



Semantic elements in ancient Kazakh ethnographic clothing (lingvocultural research)

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Abstract

The article is devoted to the ancient Kazakh ethnographic clothing. Clothing is a part of material culture that determines the level of a person's cultural needs. Currently, the typology of traditional clothing is being studied, and its local variants are highlighted. It is clothing that distinguishes the characteristics of the culture of each nation, in other words, each culture appears in the clothing of its people. The relevance of the article is that clothing with all sorts of elements implies rich information about a specific ethnic group. The purpose of the article was to reveal the semantics of the elements of the ethnographic clothing of the ancient Kazakh people and thus different in many aspects of life and way of life, as well as the traditions and continuity of nomads. As a result of the research, the historical chronology of the development of the Kazakh national costume is presented. It was concluded that, like any folk costume, it evolved and the development of its main forms took place under the influence of the environment, living conditions in the steppes, and also taking into account needs nomadic life.

Keywords: national costume; ethnographic clothing; ornamentation system; linguistic; Turkic peoples; ancient Kazakh

1. Introduction

In the context of rapidly developing globalization and expansion of communication among representatives of different nations, the question of the connection between language and culture, first raised by Wilhelm von Humboldt in the 19th century, not only maintained its relevance, but also transformed into an independent direction in linguistics with its own research methods. The problem of relationship and interconnection between language and culture has always been taken as a great interest of many linguists, who, despite variety of approaches to this issue, consider culture and language in interaction. Modern linguistics seeks to comprehend cultural consciousness of a particular nation through linguistic means. Most linguists agree that language, being a social phenomenon, can

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and should be considered not only from the point of immanent linguistics, but also from the point of cultural studies – in close connection with the study of a specific nation’s socio-historical lifestyle. Only such context makes it possible to examine a language thoroughly, which is both a fact of culture and a “mirror” reflecting its originality. In this article, we have tried to reveal the semantics of elements in the ethnographic clothing of ancient Kazakh people, thereby to understand numerous aspects of life and lifestyle, along with traditions and succession of nomads. Kazakh national clothes are closely related to nomadic culture in Eurasia. The nomads, who lived in the Great Steppe, set up their traditions, customs, religious outlook and material culture as a heritage to the Turkic-speaking countries.

Ethnographic clothing of Kazakh people is cultural heritage formed over centuries (Pochekeyev, 2019; Issakova et al., 2021). Therefore, we should accept previous models as the cultural succession of our national ethnoculture. Kazakh national clothes are displayed in museums in all regions of Kazakhstan. However, despite the fact that the style of tailoring has its own local characteristics, there has been a traditional model of our common nation, corresponding to all stages of history. Ethnonames of Kazakh national costumes are found in fairy tales, folk literature, and lyric-epic songs. In addition, the novel by Mukhtar Auezov “Abay's Way” includes a huge quantity of names of national clothes. Not only does Kazakh people’s outerwear is clothing, but it also has a deep meaning (Gu et al., 2019; Garipova et al., 2019). For example, the shapan was both a gift and a peacemaker between tribes. Today the evolution of fashionistas’ stylized clothing can be noticed. Jargons associated with ethnographic clothing and crafts that were used for a long time have been forgotten, and archaism has been added to the word list.

The basics of casual clothing such as hats, coats, and shoes have existed for a long time. In the Middle Ages, mangoes, tailcoats along with male and female clothing, made of priceless animal skins, suede, leather and silk, came into fashion in Russia and Europe. The same clothes were worn by ancient Scythian leaders and their relatives. Such ethnographic clothing was discovered during archaeological excavations in the burial mounds of Pazyryk, Katanda, Tuyakty, Shibe, Kalzhan. In the Bronze Age, the clothes of the Andronovites (3000–1000 BC) were sewn in the form of tunics. Bas-reliefs and tunics (dresses) of the Andronids made of woolen threads with in a round form and earflaps. Geometric ornaments on ceramics of the Andronovites have still been used by craftsmen for decoration. Artifacts represents historical succession of decorative elements used by nomads in all fields of crafts (Shildebayeva & Afanaseva, 2019; Balkhimbekova et al., 2016). The style of embroidery “tambour” goes back to the Andronovo culture. Felt clothes worn by Kazakh warriors in the Middle Ages were decorated in the style of the Andronovites; today these samples are displayed in the Hermitage. Cosmogonic elements of felt garment are embroidered with colored threads in the “tambour” style. Cultural succession in the costumes of ancient nomads and in Kazakh ethnographic costumes has been preserved for centuries.

