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**Kunzhigitova G.B.,\* T.S.Burkitbayev, Martynova N.V.**

chief instructor, M.Auezov SKU, Shymkent, Kazakhstan  
candidate of pedagogical science, candidate of pedagogical sciences, associate professor of department of  
design, arts, crafts and ethno culture. M.Auezov SKU, Shymkent, Kazakhstan  
Pacific National University, [Khabarovsk, Russia](#)

**APPLICATION OF THE KAZAKH NATIONAL ORNAMENT STYLING  
METHODS**

Author correspondence: [gulnur\\_18.67@mail.ru](mailto:gulnur_18.67@mail.ru)

**Annotation:** The article summarizes materials which could be used as additional sources for Art ornament studies. The article also shows search history analysis of new ornamental art forms and their interpretation.

There are many theories about the origin of the ornament. The ornament origin is not well known. Ornament captures aesthetic understanding of human activity, it creatively transforms nature or religious content. Men have been decorating their home, clothing, household items for a long time. We see the simplest patterns on clay vessels, on labor tools of the most ancient people: dots, straight and wavy lines that form an ornament pattern [1, p.252]. Which there is the object of research in our article.

**Key words:** ornaments, ornament types, artists of contemporary art, transferred ideas, different methods of style.

**Introduction.** The mystical theory of ornamental art origin was founded by S.Reinak in "Art and Magic" work. Subsequently, ethnographers were engaged in its development, based on the study of people's culture at an early development stage [2].

In the ornament, especially in folk art - where it is most widespread - a folklore and poetic attitude to the world is captured.

Contemporary artists create new forms of ornament, including both ancient elements and modern symbols [1, p.253].

Over some time, motives lost their original meaning, and rather they retained decorative and architectonic expressiveness. Aesthetic social needs were of great importance for genesis and for further ornamental development: rhythmic correctness of generalized motives was one of the earliest ways in artistic development around the world. Rhythmic correctness helped to comprehend orderliness and harmony of reality.

The origin of the ornament goes back centuries and, for the first time, its traces were captured in the Paleolithic era. For instance, ornament had begun to take over in Neolithic culture. However, unfortunately, ornament seemed to not have as much importance and interest in the society at that time. Although, it still had some traces in decorative art. Each era, style, consistently emerging national culture developed its own system; therefore, the ornament is a reliable sign that certain art works belong to specific time period, specific people, country.

Through grapheme, a person expressed his perception of the world around him for the first time, modeling it in symbolic forms, mastering and appropriating it [3]. The ornament demonstrated a person's spontaneous attitude, and at the same time, it showed content consciousness forms. Graphics have shown an enviable stability of style for thousands of years. Ariel Golan believes that the ornament acts as a pre-written way of fixing concepts and ideas, that it forms the symbolic space of culture [4].

South American Indians, Australia, Africa, and Oceania have traces of some sort of traditional ornamental art elements. These figures are present in their modern art pieces, although in a bit geometrically different forms.

Some sources include Zoroastrianism, which could be attributed to religious followers. We might assume that these followers were Mazdeism from Zirehgeran and Derbent territories [5].

But artist usually styles the real form “geometrically”. However, when we talk about “geometrical” representation of the figures/objects, it could also mean that the “actual, real” description might not be “accurate”. That is because people, figures, animals, etc. can be “geometrically” drawn in a way that have no or minimum association with them. The important thing to remember is that whether the figures are drawn more “realistically” or “geometrically”, they try to awaken perceiver’s view on aesthetic and emotional beauty. We can see these pattern in figurative structures of woven patterns, book miniatures, jewelry, stone and wood carving.

According to “History of ancient Russian art”: “Some plots, decorations and ornament elements of a clearly magical incantatory character played the role of conspiracies for prosperity or protecting amulets from evil” [6].

If we look into the meaning of ornament, it is stated in “Myth and symbols” book: "The ornament consists from a set of simple figures ..." [7].

