

History of Handicraft in Pavlodar Region

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Abstract: In traditional Kazakh culture evolved over the centuries, reflected the socio-economic, historical, geographical conditions of life of the Kazakh ethnic group. Kazakh tradition of craftsmanship are jewelry, weaving, leather, felt, wooden products, created by prominent artists of the Pavlodar region. The nomadic way of life of Kazakh people contributed to the development of weaving and the creation of felt products are widely used in everyday life. The Kazakhs experience of different ways to melt iron, brought from outside, allowed to make various household items, tools. The development in the nineteenth century, wood crafts led to the emergence of wooden household products, home building, which helped raise the level of life of Kazakh people. Deep traditions of folk music been continued and developed in the manufacture of Kazakh musical instruments (kobyz, dombra, dauylpaz, shandauyl, sybyzgy). The variety of works of craftsmanship presented in the second half of the nineteenth century in numerous exhibitions in the central cities of Russia also proved the excellence of outstanding craftsmen of the Kazakh people.

Key words: Ethnic culture • Culture of Kazakh people • Handicraft • Folk art • Material culture

INTRODUCTION

Each particular ethnic culture is characterized by certain ways of knowing and implementing the artistic world, the most advanced ones, reflecting the spirit and essence of the culture. Ethnicity or ethnic group is a socially defined category based on common culture or nationality (Oxford Dictionaries, Kerry Ferris and Jill Stein). Stylistic distinctiveness of ethnic culture reflects like mirror proper cultural representations of the culture itself, the specific notions of the hierarchy of the culture values and the ways of creating a special language of expression.

Results of investigations devoted to ethnic specificity and its manifestations in cultures of different peoples are reflected in the articles by Masud Chand and Majid Ghorbani [1, 593-606], Parmod Chand [2, 298-306], Kyunghue Bu, Donghoon Kim, Jungmin Son [3, 983-988], Corey E. Pilver, Stanislav Kasl, Rani Desai, Becca R. Levy [4, 334-341] *et al.*,

Culture does not exist outside of human and social communities, because human activity has created a new “supernatural” environment - culture (M.S. Kagan).

The term “culture” in American anthropology had two meanings:

- The evolved human capacity to classify and represent experiences with symbols and to act imaginatively and creatively;
- The distinct ways that people living in different parts of the world classified and represented their experiences and acted creatively (L. Robert Kohls). This implies that culture - the world of human activity, that is, the world of artifacts (Latin - arte - artificial and factus - made), it is human transformation of nature according to the society laws and transfigured artificial environment is called a "second nature" (A.Ya. Gurevich and other researchers). Distinctions are currently made between the physical artifacts created by a society, its so-called material culture and everything else (Macionis, Gerber, John, Linda), the intangibles such as language, customs, etc. that are the main referent of the term "culture".

The development of the material and spiritual culture of Kazakhs was influenced by the originality of socio-economic, historical, geographical conditions of life and living of a nomadic people.

The material culture of Kazakhs reflects ancient traditions formed by weather conditions as well as social,

economic and ethnic history. All the Kazakhs' achievements in the material production are the result of centuries of work, is an indicator of the growth of the material level and software. It can be attributed to the results of work of the Kazakh society. Work and subtle perception of the world are skillfully inserted in the creation of typical for nomadic civilization materials: tools for needlework, handicrafts, agriculture and cattle-breeding.

Thus, the Kazakh economy, adapted to the nomadic way of life, facilitated the development of weaving: felting felts, processing of wood, metal, leather, bones and horns of cattle. The women weaving and felting felts mostly prepared the necessary items in the home: carpets (alasha, shekpen, baskur, tekemets, tuskiz syrmak) ayakkap (bag for storing dishes).



Decorative ribbon

Syrmak



Decorative ribbon

Stewards, smiths on wood, jewelers, shoemakers and woven harness production whales were engaged in processing of wood, bone, horn and leather. Needlework whales produced various products of cultural and community purpose, that characterized a high degree of applied art of the Kazakhs. Carving was widespread handmade art of the Kazakhs, particularly among forest edge inhabitants, who have learnt its secrets and mastered in it. So, Bayanaul school masters craft were taught by Bulan, a famous carver of the XVIII century. Among his talented students there were Kunbas, Ybyray and Abdrakhman.