In 1865, during archaeological excavations of the Kagan-Berel kurgans in the Gorny Altai, V.V. Radlov was the first to find Scythian clothing. Leaders’ bas-reliefs, coats, and shoes, decorated with gold embroidery and sewn from animal skins, amazed culturologists, ethnographers and archaeologists as well as art historians. Buttons, leather, golden buttons and precious gems that are adorn clothes are elegant. There is a similarity in the clothes of all the tribes of the region where nomads lived. Coats and fur coats together with bas-reliefs, found in Noin-Ulan in Mongolia, are in the form of Kazakh ethnographic clothing (Figure 1). Looking at the outerwear of ancient nomads, the shape and technology of sewing animal skins, it is indisputable that ancient craftsmen were skilled in their job. After Andronovo culture, stone statues often represent Turkic costumes of the Turkic peoples who built an empire on Kazakhstan territory after the Andronovites, Sakas (Scythians) and Huns. Ethnic variants of Turkic bas-reliefs and shoes are demonstrated on the balbal stones (Kim et al., 2017).

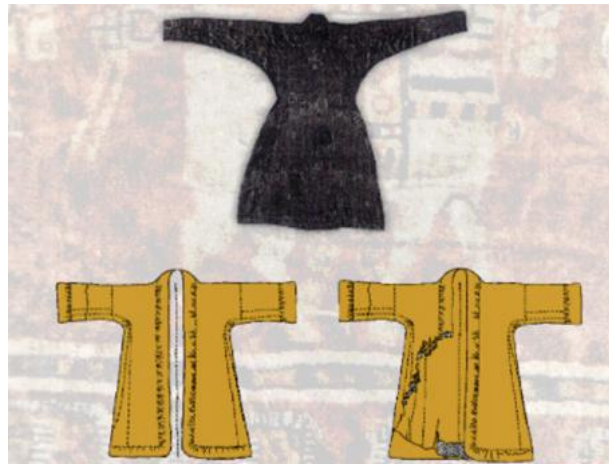


Figure 1. Noin-Ulan people's outerwear

Samples of outerwear and hats as well as their belts and weapons were carved on the Orkhon-Yenisey monuments and ancient balbals of the 9th-6th centuries BC. Turkic outerwear and headdresses are carved on stone statues of Altai, Kyrgyzstan, Zhetysu, Panjakent, Kultegin, Zhetysu, Ton, Sogdians. Samples of Turkic clothing are recorded in the studies of European travelers along with Chinese sources. In the middle Ages, al-Idrisi, an Arab geographer who lived in the 9th century BC, described the Kimak leader in his research: “The Kimak leader was dressed in a red and yellow shapan (mantle), embroidered with gold threads”. From Turkic ethnographic clothing on the ancient paintings of the 7th-8th centuries BC, it can be seen that silk fabrics were widely used in sewing light coats and dresses. Such light and bright shapans, beshpents, kamsols were worn by the kagan and his relatives (Assanova et al, 2017).

2. Methodology

The original ethnographic Kazakh costumes of the 19th century can also be noticed in the reconstruction picture based on archaeological materials by the artist M. V. Gorelik. A caftan, specific headdress, and painted shoes are examples of ancient version of Scythian clothing (Figure 2).



Figure 2. Kazakh people in their national clothes in XVIII century

It is symbolic that the caftan was also widespread among the Altai mountain tribes during the Scythian time, the Huns, and ancient Turks. According to numerous images, clothes had a tight-fitting silhouette, narrowed sleeves, triangular double-sided lapels, in some cases a triangular cutout on the chest (Qi et al., 2019; Smagulov et al., 2014). A distinctive feature of wearing a Turkic caftan was the

folding its right side to the left. It is believed that the steppe nomads of Eurasia – Iranian-speaking peoples, Huns, early Turks – had only a left folding (from the right to the left). Such folding was convenient to get on a horse with the help of stirrups. The folding in a certain direction and to a certain depth was one of the most important factors of ethnic identity; therefore its occasional change was, undoubtedly, excluded.

An obligatory attribute of Turkic clothing was a narrow belt, usually richly decorated with sewn, bronze, silver, and even sometimes gold belt plates and buckles. According to widespread belief, a belt tied around the waist was the main feature of the Middle Age people. For a person of that period of time, the area of the umbilical cord was vital. The belt served not only as its marker, but also as a protection and a reliable hoop. Supplemented with weapons, the belt in a nomadic environment was an indispensable attribute of an initiated warrior. In the Turkic world, it served as one of the socially differentiating markers. The number of belt plates and arrowheads on it determined the social significance of the wearer for both a man or a young man (Mussayeva et al., 2017; Aubakirova, 2016). Leather belts were distinguished by a peculiar design, with a whole set of necessary accessories. In addition to weapons, a handbag, a firesteel, a headscarf, a sharpener and other things were hung up. A kaptarga bag or a pouch was attached to the right. Similar kaptargas were found in Altai and Mongol-Taiga. Sometimes two belts were used.

