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**STUDY OF DESIGN OF TRADITIONAL SHOULDER CLOTHES OF PEOPLES OF  
CENTRAL ASIA AND KAZAKHSTAN**

**ОРТА АЗИЯ МЕН ҚАЗАҚСТАН ЕЛДЕРІНІҢ ДӘСТҮРЛІ ИЫҚ КИІМІНІҢ  
КОНСТРУКЦИЯСЫН ЗЕРТТЕУ**

**ИССЛЕДОВАНИЕ КОНСТРУКЦИИ ТРАДИЦИОННОЙ ПЛЕЧЕВОЙ ОДЕЖДЫ  
НАРОДОВ СРЕДНЕЙ АЗИИ И КАЗАХСТАНА**

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*In the article, constructive solutions of traditional shoulder clothes of the peoples of Central Asia and Kazakhstan is considered. It is revealed that the principle of constructing the design of shapan and shirt is common for the peoples of Central Asia and Kazakhstan, and the number and configuration of the details of the cut allows them to be presented as a set of modular elements. The dimensions of the module were influenced by the overall dimensions of the human body and the width of the fabric. The data for building a unit of the cut module will improve the quality and shorten the process of designing traditional and stylized clothes.*

*Мақалада Орта Азия мен Қазақстан халықтарының дәстүрлі иық киімнің ортақ конструкциялық шешімдері қарастырылады. Шапан және жейде конструкциясын тұрғызу қағидаты Орта Азия мен Қазақстан халықтары үшін ортақ болғандығы анықталды, ал пішім бөлшектерінің саны мен конфигурациясы оларды модуль элементтерінің жинағы ретінде ұсынуға мүмкіндік береді. Модульдің өлшеміне адам денесінің габариттік өлшемдері мен мата ені әсер етті. Дәстүрлі иық киіміндегі пішім модулінің бірлігін құрастыруға арналған деректер дәстүрлі және стильге келтірілген киімінің сапасын жоғарылатуға және дайындау үдерісін қысқартуға мүмкіндік береді.*

*В статье рассматриваются конструктивные решения традиционной плечевой одежды народов Средней Азии и Казахстана. Выявлено, что принцип построения конструкции шапана и рубахи является общим для народов Средней Азии и Казахстана, а количество и конфигурация деталей кроя позволяет представить их в виде набора модульных элементов. На размеры модуля влияли габаритные размеры тела человека и ширина ткани. Данные для построения единицы модуля кроя позволяют повысить качество и сократить процесс проектирования традиционной и стилизованной одежды.*

**Keywords:** traditional costume, people of Central Asia and Kazakhstan, folk costume, design, shape, module, cut.

**Негізгі сөздер:** дәстүрлі костюм, Орта Азия және Қазақстан халықтары, халық костюмі, конструкция, пішін, модуль, пішім.

**Ключевые слова:** традиционный костюм, народы Средней Азии и Казахстана, народный костюм, конструкция, форма, модуль, покрой.

### ***Introduction***

It is known that the principle of building a national costume is the same, regardless of the traditions of different peoples. It is based on rationality, practicality and economy, expressed in a simple geometric form. In addition, the main distinguishing features of the traditional costume are its design, proportional ratio of elements, the character of the decor, color and materials [1-3].

Currently, relatively few samples of the Kazakh folk costume have been preserved in the museum funds of the Republic of Kazakhstan (RK). Thus, most of garments which are presented in the collections of the Central State Museum of the Republic of Kazakhstan (CSM RK) are made relatively recently (50th - 90th of the 20th century), and only a small part of the exhibits date back to the end of the 19th century. Partial information about the costume of an earlier period can be obtained from rare editions with sketches and verbal descriptions.

In the preface to the scientific catalog of the CSM RK, published in 2009, it was pointed that there is a lack of equipment for museum premises in the RK for the proper preservation of exhibits such as clothing. As a result, the unsatisfactory condition of the objects of the TC stored in the funds. In this catalog, Kazakh costume garments date mostly back to the mid-late 20th century. It should also be noted that the bulk of items of ancient Kazakh clothing, which was kept in museums in Russia since the end of the 19th century, has been irretrievably lost over the time.

