

KAZAK NATIONAL ORNAMENT AS A SIGN OF ARTISTIC CULTURE

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In the last few years philosophers and sociologists pay more attention to general problems of theory of culture, regularities of its development in different social and economic formation. Attempts were made to define more properly essence of culture as social phenomenon. Culture is a wide notion. In general sense, these are all material and mental values, created by mankind for satisfaction of social demand and also collected knowledge and ability to use them in accordance with society's demand.

If we take only mental culture, it contains all achievements of science, art, education and also moral standards. One of the principles of mental culture is artistic culture. Culture development is connected with definite historical epoch of society. In people's look, in their relations, clothes, habitation, things, that they produce, in their language and artwork – peculiarities of their artistic culture are engraved on everything.

Each nation has its own peculiarities and makes contribution to world's treasury of culture. Ability of artistic reflection of reality occurs at the early steps of any nation's formation, as evidenced by numerous facts of history, archeology, ethnography, researching values of past culture.

Artistic culture of Kazakh nation includes both artistic feelings and notion, collected by artistic creative work of former generations. As all nations, Kazakh people have great history; its art has deep roots.

Artworks, customs, traditions, knowledge of previous years are added by new generations to their social and historical context in order to increase the interest for them and then find out their original value. Along with material conditions of life, one of the sources of kazakh people's artistic art formation is ornament. It was used to decorate clothes, welfare items, jewelries, in wood, bone, metal and stone carving. Making

ornaments technic is various: pressing of pattern, felt, applique work and mosaic method. Motives of kazakh ornaments are numerous. They reflected nation's artistic attitude to surrounding nature, reality, and in alignment with this at first the vegetal colors and later synthetic paints were sorted out. In ornamental patterns survived to this day there are cosmogonical, zoomorphic, vegetal and geometric motives. Aishik-gul(moon flower), octal rosace, zhuldiz-gul (star flower), shikkan-kun (sunrise), koshtar-muiz (sheep horn).

Ornament of Kazakh art was studied by Russian and Soviet scientists. Among them: Stasov V.V., Dudin S.M., Chepelov V.N., Denike B.P., Zhdanko T.A., Rempel L.E. and others. Researchers marked, that Kazakh people lived as if in the world of ornament. "Surrounding reality particularly poeticized in range of patterns. Utensils, dishes, weapon, clothes – everything is fondly covered with ornament" [1:83].

The ornament was formed on the bases of art of ancient stock-breeding tribes – saks, uisun, hun, turki, kangli, kipchak. In its main features it reflects their artistic thinking. Patterns creation came up in the course of labor activity and interaction of human with environment. In ancient time ornament had ritual meaning. For example, Kazakh people had bronze and silver talismans with solar circles – symbols of sun, moon, sky, which they idolized. Ornamented talisman was a mark of magic, symbol of happiness and prosperity, reflection of religious conception.

Islam's prohibition for image of living creatures, tendency for stylization of images on goods of applied art played a certain role in formation of zoomorphic and other motives of Kazakh ornament.

Motives of Kazakh ornament are extremely numerous and preserve features of different epochs and styles not only in forms, but in technique of its implementation. The main patterns can be distinguished as cosmogonic zoomorphic, vegetal, geometrical etc. Multitude of derivates is formed from combinations of main patterns.

Cosmogonic patterns are related to ancient. Primarily, solar circle should be mentioned. Ancient breeders idolized it, and later Kazakh people did. In ancient time objects of art with solar marks were talismans, amulets. Vortical rosaces are referred to cosmogonic patterns and were also symbols of sun. These patterns make appearance on ceramics and in architectural decoration, for example on the front of Babadji Hatun tomb, located in the neighborhood of Dzhambul, on the border of Alasha khan tomb in Central Kazakhstan.

Patterns that symbolically images of nature are cosmogonically closely connected. Land and water are the main elements of breeders, they were idolized as holy. Kazakh people's wavy, curve lines, zigzags, called *su*, mean water, river, flow.

Patterns in the form of head, horn, animal hoof, wings and pads of birds are basic in Kazakh ornament. A lot of derivatives are created from them. Moreover, variety of curves and wavy lines, spirals and curls were developed on their bases.

Zoomorphic patterns, which are not rarely connected with ancient mythology, developed on the bases of realistic images of totem animals and birds: sheep, argali, deer, wolf, bull, camel, golden eagle, falcon and others. Some of them, for example in the shape of horn and footsteps of animals had ritual meaning.

In the ornament of Kazakhs, Turkmens, Kyrgyz and Uzbek graceful heart-shaped figures – *zhurekshe* remained.

Geometrical elements of Kazakh ornament go to the second millennium B.C. In Soviet period at the territory of Kazakhstan a lot of memorials of bronze epoch were researched, among them ceramics with geometric ornament, reminding Kazakh carpet patterns. It also was found on cliff pictures and bronze goods.

Geometric ornament is widely used in architectural decoration, carpet fabric, wood and stone carving, pressing on leather. It is square, rhomb, and quadrangle, triangle, making up the half of square or rhomb, divided by diagonal, hexagon, and octagon, figures from squares and triangles, parallelograms. Balance between separate elements, proportional dividing of figures, inscribed into composition is common with geometric patterns. There variety of are all kinds of lines: straight, wavy, spiral, in the form of chain, cord.