In the Turkic costume a special attention was paid to jewelry. Earrings, torcs, bracelets and braid jewelry were all presented in both female and male clothing. Most of them are often rhomb-shaped amulets (in the form of a trefoil, reminiscent of a Kazakh pattern). In the Turkic tradition jewelry were endowed with special qualities. Their aesthetic and differentiating functions were inextricably linked with the symbolism of fertility. Hair jewelry is especially beautiful. In Afrasiab painting there are blue gems, apparently Lazurite; round, drop-shaped gems on stone statues are possibly metal. There is no doubt that one of the signs that characterize the appearance of ancient Turks are long braids. Boots are soft, like ichigo boots. For example, the Altai Turks wore soft, inverted boots without heels, with a toe slightly bent upward; the boots were tied at the ankle with a strap fastened with a buckle.

The surviving wall paintings of Afrasiab contain more complete information about Turkic costumes. The group of people depicted on the western wall of the throne room is attracted out considerable interest. The Turks are described that were part of retinue of the Samarkand ruler. The characters' costumes were similar to the clothing of ancient Turkic stone sculptures. Almost all the characters depicting the Turks are dressed in a semi-tight caftan with or without wide triangular lapels. As a rule, clothes are belted with a narrow leather belt with a set including a weapon, a pouch and a headscarf made of patterned fabric, which is characteristic of the Turks. In some cases, the caftan is depicted without lapels, perhaps, it was sometimes worn up in the Sogdian manner. Archaeological excavations make it possible to judge the materials which were used for ancient Turkic clothes like animal skin, fur, imported woolen and silk fabrics. Traditional Kazakh costume has long been an object of research in ethnographic science. In particular, a special monograph by I. V. Zakharova and R. R. Khodzhaeva (1964) was published; the section "Kazakh folk costume" is included in the first volume of the book by A. Kh. Margulan (1986).

The following features such as the opening character of outerwear, wrapping it on the left side, fitting, the presence of hats decorated with feathers and the enrichment of women's dress with frills make Kazakh folk costume unique. It reflects the ethnic components that made up Kazakh people, the level of their productive forces in the past, the nature of activities in the steppe, the harsh climatic conditions in the Sary-Arka – the Kazakh Hummocks, and, finally, historical traditions and borrowing elements from neighbors. Hats such ayirkalpak, murak, saukele resemble the pointy hats of ancient Sakas – Kazakh's ancestors. Zhaulyk is a female headdress folded from square and made of white cotton or silk. This headwear is inherited from ancient Turks. Evidence for that is an image on stone

statues of that era, and beldemshe – a type of swing skirt – dates back to the Hun times (Nurzhasarova et al., 2018). The clothing characteristics like manner of folding to the left side, the location of colored stitching and embroidery along the cutout of a kimeshek, the edging of a dressing gown with lurex stripes, edges of a hem, a collar and sleeves of kamsols with laces – allegedly for “protection” from unknown and imaginary forces – decoration of children's and girls' hats, and sometimes wandering singers's hats, with feathers of an owl, that was considered a sacred bird – these feathers were employed as an amulet against evil eyes, diseases – date back to the Turkic-Kipchak ethnic traditions (Temirbolat et al., 2016; Portnova, 2016a; Portnova, 2016b).

Wearing a ton – an overcoat, wide trousers with wedge-shaped inserts made of sheepskin and painted in natural colors, boots – saptama etik with high heels with a felt stocking – a baipak are associated with the nature of Kazakh past activities like nomadic cattle breeding in their harsh climatic conditions. In the cut of a male beshmet with a tie at the waist, a female flared dress kulish koylek, a female wide dress zhaz koylek – with large frills on a yoke and with a turn-down collar. It is easy to notice the influence of Russian, Tatar, Central Asian clothing, i.e., Kazakh neighbors (Cao et al., 2020). The climate in the Great Steppe is significantly different at different times of the year, which predetermines the division of Kazakh clothing according to the season like winter, demi-season (rainy) and summer clothes. Depending on the purpose and use of Kazakh clothes it is divided into every day and smart clothes.

In addition, clothes were subdivided according to social status, depending on the profession and rank, for example, the clothes of bais (rich people), sultans (hats – shurak), shamans, akyns (leather trousers, velour or silk shirts), shepherds, hunters (cloaks, kebeneks), fighters, and batyrs (kattama). Shamans' and akyns' clothes were distinguished by their originality and beauty. The material for their outfits was specially selected. During battles young people wore their best clothes. During sewing clothes, a person's age was taken into account. Clothes for an older person were made with a wide cut and fewer patterns. Clothes for young males and females were sewn more luxuriously (Nurzhasarova & Smailova, 2017.). There are many varieties of Kazakh clothes, the clothes were sometimes named according to their belonging to the zhuz: The Greater, Middle, Small clans. For example, headdresses: argyn tymak, naiman tymak, kipchak tymak, adai borik, etc. It was sometimes associated with tribe's geographical location: Zhetysu samples, Arka samples. Clothes also differed in width and in the manner of decorating them (Temirbolat et al., 2017; Altay et al., 2015).

