

Language of Kazakh ornament as the expression of people's viewpoint in symbols

The national ornaments reflecting the viewpoint of Kazakh people and differing with huge viewpoint worth the distinguished attention.

If to address to the scientific-historical documents, it is possible to reveal the influence of ancient nomad tribes on the formation of Kazakh ornamental art.

The samples of that art are created by folk masters in a unique and creative way. The ways of creation of Kazakh patterns remind the ancient Japanese art origami, but besides the making by various tricky ways of the material out of which the pattern is made also cutting is used. Herewith, quite interesting ornaments appear, in which the world of Kazakhs is revealed. In ornaments and patterns the succession from ancient tribes that bred cattle is preserved. Mainly, they were cosmogonic motives: *aishyk gul* – moon flower, *zhuldyz gul* – star flower, *shykkan kun* – sunrise; zoomorphic motives: *koshkar muiez* – ram's horn, *maral muiez* – deer horn; animal outlines; floral motives: stalks, leaves, flowers, fruits; geometric figures. The ornament is usually symmetric.

Each color had its own color: blue – sky, red – sun, fire, white – truth, joy, happiness, yellow – separation, sadness, black – symbol of earth, green – youth, spring.

Often are met ancient magical symbols in the form of geometrically right shapes, pointing, as it is asserted, at the belonging to the tribe and zhuz. Straight lines, circles, diamonds, interlacing triangles are met in the items of folk masters quite

often. Kazakh ornaments are extremely beautiful, and, according to beliefs, possess the characteristics to ward off evil steppe spirits.

One of meaningful elements of the State flag of the Republic of Kazakhstan which creates its uniqueness is parallel to the flagpole strip on the cloth consisting of national ornament. Here the Kazakh ornament *koshkar muiez* – ram's horns is depicted.

The blue flag (national) with golden national ornament, golden sun and silhouette of the soaring eagle in the center– symbol of freedom and independence of our state.

Kazakh words *oju* (cutout) and *ornek* (pattern) express the meaning of Latin origin “ornament”. This word became wide spread among many nations. The rhythmic repetition and symmetric location of geometric figures, elements, outlines of the flora and fauna representatives seem the final sample of the ornament.

The ornament is made with the help of the incavation (stone, metal, wood), cutting (leather, skin). Scooped out or cut material is put on the other material by the method of interweaving or pasting, then it is painted and gives to the item the aesthetic view. The base of Kazakh ornament is the strict following of principles of symmetry and composition of the rhythm, reflecting the culture of the perception of nature beauty.

The ornament is traditional among Kazakhs. Its conceptual completeness is large-scale and colorful, consists of the bright colors of life, artistic fantasy of the master, who creates the ornament through the prism of soul and environment.

All the elements of Kazakh ornament are dedicated to the adornment of the items of house. They are widely used at the attire of the yurt, wooden beds, chests, carpets, blankets, jewelry, hunting and other creative resources. Life is continuously on the move and constantly develops, hereby the art of ornament is developed and enriched.

At the present time about 200 samples of ornamental art are precisely and scientifically proved by the researchers. The study of the Kazakh ornament was carried out by the scientists of different countries, among whom are Australian researcher F.Kugler, S.Davydova, A.Bogoljubov, V.Chepelev, also Kazakhstani researchers A.Margulan, T.Basenov, A.Masakov, S.Kasimanov, M.Mukanov, Kh.Argynbayev, M.Mendikulov, M.Kadyrbayev and others. They gave scientifically proved picture of the appearance and development of the Kazakh ornament, made the laws of its building, revealed the essence of symmetry, balance of background and picture, their interposition, color balance and compositional joints.

In the research of T.Basenov, on the developed by him scheme the ways of development of ornamental art, starting with the Andronovo culture are traced. He also presents the pictures, showing the proportionality of ornaments from the group of floral world in Kazakh folk applied art.

1. Elements of the Kazakh ornament differ.
2. Depending on the famous reasons of form and composition, cutting till infinity or with elements of restriction of the ornament there can be several names (floral, zoomorphic, geometric).

T.Basenov notes that from the Kazakh ornament the composition of infinity can be created. If on the two-stringed dombyra it is possible to perform 62 variations of

the folk-tune “Kyz Akzhelen”, then folk talents created thousands of compositions full of stories from elements of the Kazakh ornament.

3. Stylization of zoomorphic, floral, geometrical ornaments stems from the times of Andronovo culture.

The history of appearance of ornamental art, its plot content and names date back to our ancestors. In the Kazakh ornament from ancient times the motives of cattle-breeding, hunting and nomad way of life were predominant. The peculiarity of the national ornament is the predominance of the elements of hornlike paintings, especially, ram’s horns.

Attentive study of Kazakh ornament allows to see the peculiarity of the theme, uniqueness of composition, symmetry of rhythms, typical philosophic shade. For instance, the plot of colorful or red-green ornaments, placed at the bright background can be caught.

The ornament art should be considered the chronicle of folk culture, written with the help of the language of ornaments. The strict adherence to the principles of symmetry, rhythms and composition reflect the history of people, their joy and grieve, problems and troubles, years of trial and victory.

For the ornaments the colors, diversity are significant, that has a deep meaning. All the colors of nature: yellow autumn, snow-white winter, red summer are transmitted. It is also known that ornamental art wonderfully reflects the magnificence of green spaces of dzhailau, snow-white mountains, mirror-like lakes, virgin forests, rich beauty of native land. By means of the language of ornaments the masters clearly pass twists and turns of social life and human labour.

Specificity of Kazakhstan, its huge spaces define the style and names of ornaments, geography of their origin. The masters of ornament art from South of Kazakhstan are special with the joint use of ram's horns and geometrical figures. In such regions as Northern, Central and Eastern Kazakhstan, we observe the style of zoomorphic cutting more often, and in Western Kazakhstan – zoomorphic in combination with floral one.

Masters of ornamental art use the ornaments on their function and sense, and each master creates his own unique samples, the symbolics of Senior, Middle and Junior zhuzes, also Naiman's saddle, Argyn's tymak, Aday boric, Dulat tymak, Kyzai kamzol, Semey beshpet, made by regional masters are appeared. According to these attributes it is possible to designate the regional origin of items and style of the master. For example, "Zhetysu symbolics", "Altay symbolics".

The scientist-researcher of Kazakhstan and Middle Asia A.Felkerzam after a long study of applied art, especially, carpets, named the whole region as "Great ethnographic museum", pitying that he did not learn many mysteries till the end and could not describe his bright impressions.

Kazakh ornamental art developed dynamically and was located in view of researchers up to October revolution. In the Soviet period the folk applied art occurred to be non-demanded and became the museum exhibition.

Kazakh ornament, nevertheless, accompanies Kazakhs, confidently invading his everyday life, making his life more spiritual.

The master of ornamental art – unusual and esteemed person among people, who is meant to master that highly valued business, develop it.

The culture of any people depends on the level of their self-consciousness and perception of the magnificent. Owing to the aesthetic taste the biggest acknowledgment and distribution takes any kind of art. Among Kazakhs a special place is taken by ornamental art, which reflects moral-aesthetic relay from generation to generation. Today, ornaments are abundant in home furniture and clothes, jewelry and tools of production and creative resources. If to address to the scientific-historical documents, it is possible to reveal the influence of ancient nomads on the formation of Kazakh ornamental art.

The stylistic peculiarities of ornamental art, typical for the people, are closely interwoven with their culture of the perception of the beauty and national specification. That is why the scientists-fine art experts directly relate it to the way of life of Kazakh people.

Used material:

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