In the nineteenth century Bulan's traditions were inherited by Kulmagambet Baybakuly (1827-1889), Bayanaul jewelry in gold, who also mastered the secrets of the various ways of manufacturing of wood, who participated in the ethnographic exhibition, held in 1868 in Omsk, in 1876 in St. Petersburg. Kulmaganbet Baybakuly brought a galaxy of talented Bayanaul and Karkaraly whales, such as Marckay and Kadir Baizhanovs, well-known carvers, jewelers Abdikarimov Esalin, Omar, Zhusip etc. [5, 217].

Studying the works of famous Kazakh scientists V.V. Vostrova, H.A. Kauanova, which describe the features of changes in the material culture of the Kazakh people in the boundless Kazakhstan steppes, we can see that the scientists give conclusive information based on ethnographic documents. They report on the achievements in the field of material culture, reflected in the uniqueness of the Kazakh national home, home furnishings, Kazakhs' clothing and food, established in accordance with the production activity and lifestyle.

Thus, the nomadic life of Kazakhs influenced early the emergence of whales on the production of yurt's uyks and kerege. For example, in Bayanaul the most exquisite objects made of wood belonged to Karzhas and Aydabol townships.

As archival data shows, Kazakhs started timbering early and they were divided into stewards and cart constructors. In this regard we should note famous Kuze, who lived in the same district as Zhangozy Aydabol, the whale at ax production. According to Musa Shorman, Basentiin and Zhankozy-Aydabol, Bayanaul district residents were experts in house building, who built the house even for Pavlodar Russians [6, 43].



Literature and art Museum
Built in 1987



D.P. Bagayev
Museum-house 1906

In the first half of the nineteenth century Kazakhs took out on the internal market the items of silver and iron, horse harness, yurts kerege made by them. Thus, in 1848 the main focus of Koyandinskaya trade fairs, which were at the time a mirror of traditions and customs, mode of life of the local population, were products of pastoral economy. It sold warm clothes, carpets, clothing, made from the treated animals' skin and coats, jewelry for women from the bones and horns of cattle.

In the second half of the XIX century in Bayanaul region a huge impact on development of needlework (Arts and Crafts) of the local population had Musa Shormanov. He organized the collection of handmade art works, presented the works of talented Kazakh whales of art at exhibitions in large cities such as Omsk, St. Petersburg, some of which are still preserved in museums in Moscow and St. Petersburg. They show a high level of skill of craftsmen.



- Umbetov Zh. Torsyk - a vessel for kymyz. XX century. Leather, lettering. Height. 32cm.
- Kudebayev A. Kymyz beldik - female belt. The beginning of XX century. Leather, metal, glass, rubber stamp, silver notching. 109.5 x 8, 5.
- Kurandy er - male saddle with stirrups. Beginning of XX century. Wood, leather, metal, carving, silver notching. 28,5×46×δ33.

The whales, who have mastered all the subtleties of production, not only raise quality, but also diversified the types of goods. Items such as horse harnesses, sleds and carts help to improve social conditions of the local population. In this regard, we should mention the name of Kamahr Kasymov - the first organology, who was improving the traditional ancient musical instruments of the Kazakhs. It was he who in 20-30th of the XX century was in the very centre of the cultural revolution and improved the instruments (kobyz, dombra, dauylpaz, shandauyl, sybyzgy) to the classical level for playing orchestral music.



dombra dauylpaz shankobyz



sybyzgy kobyz

The instruments made by him, were presented on many international exhibitions. He was awarded the Order of the Labor Red Banner and medals, awarded the highest award of the Mongolian government, "Altyn gadas" Order and named an honorary citizen of Olginskiy region.

His national musical instruments are stored in museums and art exhibitions in Semipalatinsk, Almaty, St. Petersburg, Moscow [7, 390].

Bayanaul region was famous for the whales, who have successfully mastered the art of making products from the bones. They especially used the bones of young animals, primarily the bones of horses and camels, in which there is no spongy bone and if stored for a long

time, they become yellow and more beautiful. Among the artists who have used the horns of cattle, we should note Kamahr Kasymov and Apsttahr Abishev [8, 295].

