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LANGUAGE OF NATIONAL CULTURE: TRADITIONAL CLOTHES OF THE KAZAKHS

Today in the age of globalization each nation in the universe is trying to save their individual peculiarity. By then it became vital importance to save Kazakh language and mentality, cultural treasures like national clothes. Formation of country's image in the age of globalization is based on two concepts. The first is a 'global' society which absorbed postindustrial social values, and the second is in the meaning of 'national', which evokes national cultural values which go to deep corners of the history. To this point main concern of this article is connected with Kazakh national traditional clothes. There were made attempts to reveal correlation of traditional and modern fashion world and competence ability traditional Kazakh clothing with Western fashion world with its ancient Turkic symbolic meanings in the XXIst century.

The study was conducted at the junction of language, ethnography, cultural anthropology. The methodical and methodological basis of the study was the work of leading Kazakh, Russian and foreign scientists.

The authors of the article believe that, despite the processes of assimilation, globalization and modernization affecting all aspects of human culture, the language of the Kazakh national culture must be preserved and passed on to future generations.

Key words: national cultural values, ethnicity, traditional clothes, modernity, language of culture.

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Ұлттық мәдениет тілі: қазақтардың дәстүрлі киімі

Қазіргі жаһандану заманында әлемдегі әрбір ұлт өзінің жеке этникалық ерекшелігін қорғау үшін күресіп бағуда. Бүгінгі күні қазақ этносының тілі мен ділі, ұлттық киімі сияқты мәдени құндылықтарын сақтап қалу мәселесі өте өзекті болып тұр. Жаһандану дәуірінде елдің абырой-мәртебесін қалыптастыру мәселесі екі концепцияға сүйенеді. Біріншісі, постиндустриалды әлеуметтік құндылықтарды жұтатын «жаһандық» қоғам, екіншісі, тарихтың тереңінен бастау алатын ұлттық мәдени құндылықтарға сүйенетін «ұлттық» негіз концепциясы. Бұл мақаланың негізгі идеясы қазақтардың дәстүрлі ұлттық киімі мен олардың атауларына байланысты.

Сымбат әлемінде дәстүрлі мен заманауи үдерістердің арақатынасын анықтауға және ежелгі түркілік рәміздік мәндерге толы дәстүрлі қазақ киімінің ХХІ ғасырдағы батыс сымбат әлемімен қатарласа өмір сүру қабылетін талдауға бұл мақалада талпыныс жасалынды. Зерттеу тіл білімі, этнография және мәдени антропология ғылымдарының тоғысында жүргізілді. Зерттеудің әдістемелік және әдіснамалық негізі ретінде қазақстандық, ресейлік және шетелдік жетекші ғалымдарының еңбектері алынды. Мақала авторларының пікірінше, әлемдік мәдениетте болып жатқан ассимиляция, жаһандану және модернизация үдерістеріне қарамастан, қазақ халқының ұлттық мәдениет тілі сақталып, болашақ ұрпақтарға табысталуы тиіс.

Түйін сөздер: ұлттық мәдени құндылықтар, этникалық, дәстүрлі киім, қазіргі заман, мәдениет тілі.

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Язык национальной культуры: традиционная одежда казахов

Сегодня в эпоху глобализации каждая нация в мире пытается сохранить свою индивидуальную особенность. В настоящее время жизненно важно сохранить язык казахского этноса и менталитет, культурные ценности, такие как национальная одежда. Формирование имиджа страны в эпоху глобализации основано на двух концепциях. Первое – это «глобальное» общество, которое поглощает постиндустриальные социальные ценности, а второе – в значении «национального», которое взывает к национальным культурным ценностям, уходящие в глубокие пласты истории. На данный момент главная идея этой статьи связана с традиционной национальной одеждой казахов.

В статье были предприняты попытки выявить соотношение традиционного и современного в мире моды и способности традиционной казахской одежды сосуществовать с ее древними тюркскими символическими смыслами с западным модным миром в XXI веке. Исследование проводилось на стыке языка, этнографии, культурной антропологии. Методическим и методологическим основанием исследования были работы ведущих казахстанских, российских и зарубежных ученых.

