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**ORNAMENT AS A LANGUAGE OF CULTURE: TRADITION
AND MODERNITY**

Abstract

The distinctive features of the applied national culture are vividly reflected in the Kazakh folk art. Its origins go far back into the centuries, and it is fed by the same inexhaustible spring of folk art that gives rise to any kind of art. This ancient and eternally young art is brought to life by various kinds of people's desire to figuratively reflect their aesthetic perception of reality. From generation to generation, nameless artists passed on their rich experience, contributing to the formation of a national style, national artistic traditions, which determines the unique identity of any folk art. Traditional folk culture in the past was universal, defining and regulating all aspects of community life: lifestyle, forms of economic activity, customs, rituals, adaptation of social relations of community members and attitudes to nature, the world, beliefs, beliefs, knowledge, language and folklore, in traditional symbolic expression. In folk art, we most often think that decoration is the carrier of the main ideas of the artistic form and the basis of tradition. While jewelry is most often used as fine jewelry in professional art, it plays a special role in traditional art, especially as a language. The ornament is directly called «specific folklore», which is extremely important for revealing its meaning. We will not consider the artistic and spiritual integrity of the decoration itself, because this is impossible in this article, so we will focus only on some of its aspects. The research was carried out within the framework of the project of the Ministry of Education and Science of the Republic of Kazakhstan AR09259280 «Languages of Kazakh culture as the basis of ethnic identity: semiotics and semantics».

Keywords: traditional art; Kazakh ornament; culture, decorative and applied art of the Kazakhs.

Introduction Today, the well-being of society depends on investment in education. Accordingly, the modern market of the education system is dynamically developing and integrating in an environment with its own requirements of the time. One of the priorities in Kazakhstan is the development of an education system that corresponds to the model of developed countries. It should be noted that our state has taken many significant steps over the past ten to fifteen years to improve competitiveness in education. Head of State Kassym-Jomart Tokayev in his address to the people of Kazakhstan dated September 1, 2020 noted that: «It is necessary to resume the activities of «children's circles», where

representatives of the younger generation could learn the basics of creativity and handicrafts» [1]. In this context, the ability of a nation to preserve the identity of its culture through its development is important.

The study of the cultural phenomenon of nomadic civilizations, to which the Kazakh one belongs, helps to delve deeper into the philosophical and ideological basis of traditional art and understand the spiritual aspects of modern cultural development. The creative potential and artistic principles of the traditional Kazakh culture managed to be preserved and transformed into images and concepts that became the foundation for a new art when the nomads were forced to change their way of life

and began to form a different worldview. The handicraft culture of nomadic Kazakhs should be considered as an example of stability and harmony of traditional cultures of the East [2].

Main body. Literature review. The literature on the study of ornament as a cultural language, traditional art and the use of traditional motifs in modern times is very extensive. Special attention should be paid to the study of A.A. Shevtsova, where the author in her dissertation considered and classified Kazakh folk ornaments of the XIX and early XX centuries on the basis of a wide range of comparative materials, highlighting ornamental motifs, and also considered the relationship between ornamental forms and people [3].

In the work of K.T. Ibraeva on the topic: «The ornament of memorial monuments of the Kazakhs (based on the material of the Mangyshlak necropolises)», the author tries to consider the architectural decorations of various architectural works separated by time intervals in order to find the common, natural and typical. She also tries to find common features in order to clarify the specifics of each work. The research analysis ultimately explains the correlation of general and special, constant and variable, stable characteristics of the style in relation to the contribution of the Aday clan and its practicality, specific expressions and modifications of diversity [4].

The article «Folk ornament as a source of ethnogenesis» by A.E. Asanova is directly related to the study, where the Kazakh ornament is considered as a system of historical, geographical and ethnosocial. The work pays attention to the stylistic features of the ornament, as well as the semantics of the elements and the symbolism of color, with the display of customs, traditions and everyday life of the Kazakh people [5].