The Kazakh sewed their clothes so that they would not cause any inconvenience when moving from place to another during nomadic migrations. The clothes were durable, comfortable, hard-wearing and beautiful. To expand the sleeves, inserts were made; to expand the hem, cuts were made on one side. Kazakh women not only sewed, but also decorated clothes with patterns. Women embroidered, sewed ribbons, cut out patterns, embroidered lace and trimmed them with golden threads, and made leather goods.

3. Results and Discussion

3.1. Traditional Kazakh costume and semantic features of its ornamental decoration

The main and most continuous element of decorative and applied art of nomadic people is, it is known, an ornament. The ornament is a peculiar layer of a nation's artistic memory. The ornament is an unusually complex and diverse phenomenon that embraces the artistic creation of many countries and nations. This is an unusually bright and original page of the world art culture. This combination of a variety of ornamental motives creates a single semantic composition, reflecting poetics of folk representations about the world structure and the meaning of life. The Islamic prohibition to depict living beings for centuries fettered the nation's creative power and led to conditionality and

schematization in the object's presentation. However, even with the limited framework of ornamental art, folk craftsmen always created their own individual versions of a particular pattern, adapting them to the material and shape of the products. The most talented of them developed their own ornamentation system. Kazakh ornament is deeply realistic: it depicts images of a nation's reality, life and lifestyle in a stylized manner. The content (motive) of an ornament is extremely diverse. In an ornament the reflection of nature (animals, plants), samples of folk tales and legends can be seen. Objects and phenomena of the world, sometimes connected with magical ritual signs that were transformed by the creative thought of many generations, served as prototypes for building their own system of Kazakh ornament (Ismailzadeh, 2018).

Certain Kazakh patterns are similar in detail to the motives of the Andronovo ornament applied on ceramics in the Bronze Age with comb stamps. Kazakh felt carpets, not only in manufacturing technique, but also in ornamentation, are surprisingly similar to the felt products revealed in the Pazyryk kurgans (Altai, the era of early nomads). At the bottoms of the late Middle Ages ceramics, discovered by archaeologists during the Otrar excavations, tribal tamgas of many Kazakh tribes were found. The ornament, like the signs-tamgas, signs-brands, came to us from hoary antiquity. Perhaps this is an evidence of the connection between times, succession in the development of arts and crafts. Signs-symbols and patterned motives constitute the basis of Kazakh ornament. Phenomena and surrounding objects of the world, transformed by the creative thought and imagination of many generations of folk craftsmen in accordance with their ideas of beauty and harmony, served as a source for these ornaments (Rustemova et al., 2018).

The ornament art has always been a kind of artistic understanding of the environment (decoration household item and national clothing were made by the help of ornaments). Therefore, mastering the ornament art was a prerequisite for any master. The level of mastery of Kazakh applied arts and artistic craft in the past centuries was assessed by the degree of ornaments' and patterns' beauty used for decoration. An ornament is a pattern composed of rhythmically alternating elements of flora and fauna as well as geometric shapes. Location of ornaments on a flat, combining and composing them into a single unit represents a certain composition. A composition in translation from Latin means the rhythmic position of ornaments on an object, where dimensions and synchronism, accuracy and aesthetic taste must be strictly followed. The repetition of the same group of elements in a pattern is called a motive. Symmetry is very important in ornaments. According to its law, both sides of ornaments must be identical (the same). The repetition of one of the elements of an ornament is a rhythm.

In terms of content, Kazakh ornament can be classified into the following groups:

1 - group – cosmogonic: associated with the image of the sun, moon and stars. It includes such types of ornament as: “ay” – the moon; “aishik” – moonlike; “zhuldyzsha” – an asterisk; “kun nury” – sunny color; “kun saulesi” – a sunbeam; “kun shyguy, batuy” – sunrise and sunset; “ai-tan” – moon-dawn; “ay-gul” – flower moon; “ai tanba” – moon sign; “tungi ai” – the night moon; “zhuldyz” – a star; “akkan zhuldyz” – meteor; “urker” – pleiades.

2 - group – an ornament associated with the names of animals, parts of their bodies, etc. This type of ornament is based on the form “koshkar muyiz” – a ram's horn; “atauz” – a horse's mouth; “atneri” – horse's lips; “gem” – cow's udder; “it kuyrik” – a dog's tail; “orkesh” – camel hump; “tuye taban” – camel footprint; “asha tuyak” – a pair of hooves; “tuye moyyn” – camel neck; “kabyrga” – ribs; “arkar muyiz” – argali horns; “kyryk muyiz” – forty horns; “sonar muyiz” – unicorn; “yew” – a tooth; “borikulak” – wolf ears; “tulkibas” is the head; “boricosis” – wolf's eye; “itimek” – the vessels of the dog; “ittaban” is a dog's footprint.