Авторы статьи считают, что, несмотря на процессы ассимиляции, глобализации и модернизации, которые затронули все аспекты общечеловеческой культуры, язык национальной культуры казахов должен быть сохранен и передан будущим потомкам.

Ключевые слова: национальные культурные ценности, этничность, традиционная одежда, современность, язык культуры.

Introduction

In the global dialogue as the representatives of country's image are national mentality, peculiarities of world perception and national identity, customs and traditions, national language and religious knowledge, history, laws according to which civics of a society live, frontiers' and natural resources, waters, fauna and flora. The main values in global competition are extension of use and significance of a country's history, mother-tongue and traditional customs.

In order to reveal our main point, let us review the term image. In the term of globalization the term image is based on two concepts. The first is a 'global' society which absorbed postindustrial social values, and the second is in the meaning of 'national', which evokes national cultural values like art and architecture, historical and ethnographic and museum folklore values which go to deep corners of the history (Nikolaeva, 2001:321). Country's image is constructed of these two components' knowlegable practice and harmonic unity of cross-cultural communication. This fact was the result of demand for suiting to 'global human values'. It is well-known fact that cultural image of a country according to Mass Media means, to the impression of guests, exchange of businessmen and tourists.

In spite the fact that Kazakh traditional clothes were not investigated thoroughly, data from works

of the Central Asian ethnography, history, and needlework written by Oriental, Russian, European scientists can give significant information to this issue. Amongst them can be named works of T. Atkinson, V.N. Shevchenko, P. Kosharov, P. Orlovskii, I. Klaprot, G.G. Gurkin, P.I. Lerkh, P.V. Makovetskii, N.M. Iadrentsev, G. I. Spasskii, S. Bol'shoi, M.I. Minaev's works who were in the territory of Kazakhstan during XVIII-XIXth centuries. Also from modern scientists can be named works of A. Zhienbekov's 'Kazakh national clothing as cultural phenomenon' and Zh. Beristenov's work 'Philosophical analysis of Kazakh cultural sign system' where he tries to give semiotic analyses to Sak warrior's clothing and work of N.A. Volodeva who attempts to offer national clothes in modern design.

General processes of formation of a country's image are related to marketing technology which aims to create image of 'production' (Nikolaeva, 2001:321). If to analyze these statements and it use it for post-souvet countries, it seems like post-souviet countries are trying to rebrand i.e. to evoke past brands and to develop it with new steps. But, of course it's impossible. Because semantic, symbolic heritage of the past had already became part of one country's image. In order to make positive image of a country for each civil it must look to its past, history, cultural and industrial space in order to evoke it in modern society.

Language, culture and ethnicity: a brief review of literature

The interpretive research paradigm, which considers reality as socially constructed and knowledge as subjective (Chilisa, 2012), has been followed to see the different interpretation and understanding of the community regarding the issue under investigation. As Hammersely and Atkinson define it, ethnography is a method or set of methods where the ethnographer or researcher overtly or covertly takes part in people's daily lives for an extended period of time, watching, listening, asking questions, collecting available data to throw light on the issues that are the focus of the researcher - cited in (Walsh, 2012).

Politicians and academics (cultural and social scientists) have predicted that ethnicity or sentiment to ethnic identity would fade away by the forces of assimilation, modernization and globalization. However, ethnicity and allegiance to ethnic identity has been growing stronger over time in most countries contrary to the prediction. Nowadays, ethnicity has become the central issue at the social and political arena and the concept has passed into the everyday discourse in academia (Hutchinson & Smith, 1996; Zdzislaw, 1993; Jenkins, 2008). In fact, it was in the 1960s that the theoretical debate on ethnicity became important topic in the academia; the concept, definition, characteristic, contents of ethnic groups, ethnic identity and issue related with ethnicity were/and are themes of the debates (Banks, 1996).

The mental process involves the representation of signs and symbols in language and their meaning and interpretation in culture. And it is through these signs and symbols that human beings are able to send and receive messages, to communicate and establish a relationship between people that eventually result in different human groupings and cultural construction (Zdzislaw, 1993; Hall, 1997).

