

*Materials of Conferences***APPLIED ART IS A PEAK OF THE ART HERITAGE OF THE KAZAKH NATION**

Samuratova T.K., Shibuchikova A.N.,
Adalbek Nurayym

*Eurasian National University the name of L.N. Gumilev,
Astana, e-mail: samyratovatk@mail.r*

Article is devoted to the definition of the philosophical foundations of applied art of the Kazakh people. Folk art is a reflection of an idea of the universe, understanding the complexity and ambiguity of existence, an aspiration to fix this knowledge by the symbols. In the article are discussed, symbols which are used in ornaments, in household items decoration were designed to resemble the important spiritual truths in everyday life by creating a line of continuity from ancient ancestral knowledge to succeeding generations. The author argues that a comprehensive study of these problems determines the relevance of scientific and pedagogical training of future specialists on the basis of folk and applied art.

In the VIII–IX centuries applied arts was continued by the tribes kypshaks, karluks lived in Kazakh territory. In that period stone processing, jewelry making were developed well. Kypshaks made their jewelry products in the form of birds and sky.

In the period men made products from stones, bones, horn, metal and wood and decorated them, women sewed clothes from hide, women were engaged with embroidery, yorn, wick winding, making felt, and many others. The carpets, coverings demanded from the women a lot of aesthetical choice, masterpiece and qualifications. Mostly Kazakh ornaments were used to decorate the house utilities. In general applied arts were used for decorating home utilities and became the products which have a special meaning.

A.A. Bogolubov wrote that “In the life of Central Asian nomads we can see pictures describing the carpets made by several generations not only regarding their individual personality or tribes but also aesthetical necessities” [1; 3]. The magic activity of jewelry arts importance was proved in the work by Okladnikov.

One of the best works of applied arts is stone processing. Its main kinds are monuments and sculptures. A. Margulan told that stone sculptures have saved since the early periods: firstly, respect parents’ spirit, pray to the sky and sun, secondly, to make four corners and put four corner stones, thirdly, they considered the realistic direction and didn’t move away from the truth, they aimed at making human’s portrait like himself.

Carvings in stone that describe young women were named “girl stone”, “young married woman

stone”, and older women were called “old lady stone”. The external architectural character of “old lady stone” and “shepherd stone” are similar. Both of them pin arms to their breast and hold a pot higher of belly-button. And it is the symbol of worships to the day, to sky; wishing their cattle be much. There are large masonry burial grounds which have two long “wings” (ways), and those carvings in stone were set to the east side of them. And front face of carvings in stone was turned to the Sun. They worshiped to the rising Sun, and waited from him some kindness.

Pecked on the stone national epics, like “Kultegin”, “Bilge Kagan”, “Tonykok” told us about people’s dream, wishes of freedom and happy life, their imagination, fantasy and for centuries fighting heroes’ courage and heroism for independent life. Those epics left educational impression, an ideal of conduct to future generation. Art is a style that will grow from dream-fantasy. It discloses a secret of the other eternal, future life, society, people’s being and existence. Consequently, in stone tamgas notions and essence of tertiary structure in the nature, of four parts of the world are imagined in materialized universe and time (real, conceptual, and perceptual). Because, in early times nomads managed to convey the opinions through applied (decorative) art.

One of the types of applied art works” is Jeweler’s art. Since early times jewelry’s peculiarity and value has had great educational and protreptic sense. Firstly, their certain elements and harmony are connected with the notions about the structure of the universe and nature. Secondly, they believed wearing jewelry would protect them from hobgoblin, slander, danger, and intimidation. After forty days of the girl’s birthday they prick her ear-lobe with panicum and first wear silk thread, later change it with silver ear-ring “not to be maleficated”. When the girl becomes a teenager her parents make a present of ear-ring to learn her courtesy, modesty in her behavior. According to beliefs and persuasions, like “A part of man’s soul live in a person’s hair” young girls wear charms with tinkler, bells to be away from dangers, intimidation.

Some scholars made big contribution to researching applied art. For instance, Y. Altynsarin opened first trade school in 1861 in Kazaly, in 1889 in Yirgiz, Torgay and paid big attention to pupils’ education in applied (decorative) art and he considered that pupils should learn applied art. For instance, in Y. Altynsarin’s works we can find these lines: “When a fiancée’s father prepare his daughter’s main dowry, a fiancée’s mother adorn adornment for her lovely daughter secretly things

like bracelet, ear-ring, dresses ... and all the girls' dowry are not always similar to each other" or at school in Torgai, opened for Kazakh girls "... girls were taught to things that women should do, for example sewing clothes, cutting into patterns, knitting shawls, knitting plumulaceouskerchief, spinning yarns that are necessary for ordinary people's living, and hand weaving, rolling cloth, weaving a carpet with and without pile made of wool, cattle hair that Kazakh people usually have [2; 176–179, 287].

Ybrai's goal by describing the school's activities – to show people's high aesthetic view, attitude and that Kazakh people's aesthetic taste and style was admirable. And Ybrai wanted to motivate the children at those times. Nowadays some customs and traditions are being blown over, that's why some of them are worth to remember, and young generation should become familiar with valuable, useful customs and traditions, they should imbibe knowledge with high aesthetic taste. It is one of the requirements of modern society.

By educating children and teenagers aesthetically national heritage's educational power is great. It was highly estimated by Abai. Abai didn't write any specific work on aesthetic education, but his verses and Words of Edification include people's aphorisms, sayings, proverbs, national customs and traditions. This influence to formation of aesthetic view, style and taste, feeling of learners" to universe's existence.

