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## **WORLDVIEW ASPECTS OF THE KAZAKH WOMEN'S NATIONAL COSTUME AS A FACTOR OF THE DEVELOPMENT OF YOUTH THINKING CULTURE**

### *Abstract*

In this article, the Kazakh women's casual costume is considered as an important element of ethnic culture, an indicator of cultural development, lifestyle and thoughts of society and an individual. The concept of the research is determined by understanding the worldview foundations expressed in a logically coherent typology and style of national costume, which can become the core of the spiritual modernization of modern society.

Traditional culture, in particular national costume, has been the subject of many studies in the field of education, but this potential is still almost inexhaustible for the education and development of the young people thinking culture. As a unique example of the material and spiritual well-being of the Kazakh people, the costume harmoniously combines not only information and communication, aesthetic, ideological, semiotic, axiological, but also educational functions, while maintaining practical usefulness, utility, convenience, which have been polished for centuries.

In addition, as the personification of the indissoluble ties of a person with the surrounding world, folk costume has invaluable opportunities to study the culture of other people, which is necessary for the formation of mutual tolerance.

*Keywords:* world Model of nomads; microcosm; Mother-Woman; constructive-compositional structure; spiritual and moral education; self-determination; harmony; tolerance.

**Introduction.** National women's costume is an important part of world and national culture, design and education. The ideological foundations laid in its concise artistic and figurative form combine the moral and ethical, artistic and aesthetic ideals of the Kazakh people. In the context of a dynamically changing socio-cultural situation, interaction of cultures, the richness of the information environment, dominance of «fast fashion» policy, the study of the issue of moral values through research and rethinking of the traditional costume in order to educate and increase the cultural potential of young people is undoubtedly relevant and in demand.

The study is based on a comprehensive analysis of the features of the artistic structure and constructive solution of the Kazakh women's national costume as a model of the

world based on nomadic culture. To achieve this goal and solve the tasks set, the most appropriate retrospective, semantic-stylistic, typological and cultural methods were selected.

In addition, general scientific methods of analysis, synthesis, comparison and modeling are applied. The research is based on the works of domestic and foreign scientists, ethnographers, philosophers, art historians and designers.

It is known, that the cultural code, that underlies the national culture, largely determines the fate of the people. The originality and uniqueness of the nomads life of the Great Steppe comes from continuous communication, interconnection and agreement with the universe, in which a person appears involved in the cyclical cycle of the Universe.

**Main body.** Harmony, contemplated in the surrounding reality, is projected on the structure

of society, interpersonal relations and the inner world of people, forming the national world of culture. It is important to understand that the unified Kazakh cosmogonos was characterized by the lack of opposition between the material and the ideal, and therefore, everyday life and the space, surrounding a person, including the costume, were endowed with sacred meaning. Such «everyday life, inspired by the original and organic connection with the world, was full of inner emotional depth» [1, P.11] and, of course, gave a sense of rootedness in being, the validity of human's place in the world and history.

**Methodology.** In the traditional women's costume the semantic content of the national worldview was clearly recorded in the originality of the components. The costume was an integral part of the life-supporting system of the people, aimed at creating a holistic and harmonious existence. Historical and social processes, the form of management contributed to the creation of special forms of national costume. Comprehension and interpretation of the observed reality by means of a sign system, presented in a logically coherent typology and stylistics, formed a strong relationship between human, society and nature.

Clothing «served as a kind of boundary between the body (microcosm) and the world (macrocosm). The mythopoetic consciousness paid special attention to fixing this boundary» [2, P.175]. In general, the artistic and compositional structure of the costume was formed on the basis of a vertical axis, reflecting the idea of creating an image, associated with «basic mythopoetic constants – such as the axis of the world, the World Tree, the World Mountain» [3].

The symbolism of the «world mountains», which connect the world of heaven and earth, also preserved the idea of spiritual elevation. «The mountain was perceived as an area of spiritual ascents, communication with exalted spirits, a place for high thoughts and states» [4, P.40]. Such a philosophical understanding of the costume reflected the creative and contemplative attitude of the people to the universe and, in turn, formed a peculiarity of ecological thinking of the nomadic culture, based on a deep intuitive awareness of the value of life of all the

elements that make up the Universe. Centuries-old ecological traditions have become «specific spiritual and ecological component and vector of value orientations in the interaction of society and the natural environment» [5], characterized by a holistic unity with the surrounding world and a rational attitude to it.

In the «era of overconsumption», the appeal to national ideas of sustainability, awareness, ethics and economy in the context of modern environmental trends is important as an example of a way of life in harmony with nature. In addition, the reinterpretation of traditional environmental methods and technologies provides an opportunity to show creativity and find new design solutions.