This section briefly describes how the relationships among language, culture and ethnicity are treated in this study. In this study, the three elements are understood as independent, but interacting, and together they contribute to an individual's identity. As many studies on the language and culture of ethnic minorities show, they are dynamic and responsive to contact with dominant societies, world events, politics, social ideology, etc. (Gal, 1979; Fishman, 1985). Because of their integrated nature, a change in one aspect often affect the others.

In particular, it draws on work that highlights the importance of language in identity construction

(Schieffelin, Woolard, & Kroskrity, 1998), especially in transnational, language contact situations (Pavlenko & Blackledge, 2004). Kroskrity's fifth dimension concerns language in identity construction. That is, "language ideologies are productively used in the creation and representation of various social and cultural identities" (Kroskrity, 2004: 509), such as nationality and ethnicity. Scholars have long treated a shared language as the key element that defines boundaries of social groups (Anderson, 1991). Although early sociolinguistic studies on linguistic variables mostly focused on finding correlations between linguistic features and pre-established social identities such as class, age, and sex (Labov, 1966, 1972), more recent studies have recognized identity as social positioning that is discursively constructed through discourse (Bucholtz & Hall, 2005).

This study employs the theory of indexicality (Ochs, 1992; Silverstein, 1976) in examining how certain linguistic practices come to convey social meanings.

Kazakh traditional women's clothing

Kazakhstan, in order to construct its valuable and positive image in world space, is turning back to its roots. As example of this, it can be given innovative Kazakh traditional costumes which are redesigned according to modern demands.

Kazakh traditional women's clothing has very deep roots. Clothing is a phenomenon which shows national, cultural image of a country. It has esthetic, ethno-cultural and social significance. Kazakh's traditional clothing has its own peculiarities. The main reason for this is the independent, natural way of living of Kazakhs. Therefore we may undoubtedly consider manner of dressing as one of the way of representation of a culture (Қазақ халқының ұлттық киімдері, 2011:384). Today its artistic, cultural, spiritual, social history and peculiarities significance is invaluable and its value is becoming higher in recent globalization age. In Kazakhs' national clothing are reflected ethnical history and economic, social and natural peculiarities of a nationality. According to their use they can be divided as casual and festive attire, according to year seasons as winter, spring and summer clothes.

According to age and sex peculiarities they can be divided as infants', teen ages', young men and girls', middle age's, old age's men clothing. Also according to professional attributes they can be divided as work wear, festive attire, house wear, underwear, outwear, hunter's wear, cattle-breeder's

wear, leader's wear and warrior's wear. According to seasons of the year they are divided as summer, winter, autumn-summer wears (Райымханова, 2001:243). According to the parts of the body they are divided as head-dress, main body wear and footwear.

Beside this divisions there were some peculiarities in the manner of wearing according to person's belonging to particular tribe, social status and profession. For instance sal-seris' (traditional men-artists), Khozha-mullahs', wealthy men's and biis' (traditional judges), baksi-balgers' (traditional soothsayers and healers'), beggars', hunters-saiatshi's etc. wears differ from each other absolutely. This kind of differences can be noticed in head dresses either (Райымханова, 2001:243).

According to S. Kasimova wears were divided as sulik, one time wears, and fashionable and in some places as festive attire. One time wears were usually embroidered with expensive cloth and usually were worn in weddings and other tois (arrangements), and for far travels to other places. In Kazakh tradition men usually wore their best wears for war and other kinds of struggle. Underwears are underdress, dambal, waistcoat, kamzol, kazekei.

Outwears are shapan, kupi, keudeshe, ton, shidem. Sulik wears are shekpen, kaptal shapan, kebenek, kenep, sirttik (Қазақстан сәндік өнері, 2002:342).

Kazakhs traditional wear was improved according to way of life and changeable weather and it was influenced by cultural economic relation with neighbours, cultural type, and survival factors.

