



THE PHENOMENON OF THE KAZAKH FOLK COSTUME, THROUGH THE PRISM OF THE VARIETY OF FUNCTIONAL AND SEMANTIC LOADS

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Abstract. In modern society, the boundaries of understanding art as a form of expression of figurative thinking and vision of cultural activity have been significantly expanded. Against the background of various types and styles of ethnic art, the phenomenon of the kazakh national costume should be highlighted. The study covers the process of historical and cultural transformation of the kazakh national costume: everyday clothing - a form of preserving spiritual culture - a code of national identity. The uniqueness of the development is in the integrated approach to the research problems, using the methods of comparative, cross-cultural, and cultural analysis. To reveal the essence of the Kazakh national costume, the article presents the author's systematization and classification of elements of national clothing as an integral part of the ethnic group's material and spiritual culture. The concept of the study lies in the diversity of functional and semantic loads of the national costume. The hypothesis of the phenomenon of kazakh ethnic clothing as a carrier of the cultural code of national identity, preservation and transmission of traditions of the Kazakh people in the modern world is proposed for consideration. The *results* of the study open up new vectors for studying the phenomenon of kazakh folk costume, from the points of contact of cultural studies, art studies, ethnography and philosophy.

Keywords: kazakh folk costume, national clothing, phenomenon, ethnic art, cultural code, national identity.

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Introduction

The origins of the kazakh folk costume go back to the history of the kazakh ethnos. Many tribes and peoples lived in the territory of Central Asia since ancient times. The saki, kangli, sarmatian, usuni, turgeshi, kypchak, guny and other tribes living on the vast steppes of modern Kazakhstan all contributed to the everyday and cultural lifestyle of kazakhs.

The multiplicative effect of the fusion of cultures of nomadic tribes and nationalities was most vividly reflected in the kazakh national costume. The basic combinatorial set of clothes, headdresses, shoes and accessories was formed before the 15th century. The nomadic lifestyle and harsh climate were reflected in the laconic cut, as well as the choice of available materials, ensuring the suit was comfortable for riding and protected from the scorching sun, wind, and frost. Already at this stage, the characteristic elements of national costume decoration appear, which represent a symbiosis of tengri philosophy and eclectic animal and polychrome styles.

The final image of the kazakh national costume, which has survived to our time, was collected at the end of the 18th and the beginning of the 19th centuries.

Many scientific works, monographs, and articles are devoted to the culture and life of nomadic peoples, of which the Kazakh national dress occupies a special place.

Well-known scientists and travelers, Muhammed Dulati, Johann Falk, Alexey Levshin, and Chokan Valikhanov, paid great attention to the detailed description and depiction of the decoration of the Kazakh folk costume, defining its overall content as a form of expression of ethno-art, decorative, and applied creativity of craftsmen.

However, taking into account the unique multifaceted nature of the kazakh national costume, there is a need for a complex approach to a more in-depth study of the materials.

To reveal the topic of the research, scientific works and articles by Alkey Margulan, Gulmira Daiyrbekova, Nurzhan Alimbaev, Ainur Ermekbaeva were studied, in which national clothing is considered through the traditions and everyday aspects of the culture of nomadic people. Ainur Asanova, Emilia Rassokhina, Natalia Volodeva consider national clothing as a spiritual and creative matrix of the ethnocultural heritage of the Kazakh people.

By comparing scientific and cultural judgments about the material and spiritual unity laid down for centuries in ethnic costume, there is a need for a complex approach to conducting a methodological study of kazakh national clothing.

The kazakh national costume is a phenomenon of a multifunctional form of ethnic art, the image and content of which were formed as a result of the combination of household requirements, religious and traditional views on the nomadic way of life of kazakhs. The costume became a carrier and a kind of translator of the life principles of this society.

The goal of researching the phenomenon of the kazakh national costume is the analysis and systematization of the variety of functional and semantic loads of the national image. The purpose of the research is:

1. Comparative analysis of the kazakh folk costume as an object of ethno-art;
2. Conducting cross-cultural and cultural studies, systematization of elements of the national costume;
3. Classification and derivation of the universal combination of functions of the kazakh national costume;
4. Definition of a set of multifunctional and semantic loads, as a phenomenon of the kazakh national costume.