**Discussions.** Examining the structure of the women's national costume, we see, that it was built from the position of a deep semantic load. The compositional and constructive structure of the costume, considered as a symbolic model of the nomad world, was ordered according to three main levels. The horizontal divisions of the multi-layered costume system represented the zones of the upper, middle and lower worlds, which corresponded to the location of the headdress, shoulder and waist clothing, upper and undergarments, shoes, accessories, decor and ornamental systems. Each component, personifying its level, had a distinct symbolism, its semantic mission, visual imagery and utilitarian function.

So, headdresses, called «údiń quty» [6, P.58], were interconnected with the sacred top and at the same time, protected the head from the adverse climatic effects of heat and frost, pollution. A strict number of prohibitions did not allow exchanging hats, much less throwing them on the floor, stepping over or stepping on them. To protect the armpit area, a tumar (talisman), which was a triangular leather case containing passages from the Koran, was sewn to the clothing in this zone.

Protection of the spinal division from loads, arising during economic activity or riding, and at the same time protection from evil and ailments was provided by the belt, considered as an attribute of a living soul. The idea of vitality and fertility correlated with the waist

product – pants, in particular, underwear. With the anatomical bottom and, consequently, the lower world, shoes were connected, which, from a sacred point of view, and according to etiquette, were forbidden to raise high, i.e. to the sky, and approach the honorary zone of the yurt in street shoes.

The semantic meaning of the various jewelry that women necessarily wore in everyday life was due to the life-forming forces of nature: fertility, flowering. The girl in jewelry was considered to be involved in these phenomena and, moreover, was protected from the evil eye, misfortunes, evil spirits. Jewelry, that served as amulets, were also able to attract good luck and happiness. The used materials, precious and semiprecious stones, had an important semantic meaning, so «gold or amber was used to express wealth and holiness; red coral represented joy, pearls or silver – honesty and truthfulness, turquoise – loyalty and eternity, transparent topaz – purity» [7].

In addition, sewn to clothing or removable jewelry had an important socio-cultural, utilitarian and educational value. For example, the hair decoration - sholpy during the movement of the girl made melodious sounds, thereby driving away evil spirits. The practical point of heavy sholpy was manifested in the formation of correct posture, ease of gait, health of hair of steppe beauties, and the educational value was to instill modesty, plasticity, culture of behavior of the girl. The signs of bad manners included loud laughter, excessively sharp movements, which were given out by the noise of ringing sholpy.

Every vital and vulnerable area (neck, chest, edge of the sleeves, hem, joints of individual fabric panels) of the suit was tried to protect, using deeply symbolic and practical structural and decorative elements. A special careful approach was applied to the treatment of seams. One of these representative elements of women's traditional costume was the ornament, which is «the most ancient and justified by the logic of the historical process image of the national identification of the Kazakh people, expressed in a specific visual form» [8].

The importance of universal and concise

ornamental systems in the daily life of nomads was great. The expressive language of the everyday costume ornament combined such concepts, as space, unlimited in the world of free nomads, transformative activity, high mobility, as well as «sounding» signs, that reflect the traditions of semanticizing the world picture and most meet the requirements of constant movement.

The construction of ornamental compositions took place in accordance with the principles of symmetry, which balanced the overall structure of the costume. Creation of ornament demanded from the women maximum eyestrain and precise movement of the needle, perseverance, concentration on the unmistakable execution of the motifs. Placed according to semantic zones, ornaments, in addition to informational, utilitarian, protective, decorative functions, provided a link between times and generations. The translation of cultural symbols was a kind of higher functional manifestation of the spiritual world of nomadism.

Although in the modern world ornament has almost lost its original meaning and purpose, ornamental art continues to develop and strive to find and reveal its own cultural code.

The color scheme of the costume was an expression of the traditional worldview, closely connected with nature, ideas and aesthetic norms. The noble restrained natural color scheme of the costume was formed in accordance with the natural semantic sound. Accordingly, the world, the eternal clear sky, the water element was symbolized by the blue color, expressing peace of mind and well-being, acting as a talisman against treachery and adversity. The awakening of nature and the birth of a new life was represented by the green color, and the multicolored world – by the color «ala» (striped). The sun, movement, the endless life, the expanse and at the same time the melancholy was indicated by the yellow color. The symbol of «strength, happiness (qut), passion, fertility, maturity, love, fire, sun» [9, P.203] was red. Silence, warmth and safety were represented by the brown color. The white and black colors had a complex semantic meaning.