Young girls wear burmeli etekti dress (dress sewed from several layers in the bottom part), beshpet, camisole, kinama bel wears. They fastened owl's feathers to their head dresses, masi (leather boots) and embroidered kebis (footwear worn on masi). Older girls wore weasel boric (head dress), and put on embroidered cotton headscarf (Қырықбаева, 2010: 180).

Married girls wore in their first year of marriage wore saukele, and zhelek. After they became mother they wore shilauish (big white headscarf). Young daughters-in-law usually covered their faces before old men with their zhelegei. It was considered as esteem to them. After gaining higher social status and giving birth to several children she wore kimeshek (oval face-shaped cotton head-dress) shilauish. If kimeshek is embroidered with red thread it meant that she has a husband. If it was embroidered with simple white thread it showed that she was a widow. Shilauish is worn on kimeshek. Women wore leather masi-kebis, and in winter they

wore lambskin fur coat. The color of lambskin fur coat was white, black or brown.

The most well-known Kazakh traditional women's wear are dress, kimeshek, zhaulik, saukele, zhelek, takhia, camisole, kazekei, kebis-masi, kokirekshe etc. Jewellery were prepared according to following categories beauty girls', married women's, middle aged women's and old women's baibishe (first wife) wears.

Women's head dresses are saukele, boric, karkara, kimeshek, zhaulik, kundik, zhelek, shali, (silk, lace, embroidered), burkenish, bergek, kasaba, takia, shilauish, zhaulik (Қазақстан сәндік өнері, 2002:342).

Girls' takia's colors were red, brown, green quilted from beautiful broadcloth, velvet cloths. Takhia's top part was four sided or round. They were quilted by tailoring 'tangdai', 'irek', 'kibirga' and embroidered with silk, golden, silver, or galloon thread and decorated with precious stones. They were decorated with different beads, gold, silver coins and precious stones. Owl's fluffy feathers were attached to the top of takhia for appearance. This kind of head dress was one of the favourite Kazakh girls' wear. Girls takhia was sewed from silk, galloon threads and in Mangistau they were known as 'telpek', and in Eastern part of Kazakhstan as 'keresh' (Арғынбаев, 1987:321).

Kasaba is round slightly deepened in back of the head, similar to takhia. It's slightly deepen to the back of the head. Its end is usually covers woman's backside. Its surface is embroidered with galloon and decorated with golden lines and galloon jewels. In its deepening side it's usually attached fringe. It meant wish for enlargement of posterity. In its front side it was decorated with precious stones which were attached by round plates. In temple side there were attached 5-6 hanging jewelries ended with long silver bells (Арғынбаев, 1987:321). An ethnographer O. Zhanibekov states that the word Kasaba from ancient Turkic (Kipshak) means 'golden galloon'. Kasaba usually was worn by sultan's (officials) daughters.

One of the rare but unusual type of Kazakh's head dress is karkara. Sh. Ualikhanov said in his work: 'Girls wear head dress like sultan's which was attached by bird's feathers' (Уәлиханов, 2001:326). When women wear karkara they leave one end of zhaulik and the other part round around kimeshek, so that hair couldn't be seen. According to zhaulik's length karkara's height differs.

Kimeshek is one of the most respected women's head dress. Kimeshek is sewed from white cloth and its edges are hemmed. Kimeshek's edges near the

chin and which covers forehead named 'shikshit' (Арғынбаев, 1987:321). Kimeshek is embroidered according to age peculiarity. Old women's kimeshek is sewed by yellow, white threads and its ornaments are light. Young women's kimeshek is stitched with red, green threads. Front side of kimeshek is called 'zhakh'. It's embroidered with hand tailored seam. Kimeshek-shilaushin is worn by young women, middle aged women and old women. There is well known word-phrase in Kazakh 'to wear kimeshek and attach shilauish'. Kimeshek is sewed according to head size. Back side of kimeshek has long shape. This part is called 'kuirikhsha' (tail). It had to be named like this because it falls lower than waist and covers hair (Уәлиханов, 2001:326).