Consequently, the researchers face the challenge of recreating the folk cut with the goal of developing traditional Kazakh clothing, using both traditional and modern technologies with no distortion of the value of the national costume.

### ***Objects and methods of research***

The object of the study is the design of the traditional costume of the peoples of Central Asia and Kazakhstan. The work uses historical-ethnographic, experimental-theoretical methods of investigation.

### ***Results and its discussion***

The evolution of the national cut in the costumes of the peoples of Central Asia and Kazakhstan (PCA&K) demonstrates that due to several factors, traditional Kazakh costume became the most vulnerable to outside influence and hence it turned into significant transformation.

It should be noted that to this day TC of Kazakhs have been preserved in a highly modified "Europeanized" version, having lost some of its identity.

As a result of the marketing review of modern Kazakh national clothes, presented in the market of consumer goods, the complete absence of models with authentic designs inherent in traditional cuts has been established. A survey of potential consumers showed that the visual identification of clothing as an object "national (traditional) Kazakh costume" is due to three indicators:

1. traditional elements of ornament;
2. materials for outerwear of limited assortment (velvet, velor, brocade);
3. colors (dark green, dark blue, burgundy, red, black).

That is, at the present time there exists an artificially created variant of the Kazakh Kazakhs that is adapted to the modern cut, which does not fully reflect its original image, and sometimes distorts it beyond recognition.

The TC of the peoples of the Central Asian region underwent much less changes and partially retained its archaic design, which is a tunic-shaped cut with a few number of pieces[3].

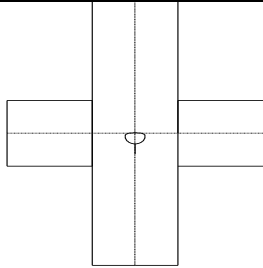
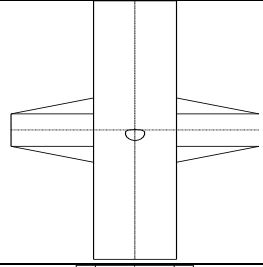
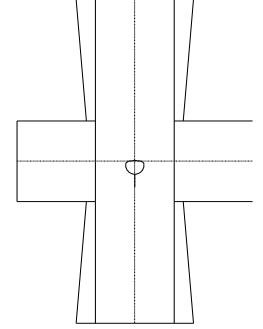
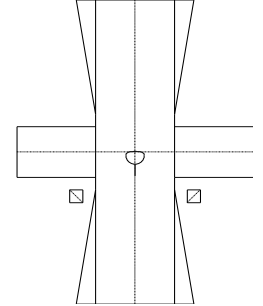
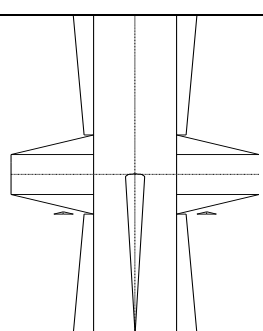
Analysis of PCA&K costumes shows their significant similarity in cut, proportions, principles of compositional construction, traditional materials and completeness of costume items.

In the earlier samples of the clothes of the TC PCA&K (approximately until the end of the 19th century), the basis of the cut is formed from 2-3 basic geometric elements: a rectangle, a trapezoid, a triangle. That is, almost any piece of clothing of TC PCA&K can be represented (described) in the form of a set of modular elements of these two or three configurations.

Such a cut in shoulder clothes forms mainly a trapezoidal and straight silhouette and less often it goes to the fitted silhouette. Trapezoidal silhouette of the shoulder garment, which is dominant in the TC PCA&K, created by using the following parts:

1. Rectangular panels with inserts of a triangular or trapezoidal shape. The inserts could be placed on each side, starting from the armhole, from the waist line, in the back middle back of the backrest, along the front edge. This is a more archaic cut-off principle, associated with the small width of a hand loom. At the same time, it is the most economical way, allowing the use of fabric on the principle of wasteless cut.