Ornament has taken a large place in folk art craft. According to Josef Vydra, one of the largest Czech researchers of folk culture, there are four main functions of ornament:

- 1) psychic - it acts on a person with its symbolism and, thus, excites or soothes him.
- 2) operational - it facilitates the use of the object;
- 3) constructive - it supports object tectonics and affects its spatial perception;
- 4) representational - it increases the impression of object’s value;

Psychic function excites and calms a person. Operational function teaches a person to use an object well. Constructive function of an ornament is describes figures’ tectonical geometrics. Lastly, representational function improves object’s value.

In “Ornaments, styles, motifs” book, they describe ornament as "Ornament in folk art and folk art itself have always been good for the cause, and its interpretation, in essence, corresponds to the principles of modern aesthetics" [8].

According to Medieval East art researchers state that “highly developed calligraphy, which was a letter not only of religion, but also of poetry, philosophy, science, was regarded as an art and occupied an honorable place among other types. Having achieved unusual subtlety and grace in the use of various complicated handwritings, calligraphy turned into one of ornament types that played a significant role in the art of Muslim Middle Ages ”[9].

Pre-Columbian America, Middle Ages, European Middle Ages, Ancient East, Asian cultures represent reality using ornaments in more accurate ways. Artistic ornaments in folk art determines national traditions. Therefore, it formed very stable forms and principles. For example, in India the ancient art of rangoli (alpona) - ornamental drawing - prayer has been preserved.

There are several features of official ornament organization: connection with the surface, style, flatness. In general, ornament is used to arrange objects in order.

Ornament is a universal symbolic form of fine art interconnected with entire mythological complex [10].

Not every pattern can be considered as an ornament. Thus, a patterned fabric with an endlessly repeating pattern is not ornamental. By composition nature=, the ornament can be ribbon, centric, bordering, heraldic, filling the surface, or combining some of these types in more complex combinations. This is due to the conditioned form of object being decorated.

At different times, ornament elements have been used in order to represent different meanings, hence, to represent different beliefs and traditions, realities. Furthermore, ornament had various style, types, perception throughout art history. Let us consider a ROSETTE – a rose flower - which had been used to show love, aesthetic and belonged to Venus goddess. That belief was attributed to ancient pagan way of thinking. Whereas in Islam religion, rose described cosmic power, and paradise life. On the other hand, in the Middle ages, rose flower were thought as a Mother God’s flower.

Ornament, an artistic and aesthetic means of decorating the living environment, solved one

of the most difficult tasks of art. According to Nurlanova K., -“the problem of artistic synthesis that expressed an attitude to the world” [11].

Ornament (Latin *Ornamentum* - decoration) - a pattern based on the repetition and alternation of its constituent elements; intended for decorating various objects (utensils, tools and weapons, textiles, furniture, books, etc.), architectural structures (both outside and in the interior), plastic arts (mainly applied), among primitive people also the human body itself (coloring, tattooing). Associated with the surface that it decorates and visually organizes, the ornament, as a rule, brings out or accentuates the architectonics of the object. The ornament either operates with abstract forms, or styles real motives.

According to Margulan A., - ornament, "was a constant assortment of the Kazakhs' entire lives" [11, p.225], "Kazakhs seem to live in the world of ornament" [12].

Artists have been using ornamental elements to reflect their viewpoints, and their unique culture. Not only artists, but also society used to accessorize architectural figures and household items with appropriate ornaments. Therefore, we can assume that ornaments were used to not only incorporate artistic elements into everyday life, but also to give to ornaments novel meaning.

To sum up, ornament is used to attach object with the application technique.

According to many researchers, ornament is not an independent work, rather it is a very complex artistic structure. Moreover, it is a unique artistic expression that includes every aspect of artists' abilities. For instance, ornament could involve various types of texture, color, mathematical basics of ornamental composition, such as symmetry, rhythm; special graphical expressions such as flexibility, elasticity, angularity and mobility; reliefs; expressive qualities, such as beauty of the painted flower, how stem bends, how unique leaf patterns are ... Hence, we can associate ornament with decor, which itself never exists in its pure form. *Décor*, like ornament, has in its meaning “useful and the beautiful”. For *décor* and ornament beauty is not the main point, rather functionality of that object is very important. Ornament – like *décor* – has to emphasize object's shape.

There are some theories describing ornament's origin. There is "biological" that comes from the immanent aspiration of man to beauty [14], and [15] the biological nature of the ornament itself, as a phenomenon that has lived for centuries ....