The definition of an ornament was proposed by a well-known researcher of this phenomenon in Kazakhstan, Kazhgali uly A., who defines it as «the art of a systemic relationship between symbols of visual perception» [6].

In the article «Ornament» in art education: historical prerequisites and pedagogical potential, A.K. Veksler considers the subject

of the study «ornament» in a visual context, a component of perception having complex attributes of an artistic and aesthetic system. Mastering the possibilities of ornament in theoretical and practical directions, in modern art education [7].

The article Semiology of Kazakh Ornaments examines the specific meanings of Kazakh animalistic ornaments, shows the meaning of various national Kazakh ornaments in non-verbal communication [8].

The article «The Role of the Kazakh National Ornaments in Aesthetic Education» examines the features of Kazakh crafts and ethnic ornaments. The views and judgments of Kazakh and foreign scientists are presented. The authors showed examples of drawings of ethnic ornaments, expressions of meaning through educational games and their application in practice [9].

In the article «Artistic embroidery of the Kazakhs», the author presents the material of Kazakh embroidered carpets of the Eastern Kazakhstan, obtained during field expeditions [10]. The issues of traditional ornamental art of the Kazakhs of the steppe zone of the Western Siberia at the end of the XIX-XX centuries are covered in the work of A.A. Dayrabayeva [11].

Decorative techniques in the decorative and applied art of the Kazakhs (jewelry, koshmovalyanie, wood processing) and along with this products of characteristically specific forms related to ethnic signs on the scale of the republic are considered in the article by ShZh. Tokhtabayeva [12].

Modern art of Kazakhstan is developing in line with the general culture. But, the folk art of the Kazakhs is organically included in the culture and life of modernity. The whole objective world of national life, starting from the yurt and ending with any dish or bowl, is at the same time the world of art. If the paintings of Gzheli and Khokhloma, the Vyatka toy have long been distinguished in separate decorative areas, then the Kazakh «syrmak» or «tekemet» are now not only decorations of any modern apartment, but also functional household items. This situation alone is enough to explain the strong influence of the traditional art on the modern professional art of Kazakhstan.

It is believed that a work of art is considered to be a so-called symbolic product, its meaning and meaning are historical. Although aesthetic (and financial) values change from period to period, where yesterday's unimaginative and meaningless suddenly acquires the status of valuable, the understanding of the value of works of art also changes [13, P.44]. We believe that traditional folk art has a high degree of informativeness; it reflects its time, local traditions, it is possible to isolate the basic layers – the core of artistic achievements, as well as innovative motives.

The formation of traditional art in the depths of mythology caused the traditional art to be a cult ritual action, recreated in ancient times by all known means of expression. It is a fusion of cult actions and life reality. As M.A.Nekrasova notes, folk art overestimates the original image, constant motivation in new relationships and adds new impressions and ideas to it. This is the source of its various forms. At the same time, however, features that emphasize the national and regional characteristics of a particular center of folk art should not disappear; on the contrary, they turned out to be a necessary condition for artistic diversity [14, P.14]. We agree with that, because tradition acts as a creative method and a key to understanding the artistic structure as the integrity of folk art.

Methods. Although there is no theme in the traditional art of the Kazakh nationality, it is full of concrete and vivid content. We are talking about the universal laws of the external world, formulated by folk art, which can be accepted by the perception of any viewer. These are the physical laws of gravity, balance, rhythm and color, which are passed down from generation to generation to express a firm assessment of the conditions of life, continuous movement and struggle. As a means of expression, they identified a whole range of emotions - from the best to the negative. Therefore, the combination of a decorative symmetrical balance, a simple rhythmic structure appears as a predictable and observable fixation, that is, as a reliable life situation, or as a composition that corrects changes in tension – from extreme intensity to reduction and deceleration. Kazakh art has

absorbed the creative heritage and cultural influence of antiquity and the Middle Ages and has formed its own national tradition. It is focused on the richest levels of the centenary of the artistic achievements of Kazakhstani masters. The chronological analysis reveals a number of connections with the geometric ornament of ceramics, as well as some constructive solutions of Bronze Age jewelry, the animal style of Saka jewelry, colored works of the Uysuns and the decorative technology of inlay jewelry of the Huns, as well as some constructive solutions of the art of the Kimak-Kipchaks. In the modern conditions of globalization, it is extremely necessary to form and maintain a complete, fully recognized and realistic picture of Kazakhstan in the eyes of the international community. Today, representatives of modern humanities are very interested in studying phenomena with obvious regional and national characteristics.

