



THE PHENOMENON OF CREATIVE IMAGES OF DIMASH QUDAIBERGEN IN THE CONTEXT OF SUSTAINABLE DEVELOPMENT OF THE CULTURAL VALUES OF KAZAKHSTAN

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Abstract. The relevance of the research topic is justified by its contribution to the sustainable development of cultural values, using the example of the creative artistic activities of the renowned Kazakh singer, Dimash Qudaibergen. This scientific investigation identifies the insufficient coverage of the analysis of the singer's stage image in the context of the importance of cultural values in shaping the concept of stage costumes. The aim of the research is to study the cultural connotations of stage costumes contributing to the sustainable development of the value orientations of Kazakh culture (through conceptual approaches in shaping values, artistic principles, functions of symbolic codes, signs, ornamentation, and archetypes). This study will address the exploration of cultural phenomena of Kazakhstan through the lens of national identity, contribution to the sustainable development of contemporary art, fostering creativity in art and culture, and influencing the younger generation through educational and media initiatives to promote cultural values. The research methodology encompasses theoretical methods, overview-conceptual analysis, inductive and deductive approaches, as well as the synthesis of data from these methodological approaches. The theoretical and practical significance of this research is demonstrated through the conceptual foundation for the creation of Qudaibergen's visual stage costume image, interpreting his work as the "ontology of the music of the Eurasian Steppe". The results of the research are conceptual justifications of the model of the ethnic costume of Kazakhstan, forming creative images of performers, and representing a phenomenon in the perspective of ensuring the sustainable development of Kazakhstan's cultural values.

Keywords: archetypes, art objects, creative images, Dimash Qudaibergen, ethnic costumes, Kazakhstan, stage costumes, symbolism, value frameworks.

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1. Introduction

The research context reveals the conceptual scenography of the renowned Kazakh singer Qudaibergen, who has emerged as a phenomenon in the field of performing arts. The primary focus of the research is on stage costumes that have successfully integrated into the creative industries sector as art objects. The significance of the study lies in examining the creative images of Qudaibergen, a well-known Kazakh singer, composer, and musician who has gained worldwide recognition thanks to his exceptional vocal talent and wide musical range. His unique vocal ability, spanning six octaves and eight semitones. His unique vocal abilities, ability to sing songs in various languages, and wide repertoire ranging from classical music to contemporary compositions have made him popular in many other countries around the world. His talent and performance style make him a unique artist in the global music industry.

The singer's popularity started in 2017 with his participation in the Chinese singing contest *Singer* ((television series) Chinese: *Gēshǒu*, 2013–present, previously known as *I Am a Singer* (Chinese: *Wǒ Shì Gēshǒu*)), gaining nearly two billion fans worldwide (Mezhdunarodnoye informatsionnoye agentstvo *Kazinform*, 2017). It is observable that the shift in emphasis in the information and media space allows us to measure the demand for modern media idols by the number of subscribers and views on social networks (Zhanguzhinova, 2021). Qudaibergen's concerts and performances have successfully taken place in many cities around the world: Almaty (Kazakhstan), Antalya (Turkey), Astana (Kazakhstan), Ashgabat (Turkmenistan), Belgrade (Serbia), Budapest (Hungary), Vienna (Austria), Vitebsk (Belarus), Hong Kong (China), Dubai (United Arab Emirates), Düsseldorf (Germany), Yerevan (Armenia), Kazan (Russia), Kyiv (Ukraine), Kuala Lumpur (Malaysia), London (United Kingdom), Maribor (Slovenia), Moscow (Russia), New York (United States), Paris (France), Prague (Czech Republic), Seoul (South Korea), Tashkent (Uzbekistan), Ufa (Russia), Fuzhou (China), Shenzhen (China), Changsha (China), and other cities. Currently, Qudaibergen has the following number of subscribers: *YouTube* – 2.42 million, *Instagram* – 4 million, *Facebook* – 389 000, *Weibo* – 8 million, *X* – 67.7k, *Spotify* – 219 239 people.

Thus, there is a wealth of information dedicated to exploring Qudaibergen's creative achievements for mass consumption worldwide. In addition to the international scale of information about Qudaibergen as a popular figure, from a scholarly perspective, there are publications by various Kazakhstani scholars discussing the impact of his artistry on research in the humanities and arts.

In addition to the above, the merit of this study lies in the comprehensive review and analysis of theories by international researchers regarding value orientations, archetypes, and symbolism in the fields of cultural studies, art history, pedagogy, ethnography, and costume design. The hypothesis of the study posits that the creative images crafted by Qudaibergen have global potential, contributing to the strengthening and promotion of Kazakhstan's cultural values. The analytical aspect of the research aims to analyze the context of visual and artistic design of stage costumes from the perspective of sustainable development of Kazakhstan's cultural values. The range of research objectives is oriented towards identifying the impact of Qudaibergen's work on the preservation, development, and promotion of Kazakhstan's cultural heritage, his contribution to the promotion of Kazakh culture on the global stage, the formation of the country's image, and the examination of practical issues related to the sustainable development of value orientations. Despite the conflicting doctrines in many historical scholarly sources that nomadic culture relies solely on territorial conquests, lacks spiritual postulates, its own history, and statehood, thanks to Qudaibergen, the world has come to know more about Kazakhstan, its culture, art, aesthetics, cultural values, and spiritual guidance.

