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**БЕЙНЕЛЕУ ӨНЕРІ ЖӘНЕ ДИЗАЙН (КӘСІПТІК БІЛІМ)  
ИЗОБРАЗИТЕЛЬНОЕ ИСКУССТВО И ДИЗАЙН**

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**SOME FACTS OF DEVELOPMENT HISTORY  
OF TRADITIONAL KAZAKSTANS' CRAFTS**

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**Abstract:** The article presents genesis analysis and development of traditional crafts in Kazakhstan. The manuscript reflects innovative trends in Kazakh arts and crafts, one of the oldest forms of social consciousness, and represents an artistic image of reality. The evolutionary path of folk art can be considered to begin from its first mentions in medieval Bukhara historian mentions - of the early 16th century Ibn Ruzbihan. In 1509, the historian published valuable information about unique ornaments of Kazakh clothing and household items.

It is possible to know the reality of folk art through material production and spiritual culture. A country that wants to join the ranks of civilized countries must provide quality education and reasonable upbringing for future generations, instilling in them traditions, art, culture, national spirit, literature and history of the native people. The history that developed and strengthened over thousands years and passed down from generation to a generation through artifacts. Therefore, the study of this topic remains relevant at all times.

**Keywords:** traditional crafts' of the Kazakhstan, innovative directions, Kazakh national ornament, Kazakhstan artist, patriotism, history of Kazakhstan.

**Introduction.** The purpose of this work is systematic study of mutual connections between traditions and innovations in arts and crafts of independent Kazakhstan.

The objectives are as following:

1) consider different space-time modules in traditional arts and crafts, and reveal features of Kazakhstan in arts and crafts context via traditionalist strategy;

2) analyze innovative solutions in creative search, in modern art masters work and identify the corpus of new images, motifs and trends in modern arts and crafts.

Our ancestors weaved, embroidered, painted, cut, molded, minted and embossed household items, clothing and other ornaments-amulet. The original patterns in the end became not only an amulet. (Mussayeva, Mussayev Rinat, Mussayev, Yessimova, Tankish 220)

A work of decorative and applied art is determined by the master's personal signature, vision, inner world, creativity. Art historians consider decorative and applied art to be the oldest art form. This art form, inherited from father to son, is a branch of art that has been passed down from generation to generation as a spiritual and aesthetic wealth of mankind. Decorative handicrafts gave birth to several branches of art.

The main task in creating handicrafts is to reveal the artistic nature of decorative arts and crafts between space and time.

There are special scientific research of folk art and craftsmanship for more than 100 years. Many scholars have left in-depth research and valuable data on the artistic features of the Kazakh national handicrafts. For instance, Academic Margulan A.Kh. collected a lot of work on the yurt

(52); Mukanov M.S. compiled an album book (5-10); H.Argynbayev in their work 'Handicrafts (craft) of the Kazakh people' described the art of Kazakh masters who processed metal, wood, precious stones and glass (31).

In his article 'Future Orientation: Spiritual Revival', Leader of nation N.Nazarbayev said: "On the way to revival, we must revive the virtues inherited from our ancestors, instilled in our blood and rooted in our roots today. We have entered a new era, when today's new name will become old tomorrow" (Nazarbayev1).

**Methods.**The research is based on an integrated approach, it combines methods from different areas of humanitarian knowledge. When studying the material, the historical and cultural methods were used to understand formation and development of decorative and applied art in Kazakhstan. Interpretation of yurt decorations of the Saka period, the first documentary mentions of the Ibn Ruzbikhan ornament, interests of a modern person about national origins and mysterious principles of human existence - all were taken into consideration.

The formal, stylistic analysis of applied art was used when considering the compositional and mass-forming principles of Kazakh ornament. These were based on ancient tribes' art - Sakas, Usuns, Huns, Turks, Kangles and Kipchaks.

To identify stylistic, national-romantic, eclectic, sentimental-romantic, pluralistic tendencies and artistic characteristics of decorative and applied art, the artistic-historical method was used.

The comparative historical method and cultural tradition, the consideration of art as information, shows that traditional art works well with modern decorative and applied art. That is 'self-identification of an ethnic group and indicator of nationality scale'.