The result of updating the programs of cultural policy of Kazakhstan is a tendency to rethink the ancient national traditions. At the present stage, in almost all spheres of the manifestation of Kazakh culture, we can observe not only the influence of the latest global trends, but also attempts to address the origins, the essential foundations of the worldview and value orientation of the Kazakh people.

The traditions of the spiritual and material culture of the Kazakh people are the fundamental factor determining the direction of creative research of the national art. The reference to the heritage of our ancestors is a landmark for the entire Kazakh art of the beginning of the XXI century. «The Republic of Kazakhstan, located at the crossroads of two great world cultures of Asia and Europe, faces the need to find its own way in a qualitatively new socio-cultural world in the exercise of its historical mission, reflecting the state and national interests of its citizens» [15, P.4].

Results. Ornaments are one of the most representative traditional ethnic art in Kazakhstan. This is the oldest and most logical picture of the national identity of Kazakhstan, expressed in a certain visual form.

The Kazakh ornament is a complex and feasible multifunctional system, the share of

functions of which changes over time. For example, at the end of the XIX century, a certain position of an ornamental insert on a particular object (together with other signs) could give a fairly accurate social and ethnic characteristic of the owner, i.e. the function of the ornament as an ethnosocial identifier was fully invoked. Currently, the aesthetic function of jewelry is coming to the fore, and their magical properties have disappeared. However, interiors and objects in the «ethnic style» are becoming more and more famous and fashionable. [16, P.526-527].

In the interpenetrating cultures of neighboring peoples, the art of the Kazakhs was the most localized. It is not by chance that the ornament occupies a large place in the cultural heritage of the Kazakh people. This ancient and eternally young art is brought to life by the desire to decorate everyday life, create comfort, express the aesthetic perception of reality. When comparing the Kazakh folk ornament with the ornament of the Tajiks or Uzbeks, its distinctiveness is particularly clear. First of all, the concepts of «background» and «main motif» are inherent in most ornamental systems. The ornamentation of manuscripts, ceramics, wood carving have a clearly defined pattern, opposed to the background. The Kazakh ornament is mainly distinguished by the absence of this division into background and image, more precisely, the absence of the concept of «background». Very often it is «positively negative»: the background and the image are dynamically mutually replaced in the process of perception. Of the two motifs that make up the overall ornamental composition, each can be read both as an image and as a background.

The structure of Kazakh ornaments is diverse, and we can talk about it from several directions. In Kazakh ornaments, the most important place is occupied by drawings of animals, which are most often used for transporting animals on the principle of replacing the whole with parts. An important place in their creation is occupied by schematic diagrams of iconic images of some household items and natural phenomena. Sometimes different parts of different animals are combined in one

plastic picture. Hence the traditional name of individual motifs: «ram's horn», «bird's eye», «camel's trail», etc. A number of studies of the Kazakh ornament have studied it in this regard. The understanding of the general emotional and philosophical content of the ornament has not yet been the subject of special research.

The appearance of artistic images of animals in art is associated with the peculiarities of ancient magic and hunting rituals. Indicative in this respect is the so-called «animal style» of the middle of the I millennium BC, formed in the Scythian-Sarmatian jewelry art and weapons production, where the image of animals was identified with the supreme power of the ruler and acted as a sign of power, and also symbolized the best human qualities (courage, valor, bravery) [17, P.118]. The most widespread are clearly stylized motifs of zoomorphic, geometric and plant ornaments, found in a variety of combinations [18, P.290].