Kimeshek covers breast, shoulders and back-side. Only the part for face is left open. Two sides of open part and edges of breast sides are decorated with beautiful seams. Shining threads are sewed skillfully. Edges of open side are sewed with attractive thread. The way of seams are called 'alkhim shalu', 'su', 'kiiksha', 'kuman bau'. After all these seams is sewed ornament 'kuren keste' (Арғынбаев, 1987:322). After this ornament is sewed seam 'sagat bau'. In some places this seam is also called 'agak bau'. In lower part of kimeshek from front side are attached silver coins. It makes kimeshek more attractive and do not let the kimeshek to be wrinkled. Kimeshek's practical meaning is in its saving women's hair from dirt and keeping them in accuracy. This tradition roots from Islamic believe that women must hide their hairs. In Kazakhstan there are two kinds of kimesheks burama zhaulik and iekshe.

According to seams kimesheks are divided like red zhak, yellow zhak, and white zhak. Ak zhak was worn by old women. Red zhak was worn by young married women. Yellow zhaks were worn by youths. Sometimes kimeshek's edges were decorated by silver or corals. Each tribe's kimesheks differed from each other by their decoration, design and style.

Kazakhs had special ceremony of wearing kimeshek to young daughter-in-law. Parts of kimeshek's of married women changed according to her age. The first kimeshek which was worn during marriage ceremony was the most attractive. The ceremony of wearing kimeshek was held during first guests' invitation toward new daughter-in-law. It was organized by mother-in-law and there were invited old women of a village. One of them used to wear kimeshek to daughter-in-law and get present from mother-in-law for it.

Kimesheks differed according to tribes and rus peculiarities. There are types of kimeshek like

burama zhaulik, iekshe. In 20-30th of XXth century Akmola Kazakhs used to wear non-sewed part of a cloth by tying it up to the head. The other type was sewed from one side and one part of it was left free to poke there head. These styles of kimesheks were usual for Ombi, Atbasar, Aulieata and amongst southern Konirats. In kimesheks of the Northern and the Southern Kazakhstan front side was in trapezium or triangle form. In upper side there were left place for face. Back side was rhombus-like. The lower part could get shank, or even the heel. In the Eastern part lower part of kimesheks used to be shorter and upper sides' edges were curved square like shape, and in its edges there were attached border-like decoration. Kimesheks of Syrdaria was rectangular form. Front lower part covered the breast; upper side was folded and tied up the head. The southern part women used to wear kimesheks which were rectangular two folded cloths. The most spread one was 'cupola-shaped'. It was done by rolling up all clothes of kimeshek and hiding the last part under rolled parts or tied up in temple (Захарова, 1964: 115-122). Zhaulik was called differently in different tribes and rus. In the southern, the central, the eastern parts it was called square (according to its shape), in Zhetisu and Altai regions shilauish, in the southern parts it was called kundik. Each ru wore had its own peculiarities. In Mangistau used to wear long burama zhaulik, in Semei used to wear triangle shaped with long edges. In back side there were upper and lower parts which were called zhaulik. In the edges of shilauish were hand seamed abrupt or prolonged ornaments with red, green, yellow colours. It was worn by coral, and in the top there were fringes and seamed tobeldirik.

In old Torgai regions in the beginning of XX the century young married women used to wear sulama or saukele zhaulik. From the second name later was derived a word saukele (Захарова, 1964: 115-122). Its base was made from multy-layered cardboard or paper. Its shape was like cut conus, one and half meter height, back side of a cloth covered this shape was long and felt to the waist. In the first half of the XIXth century this kind of head dress was spread in Bokei khan orda. It shows that this head dress was peculiar to the northern part of Kazakhstan. In its lower part were sewed galloon seams with beads, corals and its edges were decorated with silk jewels. Middle aged women used to wear them wider and without jewels. Old women wore them without frame work. Zhaulik which was obliged in XIXth century was widely spread in the central Asian countries (Захарова, 1964: 115-122)

Women prepared shilauish which was rounded up kimeshek from white silk or white cloth in square

shape by knitting its edges. Cloth's main part was used to cover hair and in forehead part it was decorated by silk fringe. Length of shilauish was defined according to women's height. The end of shilauish must get boots end. Its edges were ornamented with hand red, yellow, green broken or one-lined ornaments. Its corners were decorated with round or triangle seams. In its top it was attached owl's feather with coral. In young married women's shilauish their corners were attractively seamed and fringed.