Volumetric analysis of the formation of the kazakh national costume, the functional constructs laid down by centuries, reveals the deep sacred task of national clothing.

According to the authors of the research, the ethnic clothing of kazakhs, through the context of the functionality of the image, is the connecting link of the generations of the ethnos. The semiotic, symbolic system expressed in the ethnic elements of the costume and passed through the ages acquires the meaning of the cultural code of the national identity in the modern world. The sum total of multifunctional and semantic loads represents the phenomenon of the kazakh folk costume.

The accessibility of the presentation of the research process of the phenomenon of the kazakh folk costume opens wide opportunities for the application of materials and obtained results in the educational process and in further studies in ethnography, history of art, culture and philosophy.

Methods and materials

Designating the kazakh folk costume as the main object and material of research, the authors of the article developed and applied a complex methodological approach to the study of its diversity, functionality and semantic significance.

Based on the study of scientific and literary sources on the history of national Kazakh clothing, as well as visual and comparative analysis, species characteristics, and the semantic load of elements of national costume are considered.

Systematization of the elements of the Kazakh national costume was carried out by the method of comparative cultural analysis and cross-cultural research, by determining the context signals and the meaning of semiotics in understanding the symbolic symbolism of ethno culture.

In general, the selection of a methodological approach aims to reveal the goals and objectives of the study, considering the problems associated with the designated topic. The authors of the article, conducting a systematic analysis

of the age-old formation of the holistic image of the Kazakh national costume, use field research based on initial knowledge from cultural studies, art history, ethnography, and philosophy to reveal the multifunctionality and diversity of the researched material.

The results of the research, summarized by means of the interpretation of the obtained data, based on the conclusion of the close connection of the variety of functional and semantic loads with the concept of the phenomenon of national clothing is formulated.

Discussion

The national folk costume is a unique business card of a nation's history, ethnicity, tradition, culture, and way of life. The formation of the national costume has been going on for centuries. Among the factors that influenced the unique form of the folk costume: geographical location, climatic conditions, economic structure, the history of the development of the ethnos, with a complex of traditions, metaphysical and religious views.

Each ethnic society has historically formed its own national costume, which includes a certain set of clothes, shoes, headdresses and accessories, including various ornaments and jewelry. According to form, color spectrum, ornamentation, semantics and symbolism, it is possible to determine the national belonging of ethnic clothing.

In the literary sources of the history of art and ethnography there is a large volume of materials that consider various views on the understanding of the meaning of folk costume.

The most common vision of folk costume is the implementation of ergonomic and aesthetic functions. Proponents of this direction emphasize the time-honored convenience of a suit for everyday wear and the need for ethnic expression in the visual (Belozor 13).

A fascinating examination of folk costume as a cultural artifact. Two directions are defined: “material culture” and “spiritual culture”. On the other hand, it is possible to judge the climate conditions under which the ethnos was formed by the material culture and the national costume. It is possible to judge the stages of social and economic development of society by the manufacturing technology and elements of the costume. On the other hand, a set of intangible factors expressed by objects of folklore, decorative and applied creativity is embedded in the costume of spiritual culture. Cult rites and traditions of the people relate to the general appearance of the national costume (Aldanaeva and Mikhailova, 196).

In the works of Maria Polikhova, the folk costume is presented as an object of cultural studies, with original symbolism, which has a certain metaphysical interpretation, based on the age-old collaboration of primitive mythology, religious and ritual traditions of the ethnos. The study of the symbols of the national costume is capable of “shedding light on the realities of life in a particular era, on mentality, culture, and civilized features of society” (152).

From this point of view, it is correct to say that “... if everything disappeared and only the female costume remained, it would be possible to restore the ethical culture of the past eras to a certain extent” (Kalashnikova 371). This applies to all types of folk costumes.