Sustainable development of Kazakhstan's cultural values is of paramount importance for preserving the country's historical heritage and cultural diversity, as well as for fostering a unified and cohesive national identity. Kazakhstan's cultural policy is aimed at ensuring sustainable development of society through the formation of constructive value orientations, which serve as a qualitative measure of the development of all important aspects of societal and state life.

The concept of sustainable development of Kazakhstan's cultural values is directed towards achieving a balance between economic, social, and cultural aspects, thereby ensuring the long-term well-being of individuals and the environment as a whole. One of the most important criteria for the sustainable development of Kazakhstan's cultural values is the level of cultural development, the presence of effectively functioning infrastructure of cultural institutions and mechanisms that ensure the preservation and enrichment of national and global cultural heritage, the creation, transmission, and consumption of high-quality cultural values, fruitful cultural exchange, and spiritual and creative self-realization of individuals. In the process of studying the impact of cultural values and creative activities of Qudaibergen, previous research has been conducted: the educational and methodological manual on the composition of stage costume have been developed by Zhanguzhinova (2022, p. 128). In the context of motivating students in art universities, the article has been dedicated to the example of Qudaibergen's creative work (Zhanguzhinova, 2021). Innovative trends in ethno-costumology in the modern theater process have been researched by some authors (Zhanguzhinova et al., 2022). The criteria for developing modular educational programs in the training of future costume specialists have been studied by other authors (Zhanguzhinova et al., 2019).

The main idea of this research is to elucidate the methodological toolkit for creating a creative stage costume based on the value frameworks of Kazakhstan, which are rooted in the archetypes and symbolism of ethnic attire. Investigating the phenomenon of creative images crafted by Qudaibergen and his role in the global cultural arena holds significant importance in the realm of art's influence on cultural values and the sustainable development of Kazakhstan, as well as in shaping cultural heritage and identity in global integration.

The concept of national identity in Qudaibergen's stage costumes is manifested in the understanding and sense of belonging to the Kazakh nation, culture, language, history, traditions, and values. Creative stage images through the concept of national identity are reflected in characteristic Kazakh cultural elements, taking into account traditional values, symbolism, colourfulness, social and religious canons, and moral factors.

The novelty of this research lies in its pioneering exploration of Kazakhstan's cultural values by examining stage costumes as creative art objects through the lens of the world-renowned singer, Qudaibergen.

2. Theoretical foundations of research on the cultural phenomenon shaping national identity in art objects of Kazakhstan

Global cultural trends worldwide are erasing traditional boundaries between different fields of art and highlighting the need for interdisciplinary research in the context of sustainable development of cultural values in areas such as fashion, design, scenography, cultural studies, ethnography, cinema, visual arts, and multimedia. In this study, stage costumes are the subject of investigation as an integrated, comprehensive system of cultural values – art objects. Stage costumes, as art objects, actualize designer concepts in scenography, evoking various emotional responses from the audience through a new prism of sensations. However, alongside their ideological component, the flip side of art objects is manifested in their non-functionality, conditional meaninglessness, lack of aesthetics, and peculiarity.

The research aims to justify the methodological toolkit for creating stage costumes in ethnic style as art objects by filling them with artistic ideas and meaningful information using the example of the creative images of the globally renowned Kazakh singer Qudaibergen:

- Explore the cultural phenomenon shaping national identity in contemporary Kazakh art through the creative stage costumes of the globally renowned Kazakh singer Qudaibergen;
- Conduct a theoretical comparative analysis of the sustainable development of Kazakhstan's cultural values manifested in contemporary art in conceptual art objects;
- Focus the research on the mechanisms of identifying Kazakh national artistic tradition in various academic fields;
- Identify the archetypes of nomadic culture through signs and symbols that shape their relevance;
- Determine the didactic tools shaping the model of ethnic costume of Kazakhstan.