**Results.**Development of decorative and applied arts of Kazakhstan is the interaction of traditional forms and innovative searches.

Several achievements were made during the study of development genesis of arts and crafts in Kazakhstan. They are the following:

1) Aesthetic, artistic features of decorative and applied art were considered a form, image, applied art material. Traditional development is considered refraction in modern creativity of aesthetic, spiritual-moral, ethical, national values.

2) Symbolic significance of artistic decision revealed spatial and temporal structure of traditional arts and crafts.

3) Development of applied arts in Kazakhstan for the first time was reviewed via a correlation of traditional methods and innovative search for shaping. Decorative and applied arts' development was analyzed from innovative features' point of view.

**Discussion.**Kazakh handicrafts have been preserved in the Saka, Kipchak, Kimak and Turkish cultures since the early days of their association - a rich treasure, inexhaustible wealth, national values that come with antiquity history. From that time on, the Kazakhs passed on to their descendants the spiritual knowledge about their art culture and crafts. Today, the art of decorating household items, weaving carpets, decorating equipment, making and decorating felt products is flourishing.

Any kind of folk art is closely connected with the history of society and the profession of masters. Applied art is divided into two groups: 'male' and 'female' arts, for example: men's arts - stone, clay, bone, horn, metal, woodwork and decoration. Types of women's arts include embroidery, edging, embroidery, shea wrapping, embroidering, leather sewing. Kneading, felting, shea weaving were done jointly by men and women (Makhan 1).

Mastery skills is the art needed to perform work at a high level, using the decorative arts' materials in a harmonious and rational way.

The content of cultural and spiritual values can be deduced from Kazakh steppes' heritage. Artifacts found during archeological excavations show the material level of household items formed before our time.

Historians and ethnographers date yurts to the Saka period. Initially, the rugs on the floor were printed without ornaments. Later, due to the awakening of aesthetic tastes of the population,

the decoration of yurts began. Women processed the wool in various technological ways and made the necessary products, they spun the wool, learned to weave fabrics on a simple "spider" weaving machine, made ropes for making yurts; engaged in sewing outerwear and made leather utensils, sandals, shoes, belts. Whereas, men decorated household items with precious stones, bones and horns.

The first written information about the Kazakh arts and crafts can be found in medieval Bukhara historian's work, IbnRuzbikhan, in the early XVI century. In 1509, he published valuable information about the ornaments on Kazakh clothes and household items (Dzhalilova 43).

One of the integral elements in national art is ornament, the rhythmic patterns that enhance the decorative and artistic quality of the product.

Ornamentation has infinitely wide content, diverse topics, unguided language and semantic mystery. It is not just decoration, it is a code bearing information, a kind of universal key that reveals the wealth of folk culture. (Torebaev, Karibayev, Botabayev, Kemeshov, Serikuly, Beisenbayeva, 237)

During his visit to Mangystau, English traveler Anthony Jenikson left manuscripts about the interior and exterior decorations of the round yurt, colorful carpets that decorated the house (Seredonin64).

During XVIII century and second half of the XIX century, foreign travelers and ethnographers collected various data on Kazakh decorative crafts.

From the very beginning of XIX century, traditional Kazakh handicrafts have reached a high level of development.

XIX century and second half of XX century, Kazakh intellectuals such as S.Babazhanov and Sh.Valikhanov collected ethnographic data on Kazakh handicrafts. At the beginning of XX century, traditional crafts' development of the Kazakh people became widespread.

1917y. - a new stage of ethnographic research began. Research Society of Kazakhstan contributed to collecting craft data (Kadyrbaev165).

Scientific research on Kazakh decorative and applied arts in the tsarist Russia can be found in 'Niva', 'Russian art sheet / Russian art sheet', 'World illustration', 'Siberian leaf', 'Resurrection'. (Belyaeva, Zinovyeva, Nikiforov240)

Information on Kazakh decorative and applied arts in the Soviet Union can be found in 'Applied Art / Decorative Art', 'Art', 'Around the World', 'Soviet Asia', 'Soviet Artist', 'Fine Arts of the People', 'Fine Arts of the Oriental People'. Exemplary works of Kazakh decorative and applied art are in the collection of Museum of Anthropology and Ethnography under the USSR Academy of Sciences, a photo album of the best works of national crafts, special articles appeared in magazines.