According to Sergei Ippolitov, folk costume is the true value of ethno-art, which develops in contact with the culture of neighboring nations, preserving the code of identity (11). Therefore, in individual people located in geographical proximity and having close ethnic roots, the coincidence of cut elements, ornaments, and used materials can be traced in national costumes. However, at the same time, the individuality of the peculiar language and culture of the people is

preserved, which was expressed through the national costume and the semiotic code of identity embedded in it.

The broadest view of folk costume was first proposed by Petr Bogatyrev, who identified several functions: practical, aesthetic, utilitarian, erotic, socio-sexual, moral, age-related, magical, ceremonial, festive, professional, class, religious, regional (544). However, according to the authors of the article, the functional loads described have a number of overlapping meanings and are related to the image of the folk costume. The studied material shows that the national costumes of the peoples of the world have common basic features and functions. In some nations, the national costume contains a more pronounced function of material culture, in other nations, the primary importance of the costume is spiritual culture and aesthetics.

Comparing the kazakh national costume with the accumulated experience of classification of ethnic images of different ethnic groups, its uniqueness should be highlighted in the context of cultural, art and ethnographic studies.

The phenomenon of kazakh national costume in multifunctionality and variety of semantic symbolism. The set of folk costume, formed during a long historical period, has practically been preserved until our time, not only in the species composition, but also used in traditional and ritual ceremonies.

Even though the topic of the kazakh national costume is covered quite extensively in various literary sources, the authors of the article approached the study from the position of a complex methodological analysis and systematization of the material. This approach is interesting for the accessibility of the exposition and the opening perspectives of further studies related to the full disclosure of the phenomenon of the kazakh national costume.

Results

In the modern multicultural world, a special place in matters of national self-identification is occupied by the national costume. A set of national clothes is a vivid example of the material form of self-expression of the culture of an ethnic group. The uniqueness and originality of each national costume is conveyed through a unique set of elements, cut, manufacturing technology, color scheme and decor.

The authors of the article have developed a comprehensive methodological approach to revealing the purpose of the study - studying the phenomenon of the kazakh national costume. Through visual and cross-cultural analysis, the elements of the kazakh national costume are systematized and classified.

A general species analysis reveals that the national clothing of the Kazakhs is represented by a comprehensive set, considering seasonal, gender, age, and class characteristics.

The nomadic way of life determines the structure of both men's and women's costumes. The main elements of the women's costume repeat the elements of the men's costume. For example, "koilek", "dambal", "kamzol", "shapan", "takiya", "ichigi".

The study produced a primary classification of national clothing by gender, age and season.

Types of kazakh men's clothing.

Underwear - "zheide":

- "koilek" - shirt (to the knees);
- "dambal" - trousers of a wide

rectangular cut.

Over the "zheide" they wore:

- "kamzol" (kokershe) - a caftan without sleeves;
- "sharovary" - trousers with an inserted wedge for horse riding;
- "beshmet" - a caftan (semi-caftan) with a stand-up collar, knee-length.

Outerwear:

- "kebenek" - a sleeveless cloak, over winter clothes;

- "ton" - a fur coat. "kupi" - a fur coat, covered with a "shekpen" made of fabric on top;

- "shekpen" (chekmen) - a spacious robe with long sleeves.

Firstly, clothing provides protection for the owner from scorching heat, winds, rains and severe frosts. For example, canvas was used to make underwear; "kamzol", "beshmet", "shapan" were sewn from colored cloth (additionally quilted if necessary); "sharovary" were sewn from quilted cloth, velveteen, camel wool; outerwear ("ton", "kupi", "kebenek") was sewn from sheepskin, fox and wolf fur, felt. Secondly, the cut and style of clothing are designed for comfortable ergonomics, so that it is equally convenient when riding a horse in battle, hunting, and even traditional dances (for example, "kara zhorga"). Thirdly, the clothes of the Kazakhs are decorated with original designs, which, in addition to their aesthetic appearance, act as a talisman for their owner. Fourthly, the costume indicates the class status of the owner, due to the expensive materials (satin, velvet, silk) and its embroidery with gold and silver thread.

Similarly, Kazakh women's clothing consisted of a basic set and many elements, including accessories and decor, which are endowed with specific semantic functionality of traditional and ritual significance.