2. Trapezoidal cloth. Such cut can be found in the costume of Kazakhs of a later period (early 20th century onwards). Obviously, this method of cutting was developed later, in connection with the wide spread of factory fabrics, which began around the middle of the 19th century [3, 4].

№	Type of clothes	Silhouette	Cut	Scheme of the construction	Country
1	Shirt	Straight	One piece body, sleeves		Kazakhstan Uzbekistan Tajikistan Turkmenistan
2	Shirt	Trapezoidal	One piece body, sleeves with gores		Kazakhstan Uzbekistan Tajikistan Turkmenistan
3	Shirt, dress	Trapezoidal	One/ two pieces body, sleeves, side gores		Kazakhstan Uzbekistan Tajikistan Turkmenistan
4	Dress	Trapezoidal	One/ two pieces body, sleeves, underarm gussets		Uzbekistan Tajikistan Turkmenistan
5	Robe	Straight	One/ two piece body, sleeves, side gores, underarm gussets,		Kazakhstan Uzbekistan Tajikistan Turkmenistan

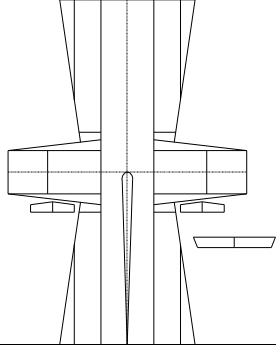
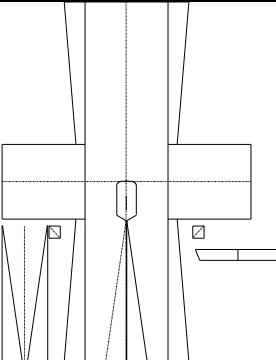
6	Robe	Straight	One/ two piece body, sleeves, side gores, underarm gussets, collar		Kazakhstan Uzbekistan Tajikistan Turkmenistan
7	Robe	Straight	One/ two piece body, sleeves, front gores, side gores, underarm gussets, collar		Kazakhstan Uzbekistan Tajikistan Turkmenistan

Table 1-Analysis of the constructions of the shoulder clothes in the TC PCA&K

Retrospective analysis of TC PCA&K constructions that is shown in the table 1 allowed to distinguish the most common features in the designs of tunic shaped robes (shapan) and shirts and dresses. According to the analysis, they can consist from the central part of a rectangular shape (a one-piece front and back parts), a trapezoidal side part, a trapezoidal (rectangular) sleeve, a wedge (gusset) in the armhole of a square (diamond-shaped) or striped form.

The design of shapan and shirt, characterized by the presence of whole details of the front and back parts, sleeves of a trapezoidal (or rectangular) shape is inherent in the Kazakh costume of a later period (from the beginning of the 20th century).

Obviously, the size of the details of the cut (e.g. modular elements of the construction) of the TC PCA&K depended on the main dimensions of the human figure and the width of the fabric. So, the width of the fabrics of manual production was about 17 to 50-60 cm and depended on the width of the loom. Moreover, the small dimensions of the weaving loom most likely took into consideration the convenience of the weaver's movements and the speed of the weaving process. In addition, the width of the human shoulder was taken into account [6, 7].

**Conclusion**

On the basis of the analysis of the composition of the TC PCA&K, it was established

that a common element in both male and female shoulder clothing was a dressing gown (shapan) and in waist clothes it was trousers. For female shoulder clothes, the element repeating in all costume complexes is a dress, for a man's a shirt. The principle of design of shapan and shirt is identical and the same for PCA&K. The number and configurations of parts of TC PCA&K are limited, which makes it possible to describe garments in the form of a set of modular elements.

Thus, in the process of determining the module of the traditional costume cut, it is necessary to take into account that the dimensions of the parts depended on two main factors: the overall dimensions of the human body and the width of the fabric.

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