The stage costume, as a vital element in the realms of art and cultural education for the public, serves several crucial functions, influencing the perception and development of individual identities, as well as contributing to educational and artistic processes within society. By fulfilling its epistemological or cognitive function, the stage costume acts as a symbolic element, conveying semiotic information about the character, identifying the characteristics of the era, and the role of the hero within the narrative. In its capacity to influence personal development, the stage costume assumes an educational role, raising philosophical questions about an individual's integration into the social system and their affiliation with specific intellectual, moral, and aesthetic aspects of society, thus fulfilling the socializing functions of clothing. By nurturing aesthetic taste and regulating behaviour and the spiritual dimension of human upbringing, drawing from morality, ethics, customs, etiquette, national history, and culture, the stage costume carries out a regulatory function. By conveying ideological aspects of collective consciousness, humanistic ideas, and spiritual issues in modern society, the artistic and compositional elements of the stage costume can contribute to resolving interpersonal relationships. As it immerses the audience in a world of illusions and the unconscious, the compensatory function of the stage costume influences the visualization of fantasies. Through the displacement of activity and sublimation, the viewer obtains emotional compensation through visual sensations, scenographic play, and the atmosphere of an illusory environment. The ability to shape rational and critical thinking, promote the acquisition and development of humanistic and aesthetic qualities in an individual, and enhance artistic and aesthetic taste, guiding them through genres and styles of different eras, encompasses the axiological, value, or evaluative function of the stage costume. Therefore, the stage costume has a multifaceted impact on the audience, and an investigation into its functions becomes pivotal in understanding its role in contemporary art and culture.

In the scenographic process of creating creative images through the use of stage costumes, particular significance is attributed to "value orientations". According to research on value orientations from the perspective of axiological transcendentalism (Singh Chauhan, 2015; Chua et al., 2014; Rae, 2007), three main blocks can be identified:

- Value is an assessment of truth and eternity;
- The principles of values encompass compulsion, obligation, and the impermissibility of the other;
- Approaches to values can be logical, aesthetic, and ethical.

Within the framework of the study of ethnic costume, it is possible to distinguish non-material and material value aspects that have roots in various fields of knowledge and contribute to the formation of various value orientations.

The “non-material” value aspects associated with ethnic costumes are rooted in the research of scholars in the field of ethnopedagogy. The environment, including the atmosphere and society, plays a pivotal role in the development of “non-material” value orientations, such as ethnic and national identity, worldview, traditions, upbringing, and social experience.

On the other hand, the “material” value aspects related to the study of ethnic costumes find their foundation in the works of scholars in the fields of art history, ethnography, and costume studies. These “material” value orientations encompass symbols, folklore, the outcomes of various activities, ritual attributes, historical reconstructions (including clothing and household items), as well as performative elements, such as dance movements or the imitation of household operations (Singh Chauhan, 2015; Chua et al., 2014).

Therefore, the study of ethnic costumes allows for the assessment of significant “non-material” and “material” aspects that interact and shape value orientations in the context of cultural and ethnic dimensions.

Research conducted in the fields of pedagogy, psychology, and ethnopedagogy allows us to identify fundamental didactic principles that underlie the creation of ethnic costumes (Jung, 2002; Kasiyan, 2019).

From the perspective of aesthetic and cultural perception and alignment with the surrounding environment, the educational and developmental aspects embodied in ethnic costumes are accessible and acceptable, as indicated by the principle of ecological validity (Singh Chauhan, 2015; Chua et al., 2014). This principle calls for evoking an emotional response from viewers through the use of symbols, folklore, ritual attributes, historical reconstructions (including clothing, household items, and housing), as well as performative elements, such as movements that simulate economic activities (Baypakov et al., 2019). The artist’s characteristic ability to convey educational, cultural, moral, and ethical aspects to viewers when creating ethnic costumes can be considered as a principle of socialization and humanization (Dashkovskiy, 2020; Melaya, 2015; Mikheyeva, 2009; Chua et al., 2014). Bringing together various aspects of science and art to shape value orientations, the principle of integrality becomes crucial and multifaceted. It implies the interaction of all costume components as a unified system, including form, proportions, lines, details, colour, and the character of the composition (Yermilova et al., 2004; Melaya, 2015). Research on individual elements of material culture in specific historical contexts is impossible without considering the internal and external factors of the historical process (Nader & Moosa, 2012; Solso, 2003).

In fulfilling ideological, moral, educational, moral, aesthetic, and cultural functions in the ethnic costume, the principle of cultural congruence is followed, as the theatrical costume conveys non-verbal information to viewers through signs, symbols, and attributes from the environment that influence education, upbringing, and culture (national, regional, or national).

Within the framework of the research into “non-material” and “material” trajectories, it has been identified that the “ideal” represents a perfect model that regulates a person’s actions based on “norms” in accordance with “principles”. To achieve the “goal”, a guiding idea is necessary, which reveals an individual’s inner qualities in the context of “relations”, determining “value” and enabling its evaluation.