Shawls had following types: burkenish, silk, oiali, brown, fringed, ornamented, flower seamed, red or brown coloured etc. Shawl was in white or brown colour square or triangle form made from goat's fur (Қырықбаева, 2010: 180). Winter fur shawls were made from down camels' furs and from other warm, clothes. All they had fringes in edges. Attractive one were worn by young girls and one coloured shawls were worn by middle aged women and old aged women. Shawls had vital importance and value.

Square cotton. In the ancient times square cottons were made for white cottons clothes. These squares three corners were decoratively seamed in red, yellow, green etc. colours. Square white cottons were folded thinly and tied up to the head by its two corners to one's head size. Its tied part was in right head part and the left one corner was left freely (Халел, 1998: 373).

Oramal (headscarf, handkerchief) (from persian, Arabian rumal). In the ancient times girls used to present artistically decorated handkerchief to lads. Therefore there's a well-known Kazakh proverb 'Oramal cannot be fur coat, but it has better significance'. It has two kinds of shapes square and triangle.

Saukele is Kazakh women's wealthy, attractive, decorated, with complicated design traditional head dress which is worn in sending-off a girl to marriage. Saukele is associated with pointed malakhai Tigrakhaud Saks which used to live in the Central Asia (Захарова, 1964: 115-122). Height of a saukele is about one and half meter long, two inches. Saukele's base is quilted from light white large felt mat, outside it's upholstered with red cloth and decorated with expensive animal's leather, with gold, silver jewels, beads. It is getting thin to the top. In its top it usually attached feather. Ribbon decorated with galloon and other precious stones which falls to the shank is attached to saukele. Bergek (forehead part) is attached with thin silk kerchief in order to cover the face.

Main parts of saukele are tazh, tobe (top), kulak bau (ear ribbon), and artki bau (back ribbon).

Saukele's top is in clipped form. In its top it has half rounded forelock which is named tazh. Saukele's falling fimbriated part with beads decorated with pearls and corals which begin from two temples is called shekelik or zhaktama. It meant wish to have lots of new generation of girls' husband's side. Face beads which are attached in front side of saukele in several lines to temples are called betmonshak. In order to prevent it from fall, or to lop-side it's attached ribbon in throat. Near the ears weaved kulaksha which falls to breasts. Saukele has special top made from silver, forehead, two coral lined falling parts and zhaktau (edges) and back kulak (ear) which falls to the waist. To the top of the saukele is attached light silk ribbon with feather (karkara). It's attached long light silk ribbon by which all saukele is rounded. Usually it gets to the land (Қырықбаева, 2010:180)

After coming as new daughter-in-law to one family elders say their wishes and the burkenshik (white cloth) which rounds up the saukele is opened by whip's handle. After this it's replaced with light silk ribbon. White cloth was believed to save a daughter-in-law from overlook and was sign of purity. It is a sign which showed the process of becoming a part of a person from another society to the second (Народное декоративно-прикладное искусство казахов, 1970: 312).

Today's designs of traditional clothes with modern style are designed in two ways: first by imitating to traditional design, second by restyling traditional samples (Nikolaeva, 2001:321). Modern demands for decoration of traditional ornaments in innovative ways let youths to develop their taste and give an ability to raise artistic knowledge. Scientist N.Shakhanova who investigates traditional culture of Kazakhs system 'human-clothes' is vital part of a country's traditional world perception (Жиенбекова, 2007:146).

In the initial stages of civilization clothes were not only 'covering', but also it showed way of life and could be an object of tradition and customs (Народное декоративно-прикладное искусство казахов, 1970: 312).

Modernization of traditional Kazakh clothes

If to compare Kazakhs art with world advanced artworks it can be noticed at once that Kazakhs have deep background, wealthy culture, art and versatility. Each production of Kazakh art is a masterpiece: among them can be named Kazakh traditional clothing. However, as well-known Kazakh poetess stated 'Morals, age, types and cloth are different than

before, so don't blame me mother', we had already get used to the modern styles of wearing. Then what about today's traditional clothing style. Modern fashionable clothing jeans used to be a privilege of a rich people's children like accountant's and chives of Kolkhoz (Жиенбекова, 2007:146).

