can become a popular excursion route.



Figure 9. Ruins of the shopping arcade in Koyandy

The fair as the birthplace of a regional performing arts festival.

The Koyandy Fair was not only one of the largest markets in Central Kazakhstan, but also a major arts festival. Since 1922, cultural events have also been held at the fair.

Famous folk composers such as Birzhan sal, Ukili Ybray, Estay, Tattimbet Kazangapuly, and such performers as Amre Kashaubaev, Maira Ualikyzy, Isa Bayzakov, Zhusupbek Elebekov, Kali Bayzhanov, director, playwright Ms. Baizhanov, Kazangapuly. The Koyandinsky fair was attended by the great Kazakh poet, philosopher, and educator Abai Kunanbayev (Novikov, 2003)

There is a song about Koyandy fair which was composed based on the motive of Birzhan’s song. This song was performed at a Birzhan party in the Opera «Birzhan and Sara» by Kazakh famous composer Mukan Tolebayev

One of the authors of the article is the artist – painter Mukhtar Baibossyn from 2014 during 4 years have painted a series of famous Kazakh musician and composer portraits. All of them were performed at the Koyandy fair.

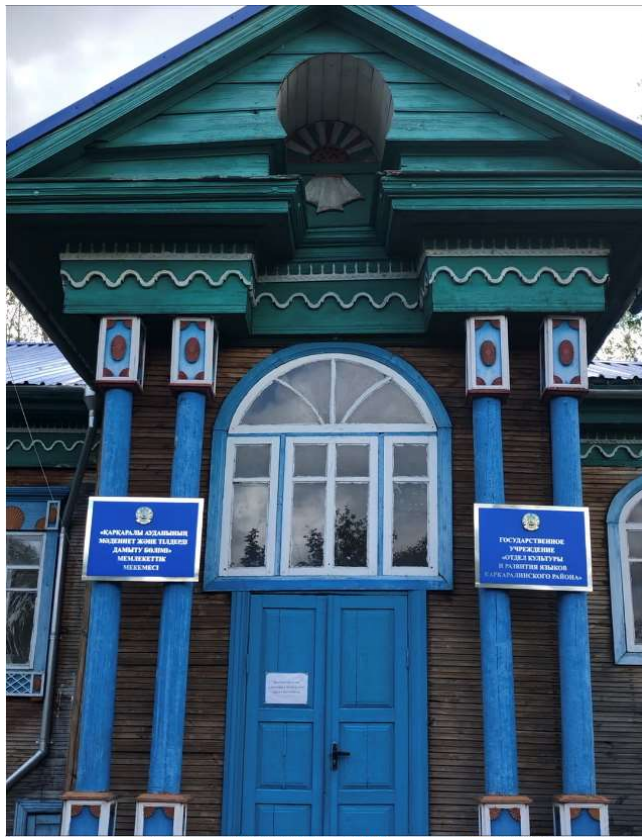


Figure 10. The house where Abai Kunanbayev stayed while visiting the Koyandy fair.



Figure 11. The safe for storing funds was used during the Koyandy fair. Karkaralinsk Museum of History and Local Lore.

The Koyandy fair was accompanied by spectacular performances, poetic competitions (aitys), performances of baluans (wrestlers), conjurers, and also horse races (baige). «And here, at the fair, in a public atmosphere, a fight took place between the famous wrestler Hadji Mukan and the Chinese wrestler, the champion of India, Korea, Japan and Singapore, Mao Deng Fu. The Chinese wrestler had a long-standing desire to try his hand at a fight with Hadji Mukan. Therefore, he specially followed in his footsteps came to the sensational fair. The tournament took place in the open air, on a carpet laid on a grassy lawn». (Dzhaksybaev, 2017).