3. Methodology of forming value orientations in ethnic costume

Within the development of a methodology for studying the phenomenon of Qudaibergen's creative images, approaches, and value orientations associated with ethnic costumes will be disclosed. These served as the foundation for archetypal symbolism in the costumes of nomads in the context of sustainable cultural development in Kazakhstan, along with an examination of the functions and principles of stage costumes. Research into the works of Kazakhstani and foreign scholars has revealed various theoretical and conceptual approaches underlying the formation of values in ethnic costumes:

- Naturalistic psychologism is oriented towards objective value orientations of people (Singh Chauhan, 2015; Jung, 2002; Makarevičs, 2017; Verstegen, 2021);
- Axiological transcendentalism embodies a concept that incorporates ideal notions of beauty, goodness, peace, and so on in ethnic costumes (Almond & Evans, 2022; Cosgrave, 2000; Debackere, 2022; Yermilova et al., 2004; Condra, 2013; Mikheyeva, 2009; Nurzhasarova et al., 2018; Pantouvaki et al., 2021; Zhanguzhinova, 2022);
- Personalistic ontologism, in which values can exist both in objects and independently of them, and their realization in ethnic costume reflects the characters' personalities within the framework of their stage roles (Cosgrave, 2000; Culture Label Agency, 2014; Gabitov, 2019; Yermilova et al., 2004; Condra, 2013; Nurzhasarova et al., 2018; Zhanguzhinova et al., 2022);
- Cultural-historical relativism reflects the idea of the uniqueness of each culture as a system of values within the context of global cultural formations (Battistini, 2005; Baypakov et al., 2019; Dashkovskiy, 2020; Gabitov, 2019; Condra, 2013; Mikheyeva, 2009; Zulaikha & Brereton, 2011);
- Sociologism, manifested in the creation of images reflecting social status, hierarchy, and belonging to a specific group of people based on roles or ethnic background (Singh Chauhan, 2015; Chua et al., 2014; Culture Label Agency, 2014; Jung, 2002; Mikheyeva, 2009; Nicklas, 2022; Verstegen, 2021).

An analysis of the theoretical works of Kazakhstani and foreign scholars has allowed for the identification of key artistic principles that underlie the creation of ethnic costumes:

- The first principle is related to the form of the costume, which is determined by the ergonomic functions of the cut. Straight-cut and diagonal-cut clothing, tunic-like designs, and curved lines of cut harmoniously correspond to the anatomical structure of the human figure (Debackere, 2022; Melaya, 2015; Nurzhasarova et al., 2018);
- The second principle concerns ornamentation and decoration of ethnic costumes, which should be coordinated with the form and cut of both individual elements and the costume as a whole. This holistic approach to costume decoration is conditioned by the human–environment–design system. Each pattern element carries semantic load and serves various functions in the costume, such as age-related, social, class-related, professional, regional, ritual-religious, and artistic-aesthetic functions (Chua et al., 2014; Kasiyan, 2019; Naidu et al., 2014; Zulaikha & Brereton, 2011);
- The third principle is related to the compositional logic of ethnic costumes, which is determined by the placement of patterns on the garment, taking into account the appropriateness and subordination to the overall conceptual and ideational task, the functions of the costume, and the organization of human activity (Arnkhaym, 1974; Yermilova et al., 2004; Melaya, 2015);

- The fourth principle pertains to the colour choices of ethnic costumes, which are based on the visual tools of neurocommunication and colour correction methods. The selection of colour solutions in a costume depends on the colour gelstates and the functions performed by the costume in different contexts, including age-related, social, class-related, professional, regional, ritual-religious, and artistic-aesthetic functions (Singh Chauhan, 2015; Yermilova et al., 2004; Condra, 2013; Jung, 2002; Kasiyan, 2019; Makarevičs, 2017; Melaya, 2015).

Therefore, the study of artistic principles underlying the creation of ethnic costumes has revealed significant innovative trends related to simple forms, ornamentation, compositional logic, and colour solutions in ethnic costumes.

The investigation of symbols characteristic of ancient nomadic worldviews in the territory of modern Kazakhstan is based on the framework of “historical materialism”, where axiological analysis reflects the process of defining people’s needs for symbols and visual interpretation of signs. In ancient nomadic worldviews, symbols served as a kind of “reduced model of the world”, which nomads used in puritanical visual forms to establish a system of symbolic codes through which they understood the structure of the universe.

Contemporary research on nomadic worldviews includes an innovative paradigm that views archetypes in art through the lens of “analytical psychology”. According to archaeologists, Kazakhstani and international ethnographers and historians, it is possible to identify archetypes in nomadic culture, such as the self-archetype, the hero archetype, the world tree archetype, the world column archetype, the world mountain archetype, and the path (Dashkovskiy, 2020; Mendoza-Collazos & Sonesson, 2021). The analysis of material evidence has shown that these archetypes are directed toward creating a “model of the universe” that facilitates the transcendent transition of the human spiritual essence to the otherworld. Nomadic archetypes correspond to the “cosmogram”, which reflects their worldview in aspects of religion, architecture, and art. This universal psychological system unites the macrocosm and microcosm, ensuring harmony between human rhythms and the universe. Within the framework of analytical psychology, archetypes are considered as regulators of the center of personality, contributing to achieving wholeness and harmony.

The concept of archetype is widely prevalent in the innovative sphere of modern science, especially within the field of “analytical psychology”. According to definitions proposed by researchers who analyze the collective unconscious, archetypes allow people to embody universal models of perception through their behaviour (Gabitov, 2019; Makarevičs, 2017; Verstegen, 2021; Yefimova, 2012; Zhanguzhinova et al., 2022).