3 - group – ornament associated with the names of small animals and insects; “alakurt” – a variegated spider; “zhylan” – snake; “zhylanbas” – the head of a snake; “kumyrskaya” – an ant; “zhylanbauyr” – snake belly; “male” – a butterfly; “shybynkanat” – the wings of a fly; “tyshkaniz” – mouse tracks.

4 - group – ornament associated with birds: “kuskanat” – bird's wings; “kaztaban” – crow's feet; “kazmoyn” – gooseneck; “kusmoyn” – a bird's neck; “Kustumskyk” – a bird's beak; “samruk” is a mythical bird of prey.

5 - group – floral ornament: “arpabas” – barley head; “ush, bes, alty, segiz, on eki zhapyrakty gulder” – 3, 5, 6, 8, 12-leafy flowers; “zhaukazyn” – a tulip; “tarmac” – branch; “teris butak” – a crooked branch; “seleubas” – feather grass; “raikhangul” – rose; “gul” – a flower; “zhetigul” – seven-color; “zhaukazyn” – saffron; “zhapyrak” – list; “makta” – cotton; “tortgul” – four flowers; “swan” – tumbleweed.

6 - group – ornament associated with tools of labor and everyday life: “balta” – an ax; “altybasar” – revolver; “on eki taspa” – twelve ribbons; “ozgim-ozimek” – braid; “sharbak” – wattle; “tortgul” – four ribbons; “ush taspa” – three ribbons; “tuime” – button; “ozhau” – bucket; “carmack” hook; “kainar” – a spring; “kos tumarsha” – two amulets; “baltak” – a crutch; “synar okshe” – one heel; “irek” – zigzag; “tarak” – scallop; “kos dongelek” – a pair of wheels.

7 - group – geometric ornaments.

The authors of the ornamental samples in their own way feel the inner intentions and creative finds, while paying great attention to the artistic dignity of the material, rather than another landmark. Hence, in recent years, professionally and deeply verified new forms, such as “square ornament”, “mixed pattern”, often prevail in compositional ornaments. All the motives of a Kazakh ornament – zoomorphic, floral, cosmogonic, geometric – are combined easily with each other, which allow to create approximately unlimited number of ornamental compositions. Kazakh patterns are easy not only to interpret, but also to transform one into another. For example, folk craftsmen of Mangyshlak develop motives of uzilmes – a twisting stem that turn into palmette; otkizbe – a horn-like curl in a form of stem at the end with a trefoil or palmette, thereby all of elements create a rhythmic unity of the ornamental composition. The Muslim clergy considered everything, except ornamental art, forbidden and sinful activity. Islam prohibited depicting people and animals; therefore, a nation could express their aesthetic ideas only in ornamentation. The nature of an ornament has always been in harmony with the object on which the pattern was applied and corresponded to the material from which it was made (Nurzhasarova et al., 2018).

The language of folk ornament is rich and distinctive. Each pattern can tell its own story, where its original motives have always been a meaningfully reprocessed form of flora and fauna. The most widespread of them were patterns in the form of a head, horns, animal legs and wings of birds, etc. Each color had its own symbolism: blue meant the sky; white – joy, happiness; yellow – knowledge, wisdom; red – fire, sun; green – youth, spring; black – earth. For example: Kazakh people had a long tradition according to which a girl who got married and moved to another village had to send her parents a gift made with her own hands. She often described her life with the help of an ornament. If she portrayed a symbolically thin person next to a fat one in an ornamental carpet, her parents cried. Having received such gift, they knew that their daughter's life was bad. Whereas, if wings of a bird were described, this meant that the girl lives like a free bird and the parents gathered all relatives and friends for a feast called toi (Gürçayır Teke, 2019).

All types of Kazakh ornament have common characteristic features: balance between flat occupied by backgrounds and patterns, symmetrical position along vertical axes, contour clarity of the pattern, and a wide variety of contrasting colors. According to folk craftsmen, the sun and the sky symbolize a

donglek – a circle, the four cardinal points – tort kulak – a cross. Shugyla is also cosmogonic sign – a sunray, images of the stars and moon. The inner flat of the shugyla is sometimes filled with leaves. Thus, the symbolism of this pattern is revealed as the source of life on the earth. There are numerous geometric motives of a Kazakh ornament. These are suyir – a rhombus, irek – a zigzag, tumarsha – a triangle, polyhedron, meander shaped (baldak, shynzhara, karmak) and reticulated-crossing lines. Traditionally, they are used in combination with floral patterns, in particular with variations of the agash pattern – the tree of life, a vertical rod with branches, in the form of parts, connecting elements and fillings. These patterns are basically architectural and are identified in the decor of mausoleums and other religious buildings (Corovic et al., 2020).