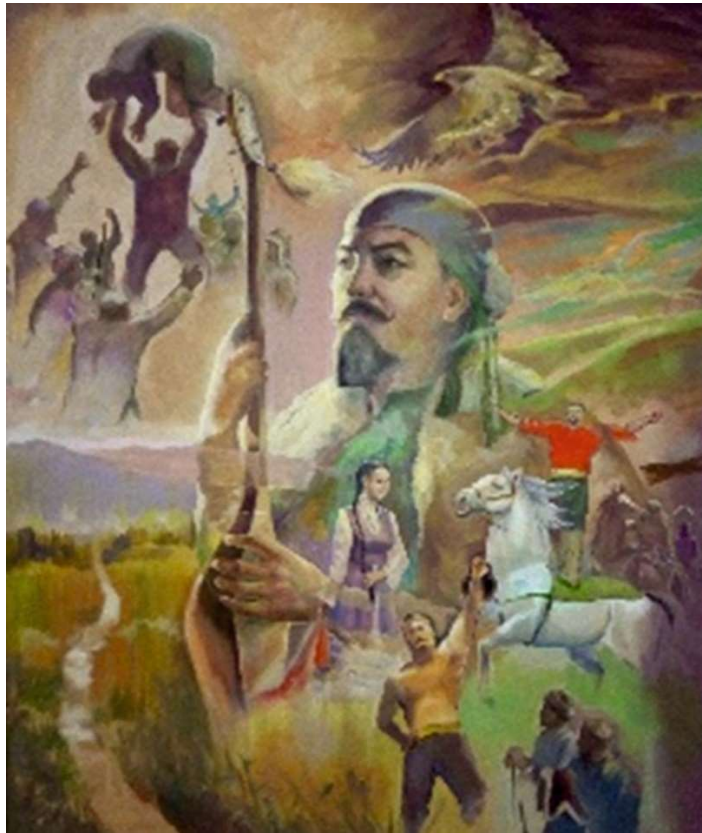


Figure 12. Baluan Sholak painted by Mukhtar Baibossyn



Figure 13. Monument to Madi Bapiyly in Karkaralinsk.

The renowned akyn artist-performer Madi Bapiuly has repeatedly performed at the cultural site of the Koyandy fair, Madi is a native of the city of Karkaralinsk.

Fair performances are valuable not only for their massiveness but also for the empathic response of the audience. «Singer Maira Ualikizi performed at the Koyandy fair. The people say that once at the Koyandy fair, Mayra met with the composer Ukili Ybyray. Two talents competed in the art for several days.



Figure 14. Maira Yulikizi painted by Mukhtar Baibossyn

The famous akyn Madi Bapiuly performed at Koyandy fair several times, Madi is a native of the city of Karkaralinsk

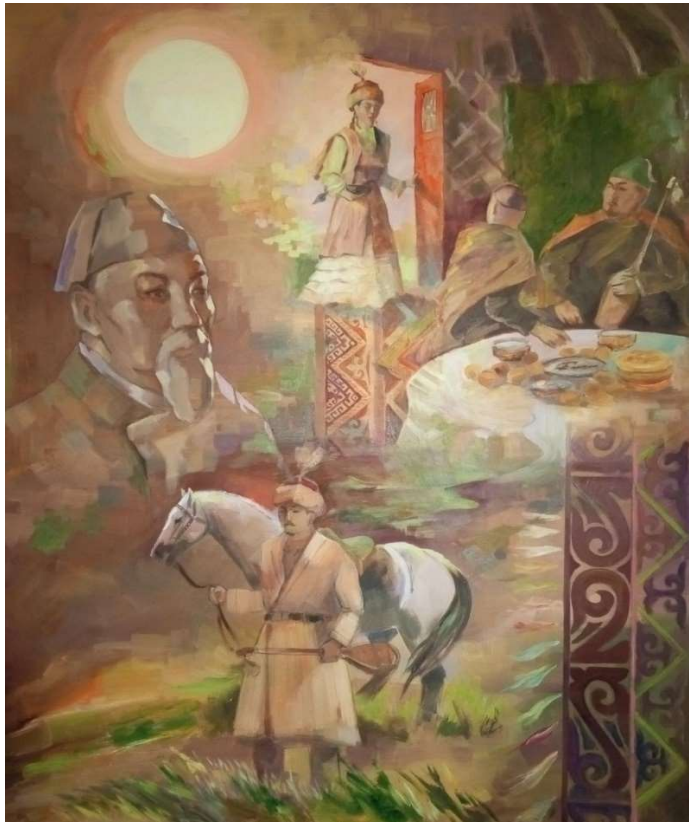


Figure 15. Ukili Ybrai painted by Mukhtar Baibossyn.

In June 1925, the traditional baiga of horse riders took place at the fair, who stubbornly fought for two honorary prizes: at the name of Maxim Gorky and Demyan Bedny. According to the official report, the baiga attracted ten thousand spectators. About this spectacle, Nikolai Anov wrote an essay «At the Koyandinsky Fair» which was published in No. 8 of the Moscow magazine "Workers 'and Peasants' Correspondent" in 1925». (Dzhakhsybaev, 2017).

The famous Russian writer Nikolai Ivanovich Anov (1891-1980) published the «Yarmarochnyi Vestnik» of the Koyandy fair. Its circulation was only 100 copies, which quickly was sold out. To acquaint the news to the ten-thousandth of Kazakh workers N.I. Anov proposed to spread the newsletter also orally.

The «red yurt» workers translated each issue into the Kazakh language, and the poet-improviser Isa Bayzakov brought the news to the audience in verse. In 1956

Nikolai Anov wrote the novel «Wings of a Song» - about the history of creating the first Kazakh theater and about Kazakh folk singers, which was filmed in 1966.