In addition to research in the field of analytical psychology, which pays special attention to the primordial foundations of archetypes in archaic images, research from a historical-cultural perspective allows for a partial reconstruction of the cosmic, socio-cultural, and anthropological aspects of nomadic worldviews. A review-theoretical analysis of the history and culture of ancient nomadic peoples living in the territory of modern Kazakhstan confirms that the majority of researchers share the view of the cosmogonic origin of archetypes among nomads.

Based on cosmogonic beliefs of nomads, an analysis of mythological sources reveals that their worldview archetypes are based on the concept of the vertical cosmogonic model (VCM) of three-dimensional universal (Baypakov et al., 2019; Dashkovskiy, 2020; Nurzhasarova et al., 2018; Zhanguzhinova et al., 2022). This model includes the upper, middle, and lower worlds.

The notion of the upper world is often associated with various religious and mythological ideas about the connection between the physical world and divine or cosmic forces, order. In this context, the upper world represented a sphere of higher deities, spiritual forces, or a place from which divine influences on the human world emanated, often serving as a symbol of the connection between human beings and divine or cosmic realities.

The concept of the middle world is typically associated with mythological or cosmological beliefs where the world of living beings, including humans, exists between the upper world (linked to divine or cosmic forces) and the lower world (associated with the realm of the dead or the underworld). In such cultural contexts, the middle world represents the physical world inhabited by living creatures, including humans. This world is often associated with fertility, life, growth, and reproduction. The Earth, as the habitat of humans and living beings, is considered a part of the middle world. The symbolism of the middle world reflects the significance of earthly life, growth, fertility, and proximity to nature. This world is often seen as the place where individuals gain experience and interact with the physical world in their daily existence.

The lower world or underworld is often associated with mythological or religious beliefs about a realm located beneath the Earth's surface and connected to the afterlife, the world of the deceased, or the world of ancestors. This concept is prevalent in many cultures and religious systems. The lower world is typically linked to the afterlife, the fate of souls after death, and contact with ancestors. The symbolism of the lower world can vary from culture to culture, but it is usually regarded as the place where souls go after death, where they may undergo judgment or dwell eternally, depending on their actions in life. Researchers specializing in ethnography and costume studies conclude that the theory of the VCM of the three-dimensional universe has broad applicability when analyzing and evaluating various examples of ethnic and national clothing. In this context, the symbols found in the costumes of ancient nomads reflect the conceptual goals, tasks, and functions associated with this cosmogonic model. These symbols also serve as expressions of archetypes in nomadic culture, reflecting the synthesis of micro and macrocosms in the VCM of the three-dimensional universe of nomads. The research into the methodology of forming value orientations in ethnic costume in this article has allowed for the development of the model of the ethnic costume of Kazakhstan (see Figure 1).

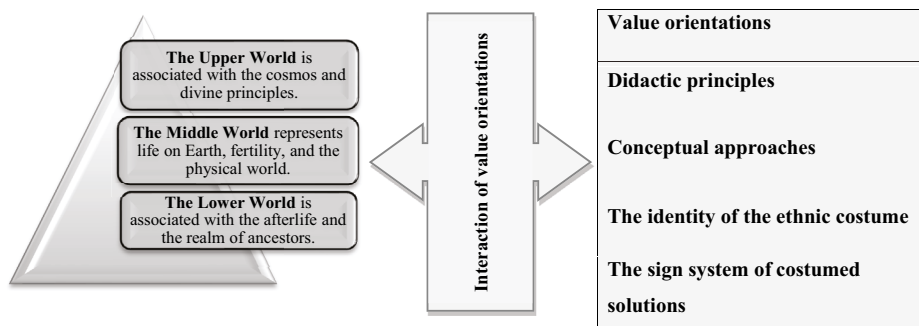


Figure 1. The model of the ethnic costume of Kazakhstan (source: created by author)

Therefore, the interaction of value orientations is a multi-level system in which “non-material” and “material” trajectories interact: the ideal regulates norms, which are based on goal-oriented principles, shaping attitudes, thus determining the value of values. The conducted research on the formation of the model of the ethnic costume of Kazakhstan has resulted in the development, justification, and confirmation of the following didactic tools:

- The value orientations for forming the model of the ethnic costume rely on two key trajectories of values – “non-material” and “material”, formed in the environment of various peoples and ethnic groups. The environment (atmosphere, society) serves as the basis for the development of “non-material” value orientations – ethnic/national character, worldview, traditions, upbringing, social experience. “Material” value orientations are determined by symbols, folklore, results of activities, ritual attributes, historical reconstructions (clothing, household items), and action components (dance or movements imitating economic activities);
- Didactic principles for forming the model of the ethnic costume: naturalness, humanization, integrity, cultural appropriateness;
- Conceptual approaches to forming the model of the ethnic costume of Kazakhstan (naturalistic psychologism, axiological transcendentalism, personalistic ontologism, cultural-historical relativism, sociologism);
- The identity of the ethnic costume is defined within the structure of the identity research of the ethnic costume, which is formed: by environment (through functional and ontological approaches) and factors (through internal factors (modes) of nationality types and external factors) – each block has its definitions;
- The sign system of costumed solutions is conditioned by associations (similarity, contrast, proximity, cause-and-effect relationships, generalization, complementarity), manifested by signals-stimuli-sign means of forming the image of the ethnic costume of Kazakhstan (visual, auditory, actional). Symbol codes, containing the semiotic form of historical and national identity (indexical, iconic, symbolic).