Decorative and applied art, based on the processing of natural raw materials and domestic animals, has the characteristic features of family crafts. There were women's types of occupations (koshmovalyanie, weaving, embroidery, fabric mosaic work - quraq) and men's (processing of leather, wood, bone, jewelry and blacksmithing). Women also took part in the processing of pelts and skins, which is still the case in traditional life [19, P.3].

The most common type of applied art of the Kazakhs is koshmovalyanie, which is distinguished by the originality of the decor [20]. In the compositional component of syrmaks and tekemets, as well as other beds and carpets on the wall, there are several schemes for constructing decorative motifs. Tekemets are usually decorated very traditionally: they always or almost always separate the central zone from the border, the central zone is divided into three or four equal squares or rhombuses (sharshy), in which a large cross is carved, qos muyiz (connected horns). Muyiz is a stylized image of sheep's horns. It is connected to the idea of wealth, increasing the number of livestock and the security function. Such ornaments decorate tekemets, syrmaks, alashas, and these images are also found in architectural structures. The

main colors used are brick red, yellow, blue, green and blue, brown and black. Sometimes this pattern is complemented by another option – in the form of «bitpes» – stylized running waves, double curls or spiral curls in the shape of the letter S. Nevertheless, the traditional, most popular and most frequently used version of the mentioned qos muyiz is sometimes very simple and has a form that is also easily identified.

Often, the border of the entire koshma or individual squares of the central field was made with the ornament bitpes, synar muyiz

(one horn) or synar okshe (heel), a number of triangles tumarsha (amulet), baldaq (crutch) – a geometric motif. The most common type of Kazakh ornament, which usually decorated felt products. The rhythmic structure of the presented motif frames the contour of the composition. A common range of colors is red and black. Synyk muyiz is a broken horn; folk craftsmen decorated carpets, mats, baskurs, alasha, bags with this motif. Its main colors are red, burgundy, green, brown, black (Figure 1, 2) [21, P.43].



Figure 1, 2. Types of Kazakh ornament (ram's horns)

In addition to felt syrmaks and tekemets, other types of products were also ornamented, which differ and are divided into subspecies according to the technique of execution: lint – free and semi-pile woven products (alasha, baskur), chiy mats made of reed, embroidery products, many household items, costumes; elements of a dwelling-yurt, leather products, jewelry, wooden, bone, stone products and objects were ornamented.

The forms and names of these motifs and elements reflect the variety of patterns and decorative elements, their semantic meaning, allegorical properties of phenomena, environmental objects, animals, birds and simple geometric shapes. There are many of them, they have an ancient origin and can be based on universal tamga symbols, Turkic symbols, universal symbols and symbols of cultural significance. We believe that the tradition of calling some decorative patterns animal body parts is inherited from the ancient

Turks, when they used animal body parts to denote the universal tamga logo.

Almost all the elements of the Kazakh ornament were read in a completely specific way. We can trace this in the works of researchers Margulan, Ibraeva, etc. The ornament in its original form is a kind of magic spell that covered the surface of the walls of ritual caves, figures, dishes. Later, these magical signs were transferred to embroidery, weaving, jewelry [22, P.135].

In the Kazakh decorative and applied art, plant decorations and patterns dating back to antiquity are also very popular: paintings depicting flowers, leaves, trees, fruits and seeds. The ideas of growth, fertility and vitality are associated with the image of a tree. From the image of the world tree in the traditional consciousness, the tree of life is formed, then the family tree and, finally, the ancestral (genealogical) tree, which reflects the process of converting global symbols into private

symbols. Images of shrubs, buds of plants with curly leaves, clover and many flowers are also common.

Gul, which means flower, has a variety of image options, including: a bud, a tulip, a lotus, etc. This flower is associated with the birth

of the fruit, the renewal of eternal renewal, as well as the birth and abundance of life. In addition, all these patterns decorate household items of Kazakhs, such as wall carpets. Color – preferably red, yellow, orange and burgundy tones (Figure 3).