To the vegetal patterns of Kazakh ornament, like to its other groups, the following patters are related: *wood- agash gul*, *apple- alma gul*, common for rosaces in the central part of carpet: *spike- massok gul*, used in fancy-work, *spreading stalks – sakyk gul*, forming arabesquitic script, *poplar – torangi gul*, used in carpet carving, *eight pistachios – segiz piste*-pattern for rosace, *wild flowers – baisheshek gul*, similar to it patterns *tulip with flower bud – kyzgaldak gul* and *almond – gul badam*, often appearing in wall carpets fancy-work, clothes, bed valance.

In Kazakh ornament there are patterns, presenting schematic images of items for everyday use. They are *sandyk gul* – square for decoration of

compositions central part, *kobyz – kobyz gul* – pattern used in incrustation and jewelries, *fred of kobyz – kobyz til* – patter in the form of tongues, *teakettle-flower – shaugim gul* – roundish pattern, used in tuskiiz fancy-work and leather pressing, *door cover – esik zhapkish* – figure shaped pattern, pattern for ornamentation of mats, *pearl-flower – tana gul*, used in incrustation, *necklace – monshak gul* – patterns used in filigree technique, *comb-flower- tarak gul*- forked shape pattern, used in decoration of napless carpets and bas kur, often in combination with triangles, rhombs, anchor shape and S-shape figures.

In this group one of the ancients is pattern *heel – okshe gul*. Widely spread its variant – *broken heel – synar okshe*, used in floor carpets, carpets, baskurs, mads, felted bags ornamentation. Heel pattern has several variants. Figure, formed of these both is called *couple of heels- kos okshe*. Roseces on carpets and baskurs are made from single and paired elements. For these goods also ancient *saw teeth pattern – ara tis* is common. Jewelries are decorated with pattern *karmak- snaffle, hook*.

To ornamental compositions of goods of folk art also were included realistic and stylized images of animals, birds, people and also separate themes of hunting, hero's battle with beast of prey, folk festival etc. Following customary traditions, folk foremen created images of people and animals from before XVI century. Stylized images of sheep, goat, horse, falcon, eagle, swan, golden eagle, and hawk are preserved in Kazakh art.

Variety of basic initial elements gave folk foremen wide opportunities in creating derivative patterns, figures, different ornamental compositions by combining and matching them with simple motives, spiral and wavy curls, zigzags, circles, rhombs etc.

The ornament is always correlated with size and shape of the item. Well skilled folk foremen put difficult in their configuration compositions on both big and small image plane.

Approximate equality of surface of background and patterns is common for ornamental compositions. Background is usually painted differently than patterns; by means of it the impression of additional patterns is made.

Patterns in compositions are placed symmetrically. There can be one, two or more axles of symmetry, relating to them patterns are placed. Depending on symmetry axles decorative centers, edges and separate fragments of ornamental compositions are built on image plane. In particular existence of symmetry axles balance background and patterns

area and create impression of maximal filling of image plane by ornament. Relatively to symmetry axes color accents are built. Symmetry is one of the main principles of ornamentation, is common to color score in general. Balanced color score, rhythmic rotation and combination of different hues is a common peculiarity of pattern creative work and in Kazakh people's items. Color is closely connected with items material and patterns graphic. By means of color centers of ornamental compositions, edges and background are marked, for example, in carpet compositions central part is not rarely made from several main outlines or same shaped, but differently painted rosaces. Variation of several local hues makes possible the creation of expressive ornamental rows and compositions. Symmetry and rhythmic repetition differently painted patterns defuses local clear hues.

Sometimes color score of ornament and background is contrasting as, for example, in felted items with the use of black and white colors. Also combination of black and crimson colors, light-blue and green etc are also common to Kazakh ornament. Ornamental pattern of light-blue and yellow hues is called *alisur*. Combination of these colors creates minor sense. Contrasting coloring is called *asire kyzyl*. Multicolor ornament with the use of different hues Kazakh call *shim*, hereof the name of cane mad- *shim shi*. In ancient time coloring items to definite hue, using in ornaments one or paint had symbolic meaning and served as expression of definite notion and conception. Like blue color is a symbol of sky, sky idolization, red is a symbol of flame, sun, white is a symbol of truth, joy, happiness, yellow is a symbol of mind, black is a symbol of Earth, green is a symbol of spring, youth.

Though ornament as a type of decorative art was used for decoration of every day use items, clothes, dressing of jurta, people's creative genius transform those utility things to art creation, attaching artistic value to them. Kazakh folk ornament foremen possessed great artistic taste, proficiency to combine details of ornament, combine paints so, that they achieve colorful, gratifying effects.

All these main techniques of ornamental composition construction are preserved in Kazakh modern decorative – creative art, along with numerous main and derived elements of ornament as the sign of artistic art.

References

1. Margulan A.H. Kazakh folk creative art. – Almaty: Oner.– 1986. – T.1. – 256 p.