Types of kazakh women's clothing.

Underwear - "zheide":

- "ishkoilek" - a long sleeveless undershirt;
- "dambal" - women's pants, with a wide belt.

Over the "zheide" they wore:

- "kosetek" - a light fitted dress with frills "zhelbezek";
- "kamzol", "zhaket" - outerwear without sleeves, fitted, slightly below the hips, with a lining.

Outerwear:

- "kupi" - a fur coat made of goat, camel wool, sheepskin, covered with

“shekpen” made of cloth. Wealthy women wore fur coats made of sable, fox, marten, covered with silk and brocade.

- “shapan” - a quilted robe with sleeves.

At the same time, the kazakh women's costume is an indicator of the attitude towards women in the kazakh traditional society. Since ancient times, the kazakh woman is a mother and keeper of the hearth, her main purpose is to give birth and raise children. National women's clothing is universal in that it is thought out in detail by age periods, marital status and social status.

The wardrobe of a kazakh woman is a work of arts and crafts. In the works of Margulan, it is described that kazakh women dressed with special chic, striking with the beauty of accessories and the elegance of jewelry, which served as a talisman and amulet for their owner (26).

In harsh climatic conditions, headwear of nomads are endowed with universal meaningful functionality, which are in demand in everyday life of contemporaries. The excellent variety and true magnificence of kazakh headwear define them as a separate category of accessories of the national costume. kazakh men's and women's headwear also have their own purpose, thought out by centuries-old traditions. Thus, the change of headdress among kazakh women is associated with beautiful ritual traditions observed to this day. For example, a wedding ceremony with a ceremony when the bride's skullcap was removed and “saukele” was put on. Each headwear for men and women had a special type of decoration, as a talisman. Embroidery with ornaments and appliques was a must. At the same time, women's hats, in combination with jewelry, were magnificent in their decoration.

Men's headwear:

- “telpek” - sultan's hat, worn until the 19th century;
- “takiya” - skullcap, “zer-takiya” - skullcap for young men (canvas, velvet, embroidered with an ornament);

- “borik” - a hat with a fur trim (corsac fox, wolf, fox, otter or beaver fur);

- “kalpak” - a hat in the form of a high cap with edges turned up (made of felt, with an ornament): “ak kalpak”, “aiyr kalpak”;

- “tymak” - winter fur hat - “treukh” (made of sheepskin, fox, wolf fur).

Women's headwear:

- “takiya” - a skullcap decorated with eagle owl feathers (embroidered with an ornament);

- “kamshat borik” - a hat with a fur trim (decorated with pendants, eagle owl feathers, owl feathers);

- “saukele” - a wedding headwear in the form of a cone, trimmed with fur and decorated on top with owl and peacock feathers (worn during the wedding ceremony and on holidays throughout the year);

- “zhaulykom” - a headscarf made of white fabric (worn after the wedding);

- “kabasa” - a bright hat (worn after the wedding and worn until the birth of the first child).

- “kimeshek” - a high turban made of white fabric (worn after the birth of the first child). Older women wore a white headscarf under the “kimeshek”.

Like all elements of clothing, footwear in the kazakh national costume amazes with its functionality and elegance. Footwear was made taking into account many parameters. First of all, natural materials of leather and felt were used in sewing footwear, depending on the season. In general, the variety of footwear styles is divided into men's and women's, by age, season, and occupation. Festive, elegant types of footwear should be noted separately.

It should be noted that in traditional kazakh society, wearing shoes is associated with the observance of folklore beliefs and traditions that are passed down from generation to generation.

Boots were sewn from animal skin and “on one leg”, which was convenient and practical to use. Horseskin was mainly used

as a material for sewing, and sheepskin or goat skin was used for the bootleg and appliques. Fine leather was dyed a rich red and green, and the bootlegs were adorned with bright, striped embroidery. Rich kazakhs wore boots made of shagreen and velvet, while the poor wore rawhide footwear.