According to Alkey Margulan the most beautiful *tuskiz* are made in the northern regions of Kazakhstan - Bayanaul, Karkaraly, Irtysh region [1, 146]. It is in Bayanaul region where the way of lint-free weaving and shoemaking skills were widespread. Musa Shormanov said: "Today, the Bayanaul Kazakhs are not worse than Bukhara and Tashkent whales in sewing coats and boots. Unfortunately, there are no skin treatment factories in steppes. The Cossacks sell skins to the Russian merchants for a very cheap price: 2 rubles silver and the Russian merchants sell the same skins after processing to the Kazakhs for 5 to 7 rubles "[2, 43].

Jewelry and metal stamping art was as widespread among Kazakhs as decorative craft. According to the ancient elders in Bayanaul region there were developed workshops in the XVIII century. For example, Olzhabay and Edige brothers' workshops [1, 163]. A special place was occupied by blacksmithing. Thus, the craftsmen knew different ways of smelting, produced weapons, equipment needed in the home. The household items made by Sagyntay Zhadyrauly, famous Bayanaul whale were in high demand among consumers. His son Karimzhan and his grandson Tolepbergen, blacksmith whales continued his work. The objects made by Aymauyt blacksmith, who lived in 1847-1884, were widely used in daily life. [9]

Kazakh steppes were famous for valuable whales on harness manufacture, as a good horse and a beautiful and valuable (expensive) horse harness were the indicators of social status, so the truck sets were made with special diligence. In different regions of Kazakhstan truck accessories have their own distinctive features. According to the structure and method of manufacturing a truck set is divided into five types. East Kazakhstan or Naiman harness of middle and North Kazakhstan origin, Western Kazakhstan Zhetysu and Syrdarya harness. The saddlers made in Bayanaul are light and pommel is low.

The saddles made in Bayan, Akmola, Karkaraly were decorated by black silver. These include a saddle, made by Abdikarim Esalin, Bayanaul whale [1, 169].

Blacksmith's art was well developed among the Kazakhs of Zhankozy-Aydabolskaya parish of Bayanaul district. The names of such blacksmiths as Kulmagambet, Okap, Subek, Shamshi, Kurmash testified that the treatment of iron and metal work - is well developed ancient craft. According to Gains, a member of the Commission on ethnographic Bayanaul land in 1865, the most powerful sets of harness are manufactured in Zhankozy-Aydabolskaya parish. The best blacksmiths

manufacturing silver products have been in this parish too [10, 270]. Kazakhs knew different ways of copper smelting. Iron, brought from the outside, was used to make a variety of household items and prepare tools (scythe, sickle, plow). Silver was used to produce jewelry.

Craftsmen produced traditional subjects and updated the elements, which had their own laws and it gave a unique feature to folk art. Folk art does not belong to individuals; however, the names of some gifted talented artists remained in the memory of the people. As you can see, the whales of Kazakhs' needlework produced excellent products of wood, metal and skins. Traditional features of the arts are reflected in the works of contemporary folk artists.

Thus, the historical background of the material on the development of the material culture of the nomadic Kazakhs of Pavlodar region, suggests that the history of the study of the Kazakh people traditional culture is reflected in the travel notes, reports of diplomats, travelers and scientists. A.H. Margulan's, H.A. Argynbaeva's, V.V. Vostrova's, M.S. Mukanova's, I.V. Zaharova's, U.D. Hodzhaeva's ethnographic research papers are the basis for the approval of the identity of the Kazakhs' ethnic culture. The scientists give conclusive information based on ethnographic documents, tell about achievements in the field of material culture, reflected in the uniqueness of the Kazakh national home, home furnishings, clothing and food, established in accordance with the way of life.

"This particular steppe culture - wrote L.N. Gumilyev - had ancient traditions and deep roots, but is known to us less than the culture of the settled country. The reason, of course, is not that the Turks and other nomadic tribes were less gifted than their neighbors, but that the remains of their material culture - felt, leather, wood and fur - are stored worse...".

CONCLUSION

The existing system, the lifestyle of the Kazakhs, promote their special attitude to nature and wildlife, the development of the ability to provide themselves with the necessary raw materials and supplies and handicraft items are the result of folk art.

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