Even if we have gained independence, and live in independence through 20 years our society still lives with models of the west offered designs. For example, China has produced its silk dresses in appropriate style for modern requirements. Japanese offered their adapted version of kimono. Scottish people are also advancing their clothing. World men stars wear Scottish skirt without hesitation and by this even proving that they are fashionable. It makes to think why don't we advance our shapan and timak, dresses and boric. If we forget our nationality we can lost our peculiar identity. Nation without culture and language is easy to be manipulated. For example, in Turkmenistan, in academy of sciences, it's demanded from scientist women to wear national dress and to put on thin head scarf. Bu this Turkmen woman is advancing national clothes. As Kazakh poet Sultanmakhmut Toraygirov stated: "Tatars are going in pace with others, and Kazakhs are still sleeping. How awkward it is!". History shows that Huns regretted for denial from item made from fur and leather for silk made things, knowing later that they will be dependent from it. But today issue is concerned either with economic independence, either nationality independence.

Any nationality's culture consists from language, mentality, religion, customs and traditions. They cannot be separated. Kazakhs national clothes were also based on traditional religion Islam which was peculiar to Golden Horde, White Horde. Therefore our ancestors obliged women to close their prohibited parts of the body and used to wear dresses, boric and kimeshek for mothers. Women were not let to feed their baby without kimeshek. Without any factory and manufactures provided their daughters and sons with traditional clothing. Today's our daughters depend on production of Turks, Hindus, Arabs, Chinese clothes. Uzbek, for instance, wear their shapan everywhere

Does our today's clothing show our national peculiarity? Arabs representatives always wear their white coloured clothes in all official meetings (Kazakhstan's state central museum' ethnographic collection, 2009:344). Why don't we also do like them? It makes to think that Kazakh clothes artifacts can be used only for museums and as expensive gift? Now we have changed our mother-tongue, then why don't we change our national clothing according to age peculiarities.

One of the joyous fact that fashion saloons in Almaty like 'Ak shimildik', 'Aisha bibi' are offering their productions which meets requirements of national and religious demands. They are presenting their national clothes in fore-parts of the shops clothes prepared by request. We are not lack of skilful hands who can prepare very attractive clothes. One of them is fashion saloon 'Maria-khanim' which is known for its national clothes designs. Shapan prepared form different rags in 1999 is their work. Fashion centre based in 2000 in Ural as 'Kristina', today from 2004 become known as fashion house 'Kenzhe' (Қазақстан сәндік өнері, 2002:342).

Everyone likes beauty. Especially those who serve in this sphere. One of them is a director of fashion academy 'Symbat' based in 1997 (Қазақстан сәндік өнері, 2002). 'Erke-Nur' which propogates national clothing was based in 1997. Their main focus in national clothing adapted to modern time demands. Small-scaled manufacturing company 'Erke-Nur' produces unusual productions by using traditional customs and artworks methods for men, women and children in a new quality. They also produce work clothes and traditional souvenirs. Since 2006 company 'Nur-erke' was chosen by Educational department as one of six companies which produce uniform for pupils in Almaty. Under company works fashion theatre 'Erke-Nur' from 2004. Theater staff based on Kazakh national clothes and has marvelous collection had presented and introduced Kazakh cultural treasures to world arena of fashion in countries like China, Turkey, Germany, Sweden and Russia (Kazakhstan's state central museum' ethnographic collection, 2009:344).

There is big need in passing a law for development of Kazakhstan's clothing manufacture. If there were organized competitions and made announcements for tender amongst small companies which produce national costumes in regional, district level and their productions were advertized for free by mass media means, and pupils' uniforms were designed according to modern demands, national clothes manufacture would developed more dynamically. Our authorities would have to follow experience of Turkmenistan. National clothes has all traditional values in it. But we still can neither realize, neither develop it. For this we need feeling of national devotedness.