In addition to clothing, Kazakh jewelry implied a great semantic meaning. Female jewelry was made of gold, silver, precious gems. Massive silver bracelets “bileziks” were covered with gilding and inlay. Earrings were made mainly of silver wire in the form of arches, rings with pendants made of semi-precious gems, which are frequently from rhombic and rounded plates fixed together by chains. Braid jewelry – shashbau – were widely employed in different medallions or plates, connected by rings. Central medallions have always been decorated with filigree with inserts of colored stones. “Sholpa” pendants also belonged to braid jewelry.

Kazakh jewelers also made other adornments: breast ones – omyrausha, onir-zhiyek, “boi tumar”, buckles to belts – ilgek, figured badges for saukele – shylytyr, massive spherical buttons – torsyldak tuyme, pins – tuireuish. In the manufacture of female jewelry, various techniques were used: casting, engraving, embossing, stamping, filigree, nielloing, granulating, enamel. According to written sources of past centuries, by the outlines of seal rings, a class to which an owner of a seal belonged to can be recognized. Thus, teardrop shape was characteristic of the ruling elite, the holy class – kozha – wore round-shaped seal rings, foremen and batyrs – oval, pear-shaped and square ones. Enriching with a variety of ancient forms of ornamentation and filling them with new content, the level of this art form continues to increase (Sharipova, 2019). Art does not die, art does not age, art is like a tree, constantly overgrowing with new leaves, blooming and bearing fruit. Communication with an ornament opens its wonderful world, opens eyes to the beauty of the environment, and improves its creator’s skill. It should not be forgotten that the beauty and greatness of ornaments are based on traditional features and innovations in a creative composition filled with new content on the observance of rhythm and symmetry laws.

3.2. Features of the headwear in the Kazakh tradition

The most expressive and original part of Kazakh national costume is a headdress, because it plays a main role in the identification function of clothing. A headdress has represented sex, age and territorial differences for a long time. Kazakh headdresses can be divided into man’s, girl’s, and married woman’s headdresses. Girls wore hats with the same shape as man’s ones. A married woman put on a cover and a turban (female chalma). Young woman’s headdress combined the features of both groups – a hard (felt) cap and cover. *Male hats* are hats of various shapes and sizes. According to the classification of researchers I. V. Zakharova and R. R. Khodzhaeva (1964), Kazakh male hats are subdivided into the following types: a skullcap (*takiya*) – a small lower cap made of fabric, *tobetey* – a cap made of fabric with a fur trim; *kalpak* – a hat made of felt; *kulapara* – a bashlyk made of thick cloth; *borik* – a warm hat trimmed with fur; *tymak* – winter fur hat. They were sewn from dense fabrics of various colors and qualities, usually sewed with soft fabric, sometimes – a thin layer of wool or cotton wool (Vejdemo, 2018).

The most common form in the second half of the 19th century was a skullcap, sewn from a band (*etegi, zhiegi*) slightly widening downwards, 5-7 cm wide crown, consisting of four triangular wedges

(*sai*). Depending on their shape, the crown could be pointed, conical, rounded, or completely flat. The conical cap prevailed in the 19th century. The lines along wedge connection of the crown were sometimes folded in the form of sharp edges, which formed a pyramidal shape. Along with this, from the middle of the XIX century skullcaps with a rounded, tight-fitting top have existed. To give more rigidity, the band and crown were quilted with frequent stitches. The decoration for elegant skullcaps was embroidery with silk and metal thread, trimming of the edges and seams with strips of fabric, contrasting in color. In past the Kazakh used to have caps made of leather and foal skin, which were similar in cut and shape to a skullcap. There is no mention of them in the literature, it is only assumed about their wider distribution in past. In the southern regions of Kazakhstan and the Syr Darya, the Kazakh willingly bought skullcaps of Central Asian artisan's products.

In North-West Kazakhstan there was an original form of an elegant hat, which was usually sewn from velvet and covered with gold embroidery: a cylinder-shaped band was sewn to the cylindrical cloth from above, which not only covered a top of a head, but went down at the back, below the edge of the cap. It is possible that this is a reduced braid jewelry that has turned into an ornament, well known in Central Asia. The second type of small cap made of *tebetey* resembled a skullcap in cut, but was larger in size, trimmed with wool and with a narrow fur band. In comparison with a skullcap, men wore it as a top headdress. This cap was sewn of velvet, with a conical top, decorated with laces, metal thread and spangles. Above the ears, there was a flat of beaver or otter fur (about 8 cm wide). According to sources, it can be traced from the Urals to Torgai, in Dzungaria, and in Central Kazakhstan. By the beginning of the XX century this kind of headwear disappeared from everyday life. There is no data on this type of hat in South Kazakhstan. A high conical hat with a narrow fur edge was also a part of maiden headdresses in Western Kazakhstan (Shinomori & Komatsu, 2018).