A. Kunanbayev, in his works, mentions take for a model foreign countries" peoples" art too. In his notions and views about nature, society, human AbaiKunanbayev considers learning art, education, cognizing beauty, and elegance as the most necessary things in a person's life. Great poet, and philosopher says, that cognition and knowledge, perception are behavioral, natural property to human being. Abai concludes a person is interested in everything from his birthday, he wants to know, to see and cognize everything around him [3, 96–164].

Shokan Ualikhanov proved ways of taking care and development of national special aspects (customs and traditions, art, language, morals) of applied art [4; 92]. In works of Shokan Ualikhanov are found traditional national nature of Kazakh fine arts in the sphere of universe and time. In scientist's any pictures, universe – moral-ethnic development that identify artistic stylish nature of art that having been formed in definite cultural-historic area, national environment. Time – earlier existence and being of our ancestors, their heritage left for today's generation, orientation of future.

That's why, the main content of occurrence of universe and time in Shokan's works are: – he identified connection of people's art with worldview, national nature, ethnical peculiarities, national pedagogic; in Ualikhanov's works are expressed historical-epochal, narrative, gene biological, ethnographic, ecological, natural views of universe and time. The ideological and educational importance

of scientist's works" could be identified through analyzing peculiarities of national character, national behavior, and ethnic traditions in his works.

One of the most particular efforts in artist's creation is "View by looking from Southern slope to Northern slope of Alatau". In this creation spectators are attracted at once by imperious Alatau and Northern mountains in Kazakh and Kyrgyz lands that covered ageless with ice. Blocks of ice are viewed like long Caravan track, and this view makes you acknowledge and appreciate that the nature is itself an artist. Ystykkol that is situated at the foot is a symbol of historical-ethnic interrelation between two countries. He considers ethnic unity of these two countries through ocean's depth. Blocks of ice on mountains on the both sides of the ocean accompany each other; harmonize with horizon pointing out to the Sky. Here three measures of the universe depth, height, infinity are known as cognitive background, and different colours are full of eagerness to live, they are symbols that enrich person's belief to the future, they are romantic full of feeling. Firstly, symbolized meaning and content, picturesque, beautiful views like "at a root of clean air mountains, at the beach of clean Ystykkol" make an artist and a spectator closer. Secondly, it takes into account accuracy and ornaments, style and elegance.

In portraiture of Shokan Ualikhanov time corresponds to ordinary people's being and nature. For instance, in his watercolor creation "Zhatak" (House) convincing picture of yurt and camelherd shows poor peasants" town outskirts life in past century. Picturesque values of his creation bound with units of Time, Place, and Event. In Ualikhanov's creation, time means last century, place means town outskirts, and event means social way of life of the representative of ordinary people. Apart from these pictures "Meeting the bureaucrat in the village of Syrymbet", "The house under the Cottonwood" are described ecological universe and time.

And his picture "Horse training of horsemen and Kyrgyz people" proves that Kazakh and Kyrgyz are people of different nationality but friendly, nationalities that they are kinsfolk whose customs and traditions are connected with each other. By comparing two nationalities" scene the author describes each of them separately, with their individual national trait and gives national characteristic. The author managed to pass over our nationality's past through tamga stone, masonry sculptures in ancient ancestors" civilization. Those creations are called "Tamga stones in Kapshagai gulch on Ile", "Masonry sculptures on Ayagoz river", "Masonry sculptures on the north bank of Ystykkol".

In his portraits «Young Kazakh», «Sovereign Ruler», «Kizyak aristocrat», «The Image of Kazakh» and others peculiarities of Kazakh ethnographic behavior, their complicated fate, dreams and wishes comprise the main plot of pictures. We can notice great proficiency of discovering human's

psychology and of creating a character in portraits "Sartai", "Kashkar girl", "Kankozha", "Boranbai". More specifically, we can realize from Kashkar girl-tenderness, from Sartai severity, from Boranbai inaccessibility, from Kankozha humaneness.

Consequently, the educational content of pictures of universe and time in Sh. Ualikhanov's creations are:

– Pictures of national nature, national customs and traditions, way of life, everyday life, ethnic behaviors comprise Middle Asian and Kazakhstani people's ethnographic peculiarities; in time measuring he managed to describe our previous century's life and today's achievements. The scientist that is well-grounded in history and art of Turkic originated people, proves history of Kazakh art origin, and ways of its becoming and their similarities with national verbal literature.

– Sh. Ualikhanov managed to form artistic, imaginative view in spectator's perception about universe and time through looking at his pictures: he managed to discover the inscrutable secret's content of nature and being with his particular point of view; he left inimitable sign in Kazakh art's history; he managed to describe ageless might and changeable characteristics of nature properly.

– Measures of time and place in art reach nationwide value in national colour, lineal ornaments, form harmony. In his creations universe takes its root from historical truth, and rely on factual local names; he collects people's living according to that century's history. Connected with time, period and place are centralized around the definite nationality's tradition. His necessary instrument by describing nation's art is reverence; respect the customs and traditions of his nation. Consequently, the artist's creations play great educational role in traditional national art; they are the peak of national artistic heritage.

References

1. Krasovsky M. Region of the Siberian Kyrgyz. Materials for geography and the statistics of Russia who have been brought together by general-staff officers. – SPb., 1968. – P. 1. – p. 31.
2. Altynsarin Y. Clean spring. – Almaty. 1988
3. Abai (IbrakhimKunanbayev). Collected works in two volumes. – Almaty: Zhazushy, 1986. – 304 p.
4. Ualikhanov Sh. Selected works. – Almaty, 1985. – 348 p.

The work is submitted to the International Scientific Conference «Science and education in contemporary Russia», Russia (Moscow), November 16–18, 2015, came to the editorial office on 06.11.2015.