Today has raised one question on the basis of religious issue. How well is it developed Muslim fashion industry in Kazakhstan? Will its development assist for development of national clothes? Kazakhstan's Muslim religious authorities had announced a competition amongst clothes for

Muslim women. This measure was taken in order to prevent spread of clothes like nikab, paranga, burka which makes women to close all face. Conduction of such kinds of competition would help to advance clothes which would be appropriate for both Kazakh traditional and Muslim requirements. In ayat of Quran 'Nur' it's said that women must follow requirements of clothing according to the religion. According to scientists of religious sciences. It's concerned prohibited parts of the body. If you remember, in Turkistan our president Nursultan Nazarbaev in his speech said: "Youth began to wear hijabs and paranja in schools and universities. I'm always against of that. In our tradition our women never wore these kinds of dresses and they never covered their faces". To this point Kazakhstan's Muslim Religious Authority's apparatus leader, well-known religious scientist Kairat Zholdibay made explanation in the official site of Muftiat. He said that this statement only showed President's attitude toward hijab, but he didn't said about official prohibition of hijab. Press secretaire of Kazakhstan's Muslim Religious Authority Ongar kazhi Omirbek said that in President's speech was mentioned about 'paranja'. Paranja means closing of all face, even eyes. Some women close all face and wear black dresses. This way of wearing does not appropriate either our traditions, either Quran requirements. There is well-known ayat in Quran. In this ayat is said: 'Cover your prohibited parts of the body'. It does not mean to cover all face.

Conclusion

This fact makes us to think about creation and development of Muslim fashion industry houses in a country. Modelers can offer their design samples to competitions announced by religious authority. In its turn an approved commission decides if offered designs appropriate to religious and traditional demands. Ongar kazhi Omirbek ponted that these design samples can be different from Arabic and Persian way of dressing.

Concept of prêt-a-porter must be introduced. It means that our Kazakh national clothes must be found in anyone's wardrobe, along with western style clothes. Kazakh national clothes must not be exclusive design which can be allowed only for few people, but must be acceptable for everyone. For this we need small-scale enterprises which could

satisfy all consumers demand for national clothes.

Today the expansion of term 'art' is enlarged with modern word 'show-business' One branch of it is fashion houses. In recent years development of later developed fashion houses is very dynamic. In world fashion were introduced traditional clothes in modernized designs works of fashion houses 'Simbat', 'Kuralai', 'Makpal', 'Erke-nur' and modeler Aida Kaumenova, Zhadira Sakhieva. All these modern painters-modelers take into account our traditional world perception and spiritual culture. Interest to Kazakh traditional world perception and spiritual-cultural values can be noticed through painters', artists', designers', scientists way of solving artistic issues, form ideas offered as decorated sign, from their ornaments, way of plastic line, colour of paints, from manner of narration and way of characterization peculiarities and its comprehension.

In the ancient times social status of a man was identified according to his/her clothes. It is not enough yet only being in full and joy. Kazakhs clothes along with its convenience must have all Kazakh traditional peculiarities, and show Kazakh identity. This is vital importance for national identity (Kazakhstan's state central museum' ethnographic collection, 2009:344). It would be very valuable if we could associate infants with owl's feather's takhia, young girl with boric, husband with owl's feather. If we could value daughters-in-law saukele for herd of horses, and recognize that a young daughter-in-law becomes a mother by her ak zhaulik, and to know that she is the mother of several children by her domelike kimeshek. According to shapan azakhs used to identify a person's tribe, virtue, age etc. Even men's borik could tell about his belongings to definite tribe (Kazakhstan's state central museum' ethnographic collection, 2009:345). The main point here is not in copying everything from the past, but to relate it with modern times according to today's demands. Today we can become a producer rather than consumer of our national clothes with its own peculiarities. I'm quite sure that our traditional clothes can become recognized throughout the world. However for now we only have names of traditional clothe but not the item. By making recognized our traditional clothes, we will make recognize Kazakhs. It is not compulsory to make all the clothes total national, but at least it would be appreciating if it was suited with modern styled clothes.

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