From ancient times, ornament has carried both magical and symbolic meanings. Being visual activity for the society, ornament also has semantic function. We could argue that although earlier ornamental, decorative elements did not really have semantic meaning, they did have abstract signs. Hence, ornaments have been successfully used to demonstrate order, form, symmetrical geometry and rhythmic sense. Historical researchers state that “ornament” had sign of beginning in Upper Paleolithic era (15-10 thousand years BC). That ornament type was based on non-pictorial symbolism; which means that at that times ornaments were mostly geometric, had strict forms such as rhombus, square, semicircle, circle, triangle, oval, cross, spiral. We have to also mention that other beauty patterns were used in *décor*, including “Christmas tree” ornaments, strokes, stripes, zigzags, braided (“rope”) patterns. Even though he did not draw properly, ancient man still could show his perspective using specific signs. Examples are following: a circle - sun, a square - the earth, a triangle - mountain, a swastika – sun movement, a spiral - development, movement, etc. These objects were hidden under other more subtle objects; for some reason, at ancient times, men did not feel the need to show these properly; instead, men hide them using amulets, bottoms, reverse sides of jewelry. As time passed, these hidden symbols have become more and more aesthetically valuable in society. Therefore, the main aim of using ornament has been set up; it was to furnish and decorate artistic creatures. However, one little detail to remember is that ornament caused early writing level at ancient time.

Ornament can be divided into several types: zoomorphic (animals, real or fantastic animal parts being used in the art), vegetable (flowers, leaves, fruits), geometric (stars, crosses, spirals, straight, intersecting lines, broken, zigzag, circles, rhombuses, polyhedrons, dots). Additionally, other figures were also used as ornaments, including weapons, various signs and emblems (coats

of arms), human figures, architectural fragments. We can also see unique ornamental styles at architectural buildings: in books (ligature) or on Central Asian medieval mosques. There are also combinations of different motifs, such as teratology -geometric and animal forms, arabesques - geometric and floral objects.

We have to briefly mention that floral ornament has found a fundamental role ornamental styling processes. This phenomenon can be seen in variety of motives and compositional constructions. Flowers were used in the most diverse types of applied, decorative and monumental art [16].

Researchers have faced some issues when searching for the origin of ornament and belonging to specific ethnic group. Often happens that next generations of artists could apply previous artistic traces and, not create original art, but rather can base their creation on the previous ones'. These examples could be seen in Europe, Asia, American art, where people applied one of the earliest symbols - swastika element. Swastika was first found in Tripillya tribes from around 5th-4th millennia BC. e. In ancient and medieval cultures it is believed that swastika is a lucky sign, solar symbol. Swastika is associated with generosity, well-being, movement, fertility. Eugene Burnouf, French scientist, first associated Sanskrit name "swastika" with the word "carrying good". What religion made the swastika its symbol is Buddhism. In this religion, it means world's eternal rotation. Swastika signs can also been found in other areas, such as folk art, Christian images. Swastika images were also found in Chinese manuscripts, but this sign denotes the concept of "country", "region".

The study of the symmetry of the ornament gave rise to individual researchers for new ways of studying the structural analysis of individual forms using mathematical methods [17].

Researchers think that symmetry and rhythm are key concept in order to understand ornament's composition, "one of the important factors" [18]. In other words, we can say that symmetry – repeating patterns - what makes ornament different from a simple decoration [14, p.1].

The intricate and ancient braiding motif has been known since the Paleolithic times and was most likely obtained by pressing a rope into a clay mold. The braid, which is more complex in its configuration, as the main element, is included "animal style" (teratological style) involves main feature as the braid, because it has a very complex configuration. Often found in Sarmatians' art, but later they spread it onto German tribes. The tribes improved upon it and expand this art into most of the Europe.

"Stylized forms make up almost 70% of all data on ornament" [19].

However, meander ornament's origin is not still very clear. Hence, researchers argue a lot about this subject. Meander comes from meandering river Meander in Asia Minor. The river now called Menderes. Meander ornament has a very unique characteristics, and these features could also be found in ancient Greece, Peru, Mexico. The people of these areas have used meander in simple and complicated variations in household things; for instance, clothes, vessels, building patterns.