Men's footwear:

- “masi”, “ichigi” - soft boots with a pointed toe and reinforced back, on which leather galoshes “kebis” were worn;
- “saptama” - leather boots (summer - narrow, low, with heels; winter - wide and high shaft, without heels);
- “koksauyr” - boots for older men;
- “kiiz baipak” - stockings made of thin felt, which were worn inside boots.

Women's footwear:

- “masi”, “ichigi” - soft boots, in the form of light footwear;
- “shokai” - rawhide sandals;
- “etik” - leather boots with heels, a slit in the upper part of the shaft, embroidered with embroidery, applique;
- “kiiz etik” – combined boots (white felt shaft and leather socks).

The Silk Road played a significant role in the technology of manufacturing clothes, accessories and jewelry, through which various materials and processing of non-ferrous metals became available. The clothes of wealthy Kazakhs stood out for the quality of the materials and the abundance of decor. For sewing, they used: expensive furs and skins, thin white felt, brocade, velvet, satin, silk, lace. Everything was richly embroidered: with colored thread, gold and silver, pearls, corals, turquoise. Headwear were decorated with bunches of peacock feathers, swan's down. Kazakhs from the standard class also tried to highlight festive clothes, only according to their wealth. Clothes for everyday wear were sewn from more accessible materials, since the concept of work clothes did not exist. The poor sewed clothes from canvas, felt and animal skins. However, it should be noted that regardless of class ranks, the

clothes of the kazakhs have always been decorated according to the wealth of the owners.

An integral part of the kazakh folk costume are elegant accessories, decorations and jewelry. Jewelry is an obligatory part of men's and women's costume. In the kazakh traditional society, jewelry contains semantic allegories on a metaphysical level, where each ornamental pattern and shape of the product act as amulets, talismans, cult elements of rituals, and also as an indicator of the level of wealth. For example, bracelets with precious stones in the frame (“tasty blezik”, “zhuka seldir blezik”), a bracelet with rings connected by a chain (“bes blezik”), rings, signet rings, body jewelry (“alka”, “tumarsha”, “boytumar”), earrings (“syrga”), buckles, fasteners, elegant belts (“ayelder belbeu”, “nur beldik”).

By the kazakh national costume, one can judge the attitude of the kazakhs to their purpose, the passage of life. Age stages “mushel zhas”, the entire image of national clothing indicate the sacred context of the organization of the life cycle of the kazakhs.

Special elements of clothing according to age periods.

1) From birth to the fortieth day is a very important period “it opa, it zhaksy” (“dog - good”).

The child was dressed in “it koilek” - a long-cut shirt usually sewn from colored fabric from 7 patches.

The child was dressed in pants after the fortieth day. Boys were left with a strand of hair “aydar” on the top of their heads. Girls began to grow pigtails, with hair weaving “tulym”.

2) From the age of 7. “boz bala”, “zhigit zhelen”, girls - “kyz bala”. Girls put on a “girl's dress” and small round hats “takiya”, “borik” decorated with owl feathers. Braid and chest jewelry, as well as earrings (“alka”, “onirshe”), are added to the costume. The girl's “borik” hat differed from the man's in that the fur band was

always on the outside, and did not turn away.

3) From the age of 13:

- a young man “zhigit”, “boydak zhigit”;
- a girl “boyzhetken kyz”.

On holidays, girls wore a full set of silver jewelry (chest, braid jewelry, earrings, bracelets and rings).

Each girl had a dress, a sleeveless “zhaket” and a “kamzol” embroidered with embroidery, braid, beads, coins. Only young kazakh girls wore red outfits (up to 30 years old).

Young men wore ordinary belts “beldik” without pendants.

4) From the age of 25 and a change in marital status, there are special features in clothing.

A married woman puts on a “saukele” on her head, wears a “zhelek” and a “zhaulyk” - a headscarf - on a daily basis.

After marriage, a woman’s “kamzol” is fastened with a large metal buckle (“kapsyrma”)—middle-aged women dressed in blue, green or other rich colors.

5) With age and a change in marital status. With the onset of pregnancy, women put on a “kimeshek” made of white fabric. With age, older women put on a white headscarf under their turban. Older women wore dark-colored camisoles.

Men had belts made of “kise”, to which were attached: a purse, a knife case, a powder flask.