Thus, the model of the ethnic costume of Kazakhstan, in which identity and symbolism are conditioned by key trajectories of values, the interaction of value orientations occurs through principles and information; all components of the system are in a holistic process of interaction.

4. Sustainable development of value orientations in the Golden Man's male costume and the formation of Kazakhstan's identity

The most vivid manifestations of archetypal symbolism can be found in the clothing samples belonging to the Golden Man, whose remains were discovered during archaeological excavations in Kazakhstan and date back to the Scythians–Saka period of the 6th–5th centuries BCE. In contemporary Kazakh culture and history, the Golden Man embodies symbols of independence, prosperity, and success.

Despite numerous scholarly debates regarding the gender identity of the Golden Man's remains, two main hypotheses exist today: one claims it was a woman, while another group of scholars believes it was a man. In the context of both hypotheses, it should be emphasized that trousers in the cultural tradition of the Scythians–Saka nomads were worn by both genders – men and women – as the lifestyle of the ancient nomads living in the territory of

Kazakhstan was nomadic, and trousers served a practical function. In many excavations of ancient Scythian leaders and priests, the ceremonial costume consisted of a headdress of elongated shape covering the ears, a tunic, trousers, and boots. The entire ensemble of the costume was adorned with golden jewelry. Despite the democratic nature of the cultural tradition in the clothing of ancient Scythian nomads, this article will examine the stage costume image of Qudaibergen from the perspective of the male Golden Man costume (Baypakov et al., 2019; Dashkovskiy, 2020; Nurzhasarova et al., 2018; Zhanguzhinova et al., 2022).

Notably, the design of the stage costume for the internationally renowned singer Qudaibergen was inspired by the attire of the Golden Man. This symbol has deep roots in Kazakhstan's rich cultural and historical tradition, reflecting cultural identity, showing respect for Kazakhstan's cultural heritage, and drawing attention to its rich history. To establish a connection between the present and the past, and to enhance emotional impact on the audience in contemporary art and entertainment industries, the use of archetypal symbols is often prevalent. This approach helps artists and cultural figures convey specific values and ideas through their performances and personas (Mezhdunarodnoye informatsionnoye agentstvo *Kazinform*, 2017; Tengri News, 2015; Zhanguzhinova, 2021). Thus, the Golden Man costume, utilized in modern Kazakh culture, serves as a potent symbol that bridges the past and the present while conveying important messages and values. Below is the stage persona of the singer Qudaibergen in the Golden Man costume (see Figure 2).

The Golden Man costume for Qudaibergen was created by stylist Ramile Akhmetova and designer Alina Aytzhanova for his solo concert in Almaty in September, 2022. The choice of the male Golden Man costume for concerts in Kazakhstan, particularly in the city of Almaty, is not accidental, as it was on the territory of this city that the excavations of the first Golden Man were found, marking the starting point of the formation of Kazakhstani identity on a global scale.

Qudaibergen's stage persona in the Golden Man costume featured subtle stylized elements, although there was a clear resemblance to the original attire. The costume ensemble included a red vest, trousers, and leg wraps (attached shin guards). Decorative trim elements were executed using a plastic gold imitation technique. To enhance the visual impact of the stage costume, the designers added shoulder pads and sleeve cuffs.



Figure 2. Stage persona of the singer Dimash Qudaibergen in the Golden Man costume (source: created by author, based on Dimash News, 2020)


In the attire of the Golden Man, Qudaibergen inaugurated his solo concert with the song *Golden*, thereby making a reference to the continuity of cultural values in the context of Kazakhstan's sustainable development. Drawing parallels between the Golden Man costume and the stage attire of the renowned singer Qudaibergen necessitates the need to seek answers to research questions. The use of the Golden Man costume in Qudaibergen's stage persona represents a potent means to draw attention to Kazakhstan's cultural and national values and contribute to the sustainable development of contemporary art. According to researchers, this contribution can be evaluated in several aspects:

- Support for national identity: the idealized image of the globally renowned artist in the Golden Man costume, using archetypal symbols, reinforces cultural values in the minds of people and shapes cultural-aesthetic norms and principles of national identity among the citizens of Kazakhstan (Cosgrave, 2000; Gabitov, 2019; Condra, 2013; Mikheyeva, 2009; Zhanguzhinova et al., 2022);
- Fostering sustainable development of creativity in arts and culture: incorporating symbols and traditions in contemporary performing arts establishes value-based orientations for idea formation, promoting cultural diversification in creativity (Singh Chauhan, 2015; Kasiyan, 2019; Smith, 2013; Zulaikha & Brereton, 2011);
- Formation of value-based orientations: the popularity of Qudaibergen provides an opportunity for educational and media initiatives aimed at promoting Kazakhstan's cultural values, thereby shaping the younger generation's attitude towards value-based orientations (Battistini, 2005; Chua et al., 2014; Debackere, 2022; Mendoza-Collazos & Sonesson, 2021; Nicklas, 2022; Kalēja-Gasparoviča, 2012; Solso, 2003; Yefimova, 2012);
- Influence on the younger generation: creative visual representations through the tools of art impact the younger generation, drawing attention to culture and history, contributing to the increased significance of national values (Culture Label Agency, 2014; Jung, 2002; Makarevičs, 2017; Mikheyeva, 2009; Nicklas, 2022; Tengri News, 2015);
- Cultural exchange and integration: the use of symbols from Kazakhstani culture in contemporary art can facilitate cultural exchange and collaboration with other countries and cultures. This creates opportunities for dialogue and mutual understanding between different cultures, potentially fostering integration (Culture Label Agency, 2014; Verstegen, 2021; Yefimova, 2012; Zhanguzhinova et al., 2019).

In general, the use of symbols from Kazakhstani culture, such as the Golden Man, in contemporary art and culture can serve as a potent mechanism for promoting cultural identity and enriching the country's cultural heritage. It can also facilitate cultural exchange and collaboration, drawing attention to Kazakhstani culture on the global stage. Below is a theoretical and analytical overview of the components of the Golden Man costume based on the symbolism and archetypes of nomads (see Table 1).

Thus, the symbols present in nomadic culture serve as a visual transmission of paradigm constants encoded in the signs of archetypes. Through the symbols of ancient nomadic worldviews, the paradigm of archetypes in the VCM of three-dimensional universe can be interpreted, based on the axiological principles of ethnic culture. The visual translation of value orientations in the Golden Man costume serves as a tool for the sustainable development of Kazakhstan's cultural values. Archetypes embedded in nomadic culture hold significance in revealing the semantics and origins of symbols among different ethnic groups that inhabited specific territories.

Table 1. The structure of archetypal symbolism in the Golden Man costume (source: created by author)

	<p>In the context of archetypal symbolism, the upper part of the costume serves as a conduit to the divine and higher intellect, embodying the symbol of the cosmos. The headgear, possessing a conical shape, is adorned with symbols that embody the archetype of the world pillar/mountain/tree (Gabitov, 2019; Nurzhasarova et al., 2018; Zhanguzhinova et al., 2022). The headgear features depictions of paired winged horses and the plumage of mythical birds, which are associated with the "world tree". These symbols correlate with the cult of the sun and its movement across the earthly sphere through supernatural attributes of infinity and the source of future generations.</p>
<p>(source: created by author, based on Tarikh, 2025)</p>	<p>In the realm of archetypal symbolism, the middle world signifies attributes associated with earthly life. This world reflects fertility and the beginning of new life, where humans are regarded as the central and principal beings in the world. It represents the golden mean, symbolizing the present time and the current generation. The kaftan and shirt are adorned with golden plates depicting symbols representing archetypes of the world tree/pillar/mountain (Baypakov et al., 2019; Dashkovskiy, 2020). The edges and belt are decorated with images of animals and birds that symbolize protection and fertility. On the attire, one can observe symbolic representations of totemic guardian animals.</p>
	<p>In the context of archetypal symbolism, the lower world represents symbols associated with the underground realm, where departed ancestors and the afterlife are believed to dwell. It embodies the past, connected to preceding generations and ancestors (Dashkovskiy, 2020; Mendoza-Collazos & Sonesson, 2021; Yefimova, 2012). The footwear is adorned with golden triangular embellishments in the form of trefoils, featuring symbols of the world mountain/tree/pillar. These symbols express the significance of the connection between the world of the living and the underground realm, which serves as the abode of departed ancestors.</p>

5. The concept of creating a creative stage image for Dimash Qudaibergen

When analyzing the symbolism and signification of the traditional man's Kazakh costume, which is passed down as a cultural and historical heritage, the key archetype becomes the VCM of three-dimensional universe, playing an identifying role in the ideological foundation of the traditional Kazakh costume. In the context of contemporary historical processes, the traditional Kazakh costume has evolved from the synthesis of socially-political and culturally-philosophical formations. Its creation is based on conceptual aspects, including regional and climatic peculiarities, lifestyle, religious and philosophical aspects, the system of internal and interpersonal communications, spiritual values, and national norms of behaviour.