Works of Kazakh decorative and applied art were exhibited in special exhibitions in foreign cities. For example: in 1862 - in the city of Nizhny Novgorod, 1865 - in St.Petersburg, 1867 - An exhibition was held at the Museum of Anthropology and Ethnography of Moscow University.

XIX-XX centuries were distinguished by the revival of national culture. In 1868, an exhibition of decorative and applied arts was organized by the publishing house "Steppe Catalog / Steppe Vedomosti" in the Siberian region, which featured yurts of N.Sagindayev from Akmola and M.Zhanaidarov from Atbasar; the collection "Masters of Kazakh applied art" includes photos by M.Bulange; materials collected from the expedition of Sh.Valikhanov to the Kokshetau region were published; in 1861, Kazakh yurt equipped with handicrafts was presented at the exhibition in Paris. (Amirgazin78)

In 1876, at the International Exhibition of Orientalists in St.Petersburg, Sultan Sh.Valikhanov and decorative and applied arts of leather, carpenters and jewelers were presented.

In 1882 - Moscow, 1888 - Yekaterinburg, 1890 - Tashkent, 1890 - October, 1890 - In the cities of Tomsk and in 1907-1910 crafts exhibitions were organized in other cities of the Soviet Union. Kazakh national handicrafts were introduced to foreign people, propaganda work was

carried out. A.Stasov and N.Potanin organized special museums for the collection and storage of works of applied art. (Ibrayeva49)

The applied art of the Kazakh people is closely connected with the applied art of the Russian people and with fraternal people of Central Asia.

XX century, German scientist and ethnographer R.Karutz studied the educational value of ornaments, which are the main part of the national applied art in the Mangistau region. He appreciated the close connection between the beauty of the surrounding nature and the ornaments created by masters, their emotional meaning and aesthetic elegance of masters. (Balkenov17)

Many art critics expressed their views on decorative applied art and its main element, ornament. For example, K. Amirgazin: 'Ornament - the art of harmony' (46); K.Ibrayeva: 'Decorative applied art is a special type of fine art that depicts the ideas of everyday life in a conventional symbolic form' (24); Zh. Balkenov: 'The Kazakh pattern is the main part and logical continuation of the cultural achievements of the Kazakh people'. (18)

In 1926, the International Exhibition was organized in Paris, in the capital of France, where the works of Sh. Seydakhmetova, R. Barlybayeva, K. Dosymov and designer R. Ilyeva were presented, which were highly appreciated by the audience.

In 1958, the 10th day of Kazakh art and literature 'Golden belt sign fashion, precious furniture adorn the country' was organized in Moscow, the capital of Russia. More than 1000 exhibits of creative handicrafts were presented at the exhibition with the participation of Kazakh applied arts' masters - N. Sarynbayeva from Turgai, Sh. Mustafin, K. Koshkenova from East Kazakhstan. (Karutz191)

An art critic A. Dudin deeply studied the Kazakh national handicrafts and performed watercolor sketches of ornaments. During an expedition to Central Asia, the researcher drew sketches of handicrafts on paper.

Opinion of L. N. Gumilev on the material and spiritual culture of the Kazakh people: 'The culture of nomads before our era is unique. Moreover, in the XVIII-XIX centuries, the culture of nomads was much higher than the culture of tribes'. (18)

The Kazakh state was part of the USSR for almost a century, a period characterized by the slow development of national applied arts. Our country is characterized by the revival of national treasures, traditions and crafts, which were forgotten during the dependence period.

Art critic V. E. Gusev in his research writes: 'People recognize the integrity and purposefulness of their original art - through the diversity of aesthetic qualities and its natural and aesthetic complexity'. (Vlasova 173)

Kazakh masters are distinguished by their individuality. Famous Kazakh writer, public figure, academic of the Academy of Sciences of Kazakhstan M. S. Mukhanov in his research concluded: 'Folk crafts are a spiritual and material mirror of the people. Through this material production and spiritual culture, it is possible to understand the reality of folk art. It was a surprise to mankind that such a new art passed from civilization to professional art and with them to the arts and crafts'. (5)

An art critic A. Kantsedikas said about folk art: 'Traditional art had the effect of protecting the general spirituality of the generation from outsiders. It has become a tool to prevent foreign phenomena and elements that enter the cultural life of the people'. (7)

**Conclusion.** People all over the world are interested in Kazakh cologne. As the cultural level of the Kazakh people grows, so does the value of our handicrafts. Undoubtedly, the development and prosperity of the ancestral profession, the formation of ancestral heritage, contributes to the cultural development of the nation.