Figure 3. **Gul (flower)** (according to the sketches of the elements of U. Zhanibekov)

There are also cosmogonic motifs in the rich baggage of Kazakh ornamental motifs. Zhuldyz is a star; in the traditional consciousness, this motif is identified with the human soul among the Kazakhs. The heavenly bodies have always been endowed with purifying power. The motif adorns the central parts of the carpets. Main colors: red, blue, burgundy

Another of the most common motifs in the Kazakh ornament is a cosmogonic origin, for example, zhuldyz – star, in the traditional consciousness this motivation corresponds to the human soul of the Kazakhs. The heavenly bodies have always received the power of purification. The pattern often adorns the middle part of the carpet, the main colors are red, blue, burgundy-red (Figure 4).



Figure 4. **Zhuldyz (star)** (according to the sketches of the elements of U. Zhanibekova)

Each of the groups of ornaments: plant, animal, geometric and cosmogonic, contains a certain meaning. Any element of the ornament has a specific purpose. Elegant swallows, amazing petals of plant ornaments decorate

outerwear, as well as girls' dresses. Zoomorphic motifs, ornaments in the form of an arrow tip, an eagle, decorated the boys' clothes. Certain elements were used in the decoration of hats, outerwear, trousers. For example, the patterns of

a camel's trail, a mouse's trail, a dog's tail have almost never been used to decorate hats. The «reading» of ornaments is a kind of universal key that opens the riches of folk culture [23].

The source of creativity for Kazakhstani designers are such well-known Kazakh cosmological ornaments as shenber (circle), shimay (strikethrough), tortqulaq (four sides of the world – tortqul – cross), zhuldyz (star), ayshyk (crescent), etc. As you know, historically there have been several types of ornaments based on two sources-natural forms and geometric shapes – rectilinear (ribbon) ornamental stripes, circular (ring) ornamental compositions, centric (rosettes), mesh, based on the symmetry of polygons, etc. Thus, the main types of ornament are used, the centric type of ornament [24, P.137].

If we delve into the prehistory of the Kazakh ornament, we will encounter the «animal» style that was widespread among the nomads, including not only the Uysuns, Sakas, but also the Scythians of the Black Sea region. In the absence of coloristics, Kazakh ornaments have one of the most important principles of animal style – the interpenetration and interrelation of motifs, their dynamic balance. The national style and artistic painting in crafts meet the high standards of artistic quality, reflect the traditions and tastes of people and give them a real spiritual and plastic value. A living example in art is the animal style, in which the animal world as something impermanent, change and life according to its laws perfectly reflects the worldview of nomads, while the sedentary culture prefers a stable world of plants and minerals, revealed through geometric motifs.

However, having carefully studied the essence of geometric ornament as the oldest decoration, the viewer cannot help but notice that its essence is reduced to a scheme, as the beginning of any formation of space, which in some sense contradicts what had been said. This is because for the normal functioning of the entire system, including the nomadic world and the settled world, harmony is necessary, a kind of distraction that ultimately unites and balances everything.

Discussion. In modern Kazakh art, the working materials of some Kazakh artists are national ethnographic or elements, natural elements, originally unlimited space on pastures, prayer carpets, musical instruments and other attributes. One of the directions of their work is the reconstruction of the mechanism of dissemination of culturally important information, but not in a «pure» form, but through visual and plastic art, symbolic broadcasting in films, such as visualization and implementation of traditional national culture, and therefore ethno-cultural code.

Kazakh ornament has developed many clear principles over the centuries. Plant motifs are rarely found among them, ancient motifs predominate. The specificity of the Kazakh decor is the use of clean and bright colors. These characteristics of turn-of-the-century art are also inherent in traditional Kazakh art. Their analysis allows us to link many characteristics of modern art with traditional art and identify possible aspects of tradition. An example of the design and reflection of the features of traditional folk art can be seen in the work of the Kazakh artist O. Kotsyuba «Kenzhegul» (Figure 5).