Ornaments have been used in intercultural relationships, such as religion, trade, military campaigns, ambassadorial gifts. Also sometimes when one country would invite foreign guest, the guest would borrow some ornamental feature ideas, and subsequently use it in their cultural activities. This is how ornamental types were spread from one country to another.

Decorative art has been present for many years, and all these years various types of patterns have been developed and improved; it started from simple pattern and increased to most complex structures. Ornamental art involves objective and non-objective types. Ornament includes very stylish and geometrical features: mythological creatures, person's life, naturalistic elements, animal world. An artist can hit different bumps at certain stages of his career. Just as well, an artist can draw a "thin" line between ornamental and subject painting. This phenomena can be seen in the following art works: ancient Roman art, late Gothic, Art Nouveau, art of Egypt (Amarna period), Crete.

Two radical point s of view to understand and comprehend ornament meanings:

"deciphering" - from the complete denial of the content of the ornament, seeing only its aesthetic side (Bruegel A., Spencer G., Gausenstein V. [10, p. 12-13]) and to searches specifically, once and forever given meaning literally in every curl or point (Bernshtam A., Kazhgali uly A. [20]). An intermediate position between these radicals is occupied. A.Kh.Margulan - patriarch of Kazakh historians and architects, academic – stated his opinion that it may be possible that some of the ornament's elements have no or little meaning like they used to have before.

**Conclusion.** Ornament is a special language, with the help of which the ancient man transferred his ideas about time and space, about life and about death to the plane [21].

To sum up, we already learned that ancient ornament forms used to be geometric. Although it was noted that ornament in plant featured style was used in Ancient Egypt, most ancient plant elements were geometrical. Subsequently, an abstract geometric pattern was combined with a conditionally realistic plant and animal ornament.

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**Түйін:** Мақалада ою-өрнек өнерін зерттеуде қосымша ретінде пайдалануға болатын материалдар қамтылған. Сонымен қатар, мақалада сәндік өнер зерттеу тарихындағы ою-өрнектің жаңа түрлері және олардың жаңа түсіндірмесі келтірілген. Ою-өрнектің шығу тегі белгісіз. Ою-

өрнек адам қызметінің эстетикалық түсінігін білдіреді, оның діни мазмұнының табиғатын шығармашылық түрде өзгертеді. Адамзат ежелден үйін, киімдерін, тұрмыстық заттарды ою-өрнекпен безендіріп келеді. Қазіргі уақытқа дейін сарқылмайтын зерттеу нысаны болып табылатын балшықтан жасалған ыдыстарда, ежелгі адамдардың еңбек құралдарында біз қарапайым өрнектерді көре аламыз: ою-өрнегін құрайтын нүктелер, түзу және толқынды сызықтар.

**Кілт сөздер:** ою-өрнектер, ою-өрнек түрлері, заманауи өнер суретшілері, берілетін идеялар, стильдің әртүрлі әдістері.

**Аннотация.** В статье собран материал, который может быть использован как дополнительный при изучении искусства орнамента. Также в статье представлен поисковый анализ в истории орнаментального искусства, новых форм орнамента и их новой интерпретации. Происхождение орнамента малоизвестно. Орнамент передает эстетическое понимание человеческой деятельности, творчески преобразует природу его религиозного содержания. Человечество издревле украшает свое жилище, предметы обихода, посуду, одежду различными незатейливыми узорами, состоящими из точек, волнистых линии и прямых, образующих орнаментальный узор, что является не иссякаемым объектом изучения по настоящее время.

Через графему человек впервые выражает свое восприятие окружающего мира, моделируя его в символических формах, осваивая и присваивая. Орнамент демонстрировал спонтанное отношение человека и в то же время содержательные формы сознания. Графика показала завидную стабильность стиля на протяжении тысячелетий. Ариэль Голан считает, что орнамент выступает как заранее написанный способ фиксации понятий и идей, что он формирует символическое пространство культуры

**Ключевые слова:** орнаменты, типы орнамента, художники современного искусства, передаваемые идеи, различные приемы стиля.