Traditional kazakh society was very demanding in terms of observing the foundations laid down in the specific characteristics of the kazakh national costume. The set of clothes was multi-layered, and each element had its own meaning. Therefore, regardless of class and wealth, the style of the costume and its color palette were observed unquestioningly. Violating the order of symbolism was considered indecent and was suppressed by elders (Zhienbekova 85). Based on cross-cultural and cultural studies of the kazakh national costume, studying the diversity of contexts and

semantic loads, a systematization of its functional diversity was carried out.

Types of Functional Components in Kazakh Folk Costume.

Utilitarian functions:

- Gender;
- Age;
- Social status;
- Class;
- Regional.

Aesthetic functions:

- Decorative;
- Semiotic;
- Traditional ritual;
- Religious.

The utilitarian set of functions determines the practical, material and everyday features of the kazakh national costume, laid down from the foundation of ethnogenetic processes.

The aesthetic set of functions determines the cultural, spiritual, and ethnic features of national clothing. The basis of the aesthetic form of the ethnic costume is a sign system that combines pagan Tengrianism, ritual and spiritual practices, and a mixture of animal and polychrome cultural styles. From the perspective of the Kazakh national costume as an ethno-art, each of its elements is a masterpiece of decorative and applied art. In combination, the utilitarian and aesthetic functions of the costume reveal the diversity of the material and spiritual ethnic code of the Kazakh people.

Basic provisions

This study examines and formulates key aspects of the Kazakh folk costume phenomenon, rooted in the historical and cultural past of this nomadic people and passed on to the modern generation of Kazakhs.

1. Based on the author’s classification of elements of traditional Kazakh clothing, the functional and semantic meanings of the image and content of the folk costume are demonstrated.

2. The role of Kazakh folk costume in preserving ethnic traditions, as one of the essential components of national identity and their transmission from generation to generation, is analyzed.

3. The uniqueness of Kazakh folk costume in strengthening the national identity of Kazakhstanis in the current stage of interethnic globalization is demonstrated.

4. A wide range of opportunities for further research into the application of the main elements of Kazakh folk costume in scientific and practical activities, both in Kazakhstan and globally, is revealed.

Conclusion

Summing up the results of the study, it is necessary to focus on the volume of work done to implement the goal and objectives of the project.

During a comprehensive methodological approach, the author's systematization of the elements of the kazakh national costume was carried out, their material and spiritual component of the worldview of the kazakhs of their cultural code was shown.

Almost all items of national clothing are presented in an accessible and schematic manner, indicating their characteristics and functionality. The systematization was carried out based on the masculine and feminine principles, the semiotics of the iconic ethnic traditions and rituals of the kazakh people, laid down during the period of nomadic life.

Thanks to the systematization, an emphasis was placed on the functionality of national clothing, a classification and

allocation of multifunctional and semantic loads, as a phenomenon of the kazakh national costume, was carried out.

The study determined the main functions of the Kazakh national costume: gender, age, social status, class, regional, decorative, semiotic, traditional ritual, and religious. The combination of the functional content of national clothing is a unique phenomenon. Each element of the costume has ancient roots, going back to tribal pagan beliefs. The costume is diverse in functionality, but also in the combination of semantic significance; it is a repository of the foundations of traditional Kazakh society. Kazakh national clothing is a masterpiece of ethnic art, as an example of proto-design (from the simplicity of the cut to the decor and jewelry).

It is symbolic that in modern society, the kazakh national costume has retained its image in full. Moreover, the kazakhs still use ethnic clothing at present during festive and ceremonial events, including national rituals. In addition, ethnic clothing is widely used in everyday life, which confirms its ergonomics and comfort. Individual items of ethnic costume are used as gifts, souvenirs and represent the brand of Kazakhstani ethno-design at the world level. Based on the results of the study, the kazakh national costume, rich in semantic functionality, is a significant element of national culture, a kind of ethnocultural code of identity of the kazakh society. The value of the study is in the revealed wide range of semiotic realities of the kazakh national costume, the study of which is of interest as a theoretical basis for the educational process in the field of cultural studies, art history and philosophy.