Figure 5. O. Katsyuba «Kenzhegul»

In the works of the first professional Kazakh artist A. Galimbayeva, you can find a Kazakh ornament, in the still life «Dastarkhan», we see a reflection of the national style and originality of the traditions of Kazakh art (Figure 6).



Figure 6. A. Galimbayeva «Dastarkhan»

Among the artists of 60-s, one can single out the work of Tokbolat Togusbayev «Kitchen», quite an impressive size with a richness of the realities of national life (Figure 7).

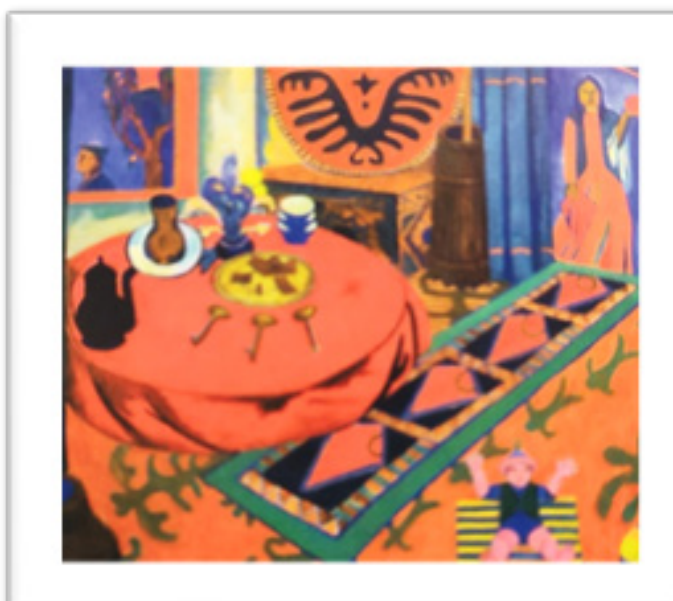


Figure 7. T. Togusbayev «Kitchen»

One of the brightest representatives of modern artists of Kazakhstan with a bright national color inherent in the works and the use of rich ornaments is Nurlan Kilibayev (Figure 8, 9). Perhaps this is a distinctive feature in the artist's work, realistic genre and portrait compositions, in which the glorification of the connection between Asia and Europe is intertwined.

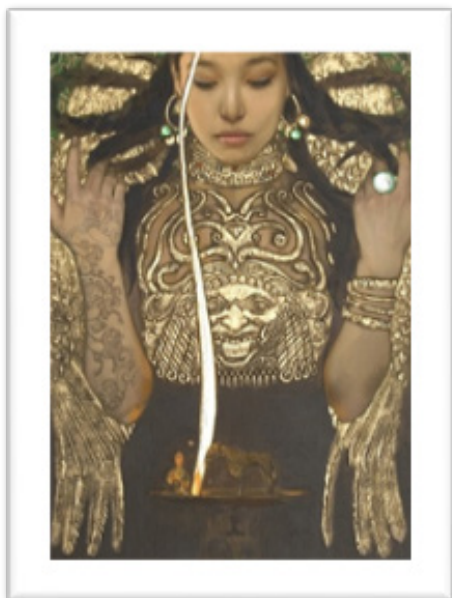


Figure 8. «The Golden Goddess»

Thus, the main difference of traditional Kazakh art is that, in comparison with realistic art, it consists of static artistic symbols, signs and patterns. Art is a product of a personal nature, which depends not only on external influences, but also on purely personal emotional thinking, empathy and biological data of a person. Therefore, it is not possible to objectively evaluate the creativity of each artist, since creativity has a subjective origin. Although art originated from subjective sources, the emerging traditional world perspective has been honing classics, static images and a more or less stable attitude to artistic forms and colors for centuries.

Conclusion. Today, the process of national self-identification of Kazakh art is influenced by global trends. In addition, we can observe the observance of ancient traditional artistic expressions, such as the use of ornaments and ancient motifs. It is believed that the philosophical nature of the decor in the modern art of Kazakhstan is associated with the conditions for creating a fully conscious national cultural image.