The renovated People's house actively functioned at the Koyandy fair, where performances were staged in the Kazakh language. A library with a reading room worked at the people's house. The famous actor, one of the founders of the Kazakh professional theatrical art, Kalibek Kuanyshbaev, performed at many evenings of the fair, parodying the voices of either a grandmother or an older man or a child; due to these spectacular performances became famous among the people.

The perspective of the project

Interns of practical application of the project the offers would like to suggest to local authorities, a plan for development of the regional tourist cluster to develop the tourist route with a visit: 1. historical sight of the Karkaraly Local History Museum; 2. a visit of Karkaraly natural resorts; 3. A visit to Koyandy village where will be organized ethnovillage with national cuisine and cultural program with art performance and national tournaments and folk art festival. Based on the results of this research the offers are intended to present a new project the revival of Koyandy fair. This project will coverage three spheres: history, culture, tourism.

Conclusion

As the intervier pfoesser zhangali said On the Koyandy Fair subject, three essential factors of the fair's significance must be raised. Firstly, the fair became the source of Kazakh theatrical art's birth, performing arts of kuyis, dance, even magicians. People's talents from different sides gathered at the Koyandy fair to demonstrate their art.

At the large fair, the art fair, which lasted for more than a month, there were aitys competitions held. For example, aitys Shozhe and Orynbay, aitys of Kemperbai The famous singer-composer Mayra Ualikizi, became famous at this fair.

Simultaneously, another factor that needs to be addressed is the emergence of trade on the Kazakh land of trade of the capitalist model. In the beginning, trade, speaking in modern terms, was a barter, natural exchange, later it moved to the level of turnover of state funds. Here the shops were opened, the first Kazakh merchants appeared.

The leading trade was between Kazakhstan and Russia, but there was trade with China, Uzbekistan, Kyrgyzstan, and Mongolia, too. This demonstrates the expansive geography of the fair's foreign trade coverage.

Another essential third factor of the fair must be mentioned that the Koyandy fair was a meeting place for the Alash elite, who thought about the people's aspirations.

This is evidenced by the famous Karkaraly petition, when Alikhan Bukeikhanov, having collected 140,000 signatures, appealed to the governor. This was the first unique appeal, expressing public discontent with the regime. Thanks to the meeting and discussions with representatives of the Kazakh intelligentsia at the Koyandinsky fair, the first magazines' initial concepts and projects of «Aikap» and «Kazakh» were discussed. The fair contributed to the publication of Abai's works and the works of his adherents. Also, the epics «Kyz-Zhibek», «Alpamys», «Kobylandy batyr» and others.

Summing up, the Koyandy fair remains in history a critical stage and period that further the development of Kazakh traditional art (from the interview taken by the authors at all from Zhangali Zhuzbai).

Due to the Botov - Koyandy fair, people of various types of creativity, arts, trades and crafts, merchants, traders, singers, wrestlers, artisans in various activities received widespread recognition.

The fairs' communicative function contributed to the preservation and dissemination of the performing arts' traditions among the broad masses. Botov-Koyandy Fair was a point of exponential growth and spread of culture, a place of

interchange and synergy of arts, broadcasting musical and poetic performing arts traditions.

The fair was closed in 1930. The Koyandy Fair played a significant role in the spread and the transition of performing arts traditions and the interaction of different types

References

1. Dzhaksybaev, S. (2017). Lessons from the Koyandinsky fair. *Industrial Karaganda*. Retrieved from <http://inkaraganda.kz/articles/143864>
2. Dudin, S. M. (1899). *The Museum of Peter the Great (the Kunstkamera)*. St. Petersburg. Retrieved from <https://forum-eurasica.ru/topic/5249>
3. Mukhtarova, G.S. (2019). Koyandy Fair and its impact on the development of Kazakh nomad culture. In “*Theater and the possibilities of modern scenography: a view into the future*”. Collection of materials of the International Scientific and practical conference dedicated to the World Theater Day and the Year of Youth. Nur-Sultan. April 19-20. 71-76.
4. Mukhtarova, G.S. (2020). The history of the formation of Koyandy Fair. *Kazakh history*. Almaty. 4 (181), 39-41.
5. Mukhtarova, G.S & Dadyrova, A.A. (2020) *Documentary film “Botov - Koyandy fair”*. Nur-Sultan.
6. Novikov, V. (1903). Koyandinsky Fair Russia. *Full geographical description of our fatherland*. Ed. Devriena, A.F. St. Petersburg. V.18 Retrieved from <http://novikovv.ru/karkarali-priroda-istoriya-liudi/koyandinskaya-yarmarka>
7. Temirgalieva, K. (2003). Koyandinsky fair - 155 years . *Industrial Karaganda*. Retrieved from http://catalog.karlib.kz/irbis64r_01/Kraeved/Istoriya_Karkaraly/Koyandinskoy_yarmarke_155_let.pdf