The white color was a sign of noble qualities, purity, justice, holiness, joy, prosperity, beauty, honor. The polysemantic black color combined the signs of a symbol of sadness, suffering, mourning, poverty, as well as the meaning of holiness (qara shanyrak), reverence for the Mother Earth, beautiful appearance of a girl (black-eyed, black-haired). In general, the color scheme of the costume was based on contrast combinations. It is worth noting, that the color range in most cases was based on the combination of «light top – dark bottom» [10].

Thanks to the color palette in conjunction with other symbols of the costume, it was possible to determine the age, regional affiliation, family and social status of the girl. For example, young women preferred bright color scheme.

The correlation of the costume with the image of the World Tree also influenced the symmetrical construction, silhouette shape of the costume, which in turn depended on the used materials, cut and technology.

The cut as one of the semiotic signs of the costume had stability, thus fulfilling the function of «cultural memory». In addition, the national cut, which is not too difficult to manufacture, is an example of rationality and careful attitude to available resources, so «while cutting, they achieved minimal fabric waste – mainly due to the rectangular and triangular shape of the details» [11, P.168]

The construction of the costume, associated with the nomadic lifestyle of the Kazakh people, fully corresponded to functional and practical logic. The predominance of the trapezoidal silhouette was necessary to ensure the convenience of walking, riding. The presence of multi-layered clothing was dictated by the harsh conditions of the sharply continental climate. Here is another advantage of the trapezoidal silhouette, which allowed wearing additional layers of clothing. The predominant use of vertical articulations was due to the limited width of the canvas, while it was precisely right direction of the construction lines, which made it possible to achieve the greatest conformity of the form to the human figure. The presence of horizontal articulations was also justified in terms of expediency and comfort.

The informative meaning of the natural and cultural origin in the ethnic picture of the world of the Kazakh people was silently conveyed by the figurative and tactile-felt semantics of the material. Being in the capable hands of a woman - the creator of ethnoculture, the entire arsenal of natural resources was creatively transformed, and the technology of suitable material creating acquired a close connection with the spiritual world, filling life with a new meaning, thereby contributing to its development.

The material formed a reliable, protective frame and created a personal, internal space, that hid true female parameters and, at the same time, made new volumes and forms, free, dimensionless, not restricting movements. In accordance with the peculiarities of everyday life, such characteristics, as strength, practicality, aesthetics, expressiveness, heat-protective properties and shape stability were valued in the material. It should be noted, that the changes, occurred over time in the suit, were largely due to the emergence of new technologies in the materials development. Being, on the one hand, a flexible, dynamically developing system, the material retained links with archaic culture, and on the other hand, it was enriched with modern elements, being a phenomenon of the past and present.

An important point of the general structure of the national costume is the involvement of the figure of a woman in the complex. In addition to organizing the costume according to anthropometric forms, the laws of rationality and practicality, its uniqueness was dictated by the semantics of motherhood, the idea of an infinitely active, creative image of a woman, transforming the inner and outer world of nomads.

The society cultivated a respectful attitude towards the Mother-Woman, who was associated with the revered deity of fertility, the patron goddess Umai. Contemplation of the Universe, in particular the Sun and the Moon, was expressed in the understanding of the female essence, which, it was believed, «had two hypostases: solar (fiery) and lunar (cooling) energy» [12, P.343].

It should be emphasized, that the ideal of a beautiful girl was associated with the concepts of good looks and purity of soul, and the highest value «should be considered such universal values, as intelligence, honor, dignity, hard work and good manners» [13]. Significant and substantial status of the Woman-Mother figure in the traditional Kazakh society was associated with her fundamental role in raising the child and teaching national features, management, physical and spiritual endurance, the ability to keep the hearth and defend the Motherland on a par with men. The woman had to keep peace and quiet in the family, support her husband in all good endeavors.

Each age stage of a woman's development, passing through the chain: a child – a girl – a married young woman – a mother – an elderly woman, was semiotized in a suit with an appropriate artistic structure. Life force and energy were concentrated in middle age.

Old age, according to the ideas of the people, on the one hand, has been associated with the onset of activity deficiency, and on the other hand, it was distinguished by the approach of a person to the world of the revered spirits of the ancestors- aryaq and special influence on the education of the younger generation through the transmission of life experience and centuries-old cultural heritage.

**Results.** In general, the costume had a moral impact both on the person, who wore it, and on society, which perceived the information, contained in its three-dimensional form, as well as stored the ideas of prosperity, well-being, abundance, benevolence. In addition, the costume was an example of the reflection of «the central concept of nomadic space – «qanaǵat», i.e. to be content with little, to know the measure» [14, P.153].

Thus, we can observe how the traditional female costume characterized and formed the ideological idea of the time, the universal style of the nomad era.