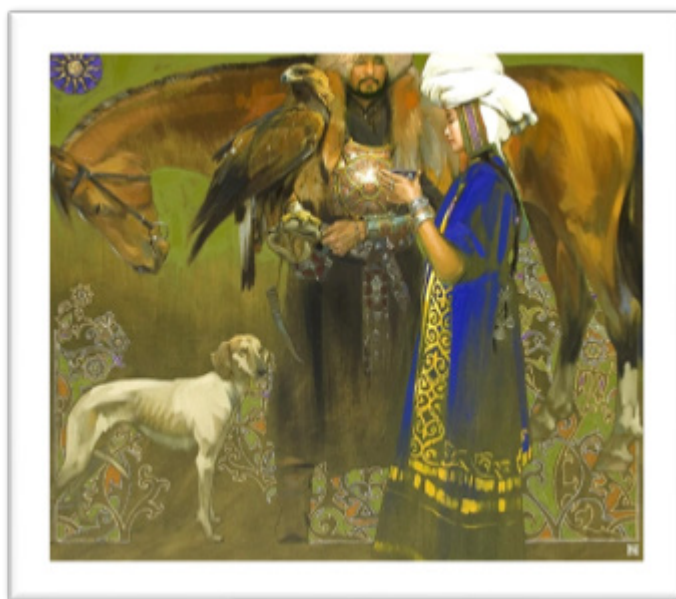


Figure 9. «Zheti qazyna»

So, the ornament is a kind of cultural language, although the motives and themes of folk art are basically the same, there are always places for creativity. In modern art, every artist brings something unique to his works, which corresponds to his personality and the spirit of the time. Today, many artists and masters of decorative and applied art turn to the theme of folk art, the use of national ornaments, in order to find a living source of inspiration and creativity. However, the reason for the vitality of the tradition is deeper – the very structure of folk art in its basic understanding reflects the trends in the development of world and Soviet art. These concepts can be revealed only by analyzing the structure of traditional art forms. The experience of using methods of systematic analysis of the structure of works of art can be used to identify some trends in the development of art in Kazakhstan.

Consequently, art, as an indispensable part of artistic and cultural education, which plays a huge role in the cooperation of multicultural societies, is able to give an understanding of the creative approach and contributes to the correct construction of a prosperous society.

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Мәдениет тілі ретіндегі ою-өрнек: дәстүр және қазіргілік

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Аңдатпа

Қазақтың халық өнері қолданбалы ұлттық мәдениеттің айрықша белгілерін айқын көрсетті. Оның бастаулары ғасырлардан бастау алады және ол өнердің кез-келген түрін тудыратын сол сарқылмас халық шығармашылығымен нәрленеді. Бұл ежелден келе жатқан және мәңгі жас өнерді өмірге әр түрлі адамдар өздерінің шындықты эстетикалық қабылдауын бейнелі түрде бейнелеуге деген ұмтылысы әкеледі. Атаусыз суретшілер ұрпақтан-ұрпаққа өздерінің бай тәжірибелерін беріп, кез-келген халықтық өнердің қайталанбас өзіндік ерекшелігін айқындайтын ұлттық стильді, ұлттық көркемдік дәстүрлерді қалыптастыруға үлес қосты. Бұрынғы дәстүрлі халық мәдениеті әмбебап болып табылады, қоғамдастық өмірінің барлық жақтарын анықтайды және реттейді: өмір салты, экономикалық қызметтің формалары, әдет-ғұрыптар, әдет-ғұрыптар, қоғамдастық мүшелерінің әлеуметтік қатынастарының бейімделуі және табиғатқа, дүниеге, наным-сенімдерге, сенімдерге, білімдерге деген көзқарастары, дәстүрлі символдық көріністе тіл мен фольклор. Халық шығармашылығында безендіру – бұл көркемдік форманың негізгі идеяларын жеткізуші және дәстүрдің негізі деп ойлаймыз. Әшекейлер көбінесе кәсіби өнерде әсем безендіру ретінде қолданылған кезде дәстүрлі өнерде, әсіресе тіл ретінде ерекше рөл атқарады. Ою-өрнек оның мағынасын ашу үшін өте маңызды «нақты фольклор» деп аталады. Біз безендірудің көркемдік және рухани тұтастығын қарастырмаймыз, өйткені бұл мақалада бұл мүмкін емес, сондықтан оның кейбір аспектілеріне ғана тоқталамыз.