The headdresses described above are widespread among other nations in Central Asia. Two types of male hats – *bashlyk* – made of a cloth – and *tymak* – winter fur hat – a characteristic only for Kazakh people. Both of these types show a genetic similarity with each other, differing essentially only in the materials for their manufacture. They were sewn from a crown, to which brims were sewn around all sides, protecting forehead and eyes in front and a neck from the sides and back. The difference in cut was represented in the cut and size of the brims. A *tymak* – fur hat – was widespread throughout Kazakhstan and up until now has remained the most popular winter headdress, especially among the older generation of herders. It consisted of a crown and four large brims connected to each other by seams at the top. The base of the crown was made of felt covered with fabric on the top; the brims were usually sewn with a thick woolen pad, carefully quilted, and trimmed with fluffy fur, mainly fox or sheepskin. The color and quality of the cover fabric varied greatly. Velvet and broadcloth were preferred. They also covered a hat with cheap broadcloth such as satin and chintz.

A *female headdress* is special in the culture of the Kazakh people. Since the ancient time, Kazakh people attached great importance and respect to a headwear. People have preserved until today customs and traditions following which it is not allowed to throw a headwear on the ground or give it to stranger. A headwear was the indicator of joy and distress. A triumphant man was tossing a boric to the sky, and was throwing it to the ground in the time of sorrow. Long time ago the argument between the tribes developed into deadly enmity. In the critical moment a wise woman stood between the opposing parties and throwing a handkerchief covering a *kimeshek*, she has thrown it to the ground (Nugaliyadde et al., 2019). No one dared to step over the sacred headwear and peace was restored. It means that the *kimeshek* still has historical and political meaning. Fixation of hair around head is the daily life of a woman has great ethic and aesthetic value. In ancient times, women mainly wore a headdress called *kimeshek*. And now let's talk about a *kimeshek*, which has begun its way as the traditional and indispensable head-wear. Its roots go deep in prehistoric times. Since the ancient, in the time of the nomads of the great steppe and with the penetration of Islam, this comfortable and modest

head-wear referred to the honourable head-wear of mothers and grandmothers, all women (Tahiri & Muhaxheri, 2020).

Using the retained data, it is possible to define age periods of a woman proceeding from the nature of the ornaments. Older women felt ashamed admiring the beauty of a kimeshek of a young daughter-in-law and try it on and that is why they were trying not to envy a hair-wear of a khanshi. Every woman, who strictly adhered to her status, conscientiously respected national traditions. When guests saw a kimeshek, they immediately could define the age of a woman, her status and tastes. It seems that in due time a kimeshek was some kind of an ID or a CV. A kimeshek as the headdress of Muslim woman of other nations (the burqa, a satyr, hijab) is not just a cover for the head but fashionable and beautiful headdress indicating grandeur. Researchers in different regions, who have some identical opinion about origins of a kimeshek, present different interpretation of it. If to go deeper into the essence of manufacturing a kimeshek, analyze samples of sewing, it is possible to contemplate that the most fundamental is reduced to the common component (Nugaliyadde et al., 2019). It means that the meaning of the head-wear is preserved and the trendy is improved in accordance with the time and creativity of an artisan. However, there is a general rule for everyone.

Before the full age, which is defined by a kimeshek, a girl overcomes several stages of wearing a headwear before bringing her head to a “senior status”. For example, from birth till young ages a girl wears the “sylau takiya” (cup), “syrma takiya” (quilted skullcap), “koz monshakty takiya” (skullcap with beads). Young girls wear a skullcap embroidered cotton stripe and elder girls with an emerald-coated of feathered owl. Brides are wearing a boric with decoration of feather of a Demoiselle Crane as well as an old woman’s headdress a soraba (ethnic, a girl’s headwear with a fringe) and saukele (ethnic, a cone-shape headwear of a bride decorated with gem stones). A marriageable girl wears a shawl on her head. The “shali salu” (putting on a shawl on a head of a bride) remained in our fellow countryman abroad. The shawls have been tried until a married one bore a child. When first born begins to make the first steps, the saukele is put off and the symbol of maternity, the trendy kimeshek is put on. This headwear is very convenient for a mother, since it is nice and comfortable in wearing (Solhi & Eginli, 2020).