In his article 'Focus on the Future: Spiritual Renewal' Nazarbayev N. A. noted that: ' it is necessary to think about completely new ways to present our cultural treasures to the world community'. (1)

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diagrams]. / compiled by A.S. Timofeev / SPb.: Victoria plus, 112p.

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**Аннотация:** Представленный в статье анализ генезиса и развития традиционных ремесел Казахстана отображает инновационные направления в казахском декоративно-прикладном искусстве, как одной из древнейших форм общественного сознания, представляющей художественный образ действительности. Эволюционный путь народного творчества рассматривается с момента его первых упоминаний в трудах средневекового бухарского историка начала XVI века Ибн Рузбихана. В 1509 г. историк опубликовал ценные сведения об орнаментах казахской одежды и предметов быта.

Страна, ставящая своей целью вхождение в ряды цивилизованных стран, должна обеспечить качественное образование и разумное воспитание будущих поколений, прививая им традиции, искусство, культуру, национальный дух, литературу и историю родного народа, которые развивались и крепились на протяжении тысяч лет и передавались из поколения в поколение через артефакты. Поэтому изучение данной темы остается актуальным на все времена.

«Летопись» декоративно-прикладного искусства казахского народа раскрывается через историко-культурный и сравнительно-исторический методы. Дошедшие до нас артефакты являются свидетелями «тайн» античности знакомят нас с бытом, обычаями, профессиями и культурой людей разных периодов, дающий представление об образе жизни населения через формально-стилистический и искусствоведческий методы исследования.

**Ключевые слова:** традиционные ремесла Казахстана, инновационные направления, казахский национальный орнамент, казахстанский художник, патриотизм, история Казахстана.

**Түйін:** Мақалада келтірілген Қазақстанның дәстүрлі өнердің пайда болуы мен дамуын талдау шындықтың көркем бейнесін бейнелейтін, қоғамдық сананың ежелгі түрлерінің бірі ретінде, қазақ сәндік-қолданбалы өнеріндегі жаңа бағыттарды көрсетеді. Халық шығармашылығының даму жолы 16 ғасырдың басындағы ортағасырлық Бұхара тарихшысы Ибн Рузбиханның еңбектерінде алғаш рет аталған кезден бастап қарастырылады. 1509 жылы тарихшы қазақ киімдері мен тұрмыстық заттардың ою-өрнектері туралы құнды мәліметтер жариялады.

Халық колөнер шеберлері ұлттық наным-сенімдерге жүгіне отырып, әр ою-өрнекке, құраққа терең мағынаны «демдейді». Құрақ - кесінді-өрнек немесе ою-өрнек, дәстүр бойынша, анасы өз қызының жасауына «бата», «тілекпен» қоса болашақ өміріне ізгі ниетпен тігіп қосады.

«Тамшыдан көл жиналған» тәрізді қиындылардан құрастырылған құрақ ізгі ниетпен тігіледі: «қызым өмір жолың баспалдақтар тәрізді - «Баспалдақ» құрағы; айналаңда көптеген достар мен туыстарың болсын - «Айналым» құрағы; «Төрт құбылаң түгел болсын» - «Баспалдақ» құрағы; «бойтұмар» қорғап жүрсін - «Тұмарша» құрағы», - деп анасы қызына «ақ өмір жолын» тілеп құрақтарды жасауына қосады.

Сондықтан бұл тақырыпты зерттеу барлық уақытта да өзекті болып қала береді.

**Кілт сөздер:** Қазақстанның дәстүрлі қолөнері, жанашыл бағыттар, қазақ ұлттық ою-өрнегі, қазақстандық суретші, патриотизм, Қазақстан тарихы.