Contribution of the authors:

A. Kostsova - conceptualization and study design; data collection and preliminary analysis; drafting of the initial manuscript.

G. Mugzhanova - advanced statistical data analysis; critical revision and editing of the manuscript; verification and interpretation of results.

Авторлардың қосқан үлесі:

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ҚАЗАҚ ХАЛЫҚ КИІМІНІҢ ФЕНОМЕНІ: ФУНКЦИОНАЛДЫҚ ЖӘНЕ МАҒЫНАЛЫҚ ЖҮКТЕМELERДІҢ АЛУАН ТҮРЛІЛІГІ ТҰРҒЫСЫНАН

Аңдатпа. Қазіргі қоғамда өнерді бейнелі ойлаудың және мәдени қызметті танудың бір көрінісі ретінде түсіну шекаралары айтарлықтай кеңейді. Этноөнердің алуан түрлері мен стильдерінің аясында қазақтың халық киімінің феноменін ерекше атап өту керек. Зерттеу қазақ ұлттық киімінің тарихи-мәдени трансформациялану үдерісін қамтиды: күнделікті тұрмыстық киім – рухани мәдениетті сақтаудың формасы – ұлттық бірегейліктің коды. Зерттеудің бірегейлігі мәселеге кешенді тұрғыдан қарауында, яғни салыстырмалы, кросс-мәдени және мәдениеттанулық талдау әдістерін қолдануында. Қазақтың халық киімі феноменінің мәнін ашу *мақсатында* мақалада этностың материалдық және рухани мәдениетінің ажырамас бөлігі ретінде ұлттық киім элементтерінің авторлық жүйеленуі және жіктелуі ұсынылған. Зерттеу тұжырымдамасы ұлттық киімнің функционалдық және мағыналық жүктемелерінің алуан түрлілігінде жатыр. Қазақтың этникалық киімінің феномені туралы ұлттық бірегейліктің мәдени кодының тасымалдаушысы, сондай-ақ, қазақ халқының салт-дәстүрлерін қазіргі әлемде сақтау мен жеткізудің маңызды құралы ретінде қарастырылады деген гипотеза ұсынылады. Зерттеу *нәтижелері* мәдениеттану, өнертану, этнография және философия тоғысындағы жаңа ғылыми бағыттар тұрғысынан қазақ халық киімінің құбылысын зерттеудің жаңа векторларын ашады.

Түйін сөздер: қазақтың халық киімі, ұлттық киімдер, құбылыс, этноөнер, мәдени код, ұлттық болмыс.

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ФЕНОМЕН КАЗАХСКОГО НАРОДНОГО КОСТЮМА, ЧЕРЕЗ ПРИЗМУ МНОГООБРАЗИЯ ФУНКЦИОНАЛЬНЫХ И СМЫСЛОВЫХ НАГРУЗОК

Аннотация. В современном обществе значительно расширены границы понимания искусства, как формы выражения образного мышления и видения культурной деятельности. На фоне различных видов и стилей этноискусства, следует выделить феномен казахского народного костюма. Исследованием охвачен процесс историко – культурной трансформации казахского народного костюма: одежда бытового обихода – форма сохранения духовной культуры – код национальной идентичности. Уникальность разработки – в комплексном подходе к проблематике исследования, с применением *методов* сравнительно – сопоставительного, кросскультурного и культурологического анализа. В *целях* раскрытия сущности феномена казахского народного костюма, в статье приведена авторская систематизация и классификация элементов национальной одежды, как неотъемлемой части материальной и духовной культуры этноса. Концепция исследования заключается в многообразии функциональных и смысловых нагрузок национального костюма. На рассмотрение предлагается гипотеза о феномене казахской этнической одежды, как носителя культурного кода национальной идентичности, сохранения и передачи традиций казахского народа в современном мире. *Результаты* исследования открывают новые векторы изучения феномена казахского народного костюма, с точек соприкосновения культуроведения, искусствоведения, этнографии и философии.

Ключевые слова: казахский народный костюм, национальная одежда, феномен, этноискусство, культурный код, национальная идентичность.

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