On the background of the delicately created kimeshek, at first it is possible to recognize woman’s cheeks. In order to facilitate the shyness of a married girl, woman usually covered a kimeshek with a zhelek (gauzy silk scarf, which young ladies are wearing during the first year of their marriage before putting on a zhaulyk). Sometime later people are organizing the “Aldyn Ashu” ceremony. The front edges of a zhelek are wrapped back and knotted around a waist. This ceremony originated the “aldy ashylgan aiyel” (opening of a woman’s face) expressions. In this way, the zhelek is gradually removed. However, until this moment a woman is not allowed occupying the place of honour (tor). If her wicked children will run the place of honour, the daughter had to stop at the door. Putting on a kimeshek means that a daughter-in-law got rid of her obstinate character and respectful reverence towards customs of ancestors. In this case the daughter-in-law and her final formation has very important meaning. For the contribution in the offspring, she is rising to the appropriate level under the shanyrak, which is proven by different ceremonies. After the birth of a second child, women usually cover a kimeshek with a shylauysh (large white handkerchief worn over a kimeshek). Stressing the age peculiarities, a shylauysh is rolling up near the front as a narrow, medium and wide strip. On the top, in order to avoid rolling down of shylauysh, woman use a tobeldirik (ornament woven in the top of the national headwear) and fix it with pins decorated with gems. There is also a custom to use a kundik (it is as a flattened turban shape headwear of an elderly woman made of white 3-5 metres length calico, worn at hot weather over a zhaulyk) instead of a shylauysh (Corovic et al., 2020).

In some regions of the country there is tradition according to which local woman put off a zhak (decorative face trim) from a headwear as a sign of death of respected person and a widow wears white kimeshek without a collar (Rustemova et al., 2018). In such moments, people say that she is left without white collar. People also defined distress or mourning by the “boz burkenshik” (coarse calico cover), “basy bos” (unmarried woman), “tiri zhesir” (alive widow), “karasy tusirilmegen” (woman in mourning), “toktagan aiyel” (aged woman) and “keyuna” (matron woman) (Nurzhasarova et al., 2018). The Altai Kazakhs has the concept “zhak buzu” (putting of an edging), which means putting off a colourful kimeshek by a widow. During one year they were wearing a kimeshek inside out. If a woman later re-marries, she can take on new embroidery of kimeshek. According to the rules of “Zhety Zhargy”, which is a set of administrative and judicial law of the Kazakh society, violators of a discipline were subjected to traditional criminal proceedings and pay for the damage by chapan and other forms of clothing (Gürçayır Teke, 2019). In such a manner relative of a murderer send a “sary zhaulyk” (yellow handkerchief) to the house of a murdered person, which means that they agree to pay a ransom (kun) for a murder. A widow has to wear yellow handkerchief during 1 year. A colour of a handkerchief defines the mournful position of a woman.

The past of a kimeshek, which is put on a head, is the main in the cutting a headwear. It consists of patterned lines, which have such names as a tobeldirik (pattern woven at the top of a headwear), a shykshyt (upper part of the upper jaw, connected with the temporal part), a zhelke (back), a mandai (forehead), an alkym (chin), an iin (curved). According to length, a kimeshek is divided into four, including “ark zhabar” (covering a waist), “kylta zhabar” (narrow part of a flap of clothing) and “okshe kagar” (touching the hill). A knitted kimeshek is one of the most convenient for wearing and taking care of it. A knitted kimeshek corresponds to a “kim-keshek” root (all kinds of clothes). From the top to a flap, it is creating with the help of an awl with a hook. In the bottom it is connected to a cover over solders, with the different fringes and opens possibilities for lacing and decorating. Just like a kundik, a kasaba and a salde (chalma), knitted kimeshek is divided into winter and summer ones. A bel zhabar or tuye kimeshek was formed in ancient time. In accordance with the name, it does not waver while riding a camel or other vehicle. Its length is limited to the end of coccyx bone (Corovic et al., 2020). There is a saying that she is riding a camel and a kundik is like as karkara – demoiselle. Covering a waist and pelvic arch of a woman, a kimeshek is convenient during feasts and everyday life (Sharipova, 2019). A suagar (seam along spine) is going down from the top along the “buktesin” dorsal seam, stitching a bend on a sampling interval to a tilersek (Achilles’s tendon) and acts as a basis of a kimeshek. When put on the woman’s head, it looks like a falcom. Taking about woman’s headwear – a unique kimeshek in this part we just pulled down slightly a thin blanket from the chest that keeps our moral and spiritual wealth.

4. Conclusions

After all, this topic is extensive and relevant, therefore, it has many aspects for further research. The Kazakh costume embodied the basic principles and achievements of art crafts that have been created over the centuries. It reflects the pulsating lifestyle of the people, the level of its production, aesthetic ideals, the influence of those ethnic components that historically formed the Kazakh people are clearly traced. In the Kazakh costume, you can find traces of the influence of neighboring ethnic groups. Like any folk costume, it evolved evolutionarily, the development of its main forms took place under the influence of the environment, living conditions in the steppes with their winds, summer heat and winter frosts, and taking into account the needs of nomadic life. The Kazakh people have preserved their identity, their history. Therefore, we would like to end with the words of the Japanese bookbinding master Kaeko-san “The national literature and national dress are the guarantee of saving the nation”.

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