In modern design philosophy understanding the value orientations of nomads is necessary to transfer the experience of interacting with the world, intertwining traditions and innovations. In order for a person to develop not only as a consumer of social opportunities, but also to be able to create, it is important to make an interest in ethnic culture, in this case by introducing the culture of a woman's costume. This contributes to the formation of ethical and moral universal values, a sense of responsibility for human actions, behavioral norms of modern youth, leads to the improvement of aesthetic taste, instilling a careful attitude to nature.

The educational function of the national costume is such, that it is able to «bring harmony into the soul of a person and in his relations with others» [15, P.79], therefore, «contributing to the cohesion of the team» [16]. At the same time, respect, harmonious transformation and actualization of the traditions and culture of one's own people leads to strengthening the dialogue with the cultures of the peoples of the world, thus national symbolic codes can become «elements of free communication of people on a transnational scale» [17].

**Conclusion.** In the process of spiritual and moral education strengthening the priority of humane values, based on traditional ethical norms, and developing internal incentives for self-knowledge and self-improvement of a person with a holistic and multifaceted vision of the world picture helps a human to correctly navigate modern life and consciously build a positive attitude towards himself, other people and society.

Despite the fact, that innovation is the basis of life and a necessary condition for existence in a dynamically changing world, we must not forget about the spirituality of cultural heritage, which is based on the principles of humanism, morality and patriotism.

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**Жастардың ойлау мәдениетін дамыту факторы ретінде қазақ әйелдер ұлттық киімінің дүниетанымдық аспектілері**

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*Аңдатпа*

Бұл жұмыста қазақтың күнделікті әйелдер киімі этномәдениеттің маңызды элементі, мәдени дамудың, қоғам және жеке адамның өмір салты мен ойының көрсеткіші ретінде қарастырылады. Зерттеу тұжырымдамасы қазіргі қоғамның рухани жаңғыруының өзегі бола алатын ұлттық костюмнің логикалық үйлесімді типологиясы мен стилистикасында көрініс тапқан дүниетанымдық негіздерді түсінумен анықталады.

Дәстүрлі мәдениет, атап айтқанда ұлттық костюм, білім беру саласындағы көптеген зерттеулердің

тақырыбы болды, бірақ бұл әлеует бүгінгі күні жастардың ойлау мәдениетін тәрбиелеу мен дамыту үшін іс жүзінде таусылмайды. Қазақ халқының материалдық және рухани әл-ауқатының бірегей үлгісі ретінде костюм ақпараттық-коммуникативтік, эстетикалық, идеологиялық, семиотикалық, аксиологиялық ғана емес, сонымен қатар ғасырлар бойы ажарланған практикалық пайдалылықты, утилитаризмді және ыңғайлылықты сақтай отырып, тәрбиелік функцияларды да үйлесімді үйлестіреді.

Сонымен қатар, адамның сыртқы әлеммен ажырамас байланысының бейнесі ретінде халықтық костюм, өзара төзімділікті қалыптастыру үшін қажет, басқа халықтардың мәдениетін зерттеуде баға жетпес мүмкіндіктерге ие.

*Түйін сөздер:* көшпенділердің әлем моделі; микрокосм; Әйел-Ана; конструктивті-композициялық құрылым; рухани-адамгершілік тәрбие; өзін-өзі анықтау; үйлесімділік; төзімділік.

### **Мировоззренческие аспекты казахского женского национального костюма как фактор развития культуры мышления молодежи**

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#### *Аннотация*

В данной работе казахский женский национальный костюм рассматривается как важный элемент этнокультуры, показатель культурного развития, образа жизни и мыслей общества и отдельного человека. Концепция исследования определяется осмыслением мировоззренческих основ, выраженных в логически стройной типологии и стилистике национального костюма, которые могут стать стержнем духовной модернизации современного общества.

Традиционная культура, в частности национальный костюм, выступает предметом многих исследований в сфере образования, однако данный потенциал и сегодня практически неисчерпаем для воспитания и развития культуры мышления молодежи. Как уникальный образец материального и духовного благосостояния казахского народа, костюм гармонично сочетает в себе не только информационно-коммуникативные, эстетические, идеологические, семиотические, аксиологические, но и воспитательные функции, сохраняя при этом практическую полезность, а также утилитарность и удобство, которые отшлифовывались веками.

Кроме того, как олицетворение неразрывных связей человека с окружающим миром, народный костюм обладает бесценными возможностями по изучению культуры других народов, необходимого для формирования взаимной толерантности.

*Ключевые слова:* Модель мира кочевников; микрокосм; Женщина-Мать; конструктивно-композиционная структура; духовно-нравственное воспитание; самоопределение; гармония; толерантность.

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