Зерттеулер ҚР Білім және ғылым министрлігінің AR09259280 «Қазақ мәдениетінің тілдері этникалық сәйкестіктің негізі ретінде: семиотика және семантика» жобасы аясында жүргізілді.

Түйін сөздер: дәстүрлі өнер; қазақтың ою-өрнегі; қазақтардың мәдениеті; сәндік-қолданбалы өнері.

Орнамент как язык культуры: традиция и современность

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Аннотация

В казахском народном искусстве ярко отразились самобытные черты прикладной национальной культуры. Его истоки уходят далеко вглубь веков, и питает его тот же неиссякаемый родник народного творчества, который дает начало любому виду искусства. Это давнее и вечно юное искусство вызвано к жизни разного рода стремлением людей образно отразить свое эстетическое восприятие

действительности. Из поколения в поколение безымянные художники передавали свой богатейший опыт, способствуя формированию национального стиля, национальных художественных традиций, что и определяет неповторимую самобытность любого народного искусства. Традиционная народная культура в прошлом универсальна, определяя и регулируя все аспекты жизни сообщества: образ жизни, формы экономической деятельности, обычаи, ритуалы, адаптацию социальных отношений членов сообщества и отношения к природе, миру, верованиям, знаниям, языку и фольклору, в традиционном символическом выражении. В народном творчестве мы чаще всего думаем, что украшение является носителем основных идей художественной формы и основой традиции. Когда украшения чаще всего используются как прекрасные украшения в профессиональном искусстве, они играют особую роль в традиционном искусстве, особенно как язык. Орнамент прямо называется «специфическим фольклором», что чрезвычайно важно для раскрытия его смысла. Мы не будем рассматривать художественную и духовную целостность самого украшения, потому что в данной статье это невозможно, поэтому остановимся только на некоторых его аспектах.

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Ключевые слова: традиционное искусство; казахский орнамент; культура; декоративно-прикладное искусство.

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**«LIVING HERITAGE» AS AN ELEMENT OF THE CONSTRUCTION
OF EDUCATIONAL MATERIAL
(using the example of traditional toponyms)**

Abstract

This article considers one of the most important aspects of the intangible cultural heritage of Kazakhstan, which is expressed in traditional knowledge and customs related to nature and the universe. The study of toponyms as part of the intangible cultural heritage, a folded linguistic and cultural text or cultural code is part of the training course «Intangible Cultural Heritage of Kazakhstan», implemented as part of the training of undergraduates in the specialties of culture and art at the Abai Kazakh National Pedagogical University. At the moment, the scientific community offers several models/ways to preserve the intangible heritage, which is often called «living heritage». In the context of the proposed measures, the main one is considered to be its transfer to the younger generation in both formal and informal contexts. In this article, the authors reveal the content aspects of the considered training course in the field of traditional toponymy of Kazakhstan, which are presented as part of the educational materials tested in practice. In the opinion of the authors of the article, the view on toponymy as a science developing at the intersection of linguistics, history and geography prevails in modern science. But, in our opinion, toponymy has a much larger resource and can be studied from the standpoint of a cultural and semiotic approach, the foundations of which were laid by the famous Kazakh scientist M. Sembi. The purpose of this study is to reconstruct the semiotic and symbolic meaning of Kazakh toponyms on the example of toponyms containing numerals and color designations. The article was prepared within the framework of the project of the Ministry of Education and Science of the Republic of Kazakhstan AR09259280 «Languages of Kazakh culture as the basis of ethnic identity: semiotics and semantics».

Keywords: «living heritage»; training course; master's degree; toponyms with numerals and color designations.