The concept of a symbol, as defined in the works of Battistini (2005) and Yefimova (2012) characterize it as permeated by social and cultural aspects and carrying an idea and content that can only be intuited and cannot be adequately expressed through verbal means. It is important to distinguish between the concepts of symbol and sign because they have different definitions and manifestations.




Ornamentation in the traditional man's Kazakh costume conveys meaning through symbols, signs, and codes. Meanings become objects of thought, and by operating with them, new, increasingly general and abstract meanings are formed. When designing ornamentation to create new meanings, a structure of processes for perceiving life orientations is established. The meaningful content of the ornament serves as a tool for delving into the key ideas about the spiritual values of the nation and ethnicity, helping create a system of spiritual values.

In the study of costume design in the context of the creative personas of Qudaibergen, the expression of cultural semiotic form of national identity and cultural-historical belonging to Kazakhstan through visual symbols and signs holds paramount importance. Based on semiotic analysis of stage costumes, three types of signs in ornamentation and decoration of costumes were classified: indexical, iconic, and symbolic (see Table 2).

The study of the phenomenon of Qudaibergen's creative images allowed for the classification of the symbolism and semiotics of the ornamentation of stage costumes as a system of symbolic codes with the following functions:

- Informational function: through ornamentation, it conveys information about the wearer of the costume, including parameters such as character, gender, age, regional origin, social status, marital status, era, occupation, and character, symbolism and metaphors, identification and recognizability, emotional state. The informational function of the costume's ornamentation is an important means of creating an atmosphere, character development, and conveying the thematic aspects of the artwork. It allows the audience to deeply immerse themselves in the plot and experience the character's emotions (Battistini, 2005; Dashkovskiy, 2020; Nurzhasarova et al., 2018);
- Communicative function: using the tools of ornamentation, it visually communicates, giving the audience a general understanding of the wearer's character. This helps identify and group characters in stage costumes based on various criteria, such as national, ethnic, clan, regional affiliation, as well as professional and status attributes. The communicative function of the costume's ornamentation helps create visual and emotional interaction between performers and the audience, visual communication, character identification, expressiveness and character, emotional impact, thematic expression, audience interaction, and plot elements, contributing to a deeper understanding and appreciation of the artwork (Singh Chauhan, 2015; Chua et al., 2014; Culture Label Agency, 2014);
- The aesthetic function of ornamentation in stage costumes brings aesthetic satisfaction and joy, providing the wearer with sensual and emotional pleasure. It is valued as a work of applied art. This function combines individual internal needs with artistic expressiveness and stylistic harmony. The aesthetic function of costume ornamentation plays a vital role in how costumes are perceived as works of art and how they influence the audience. Ornaments can add visual inspiration, beauty, depth to stage characters, elegance, decorativeness, thematic relevance, metaphorical meaning, art and artistic expressiveness, visual impact, and recognizability (Debackere, 2022; Jung, 2002; Kasiyan, 2019);
- The status function of ornamentation in stage costumes indicates the social status of the wearer, including the hierarchy of ranks, titles, clan affiliations, and marital status. This function has gained significance in the social stratification of different classes, clan and tribal groups, and depending on professional, domestic, and family traits. The status function of costume ornamentation in stage costumes helps create an atmosphere in which characters interact and enhances their social context. It can help the audience quickly identify the roles and relationships between characters and immerse themselves more deeply in the

Table 2. Classification of three types of signs in the ornamentation and decoration of stage costumes (source: created by author)

 <p>(source: created by author, based on Esquire, 2005–2025)</p>	<p>Indexical signs in stage costumes effectively reflect the characteristics of the primary source with a precise interpretation of the ornamentation of the traditional Kazakh costume. They convey details, colours, textures, and proportions, highlighting artistic and compositional aspects. Indexical signs in stage costumes can significantly enhance visual perception and help viewers better understand and relate to the characters and the show's plot (Battistini, 2005; Mendoza-Collazos & Sonesson, 2021). The performer's song repertoire in stage costumes with indexical signs often leans towards traditional national themes, focusing on emotionally conveying the country's cultural richness and the cultural values of Kazakhstan.</p>
 <p>(source: created by author, based on Dimash News, 2020)</p>	<p>Iconic signs in the ornamentation of stage costumes bear a natural resemblance to the object they represent, whether it is ethnic or national identity, the image or character of the traditional Kazakh costume. Iconic signs are not subject to abstract interpretations and are directly linked to the physical characteristics of the object. Iconic signs in stage costumes can linger in the memories of viewers and become part of cultural iconography. These elements help solidify the image of the stage "idol" in the collective consciousness for a long time (Mikheyeva, 2009; Solso, 2003; Yefimova, 2012). The performer's song repertoire in stage costumes with iconic signs can be a powerful way to enhance visual and artistic impact and create an unforgettable show. Costumes with iconic signs can emphasize the theme or performance style and help the artist express their uniqueness.</p>
 <p>(source: created by author, based on Dimash News, 2020)</p>	<p>Symbolic signs in the ornamentation of stage costumes, on the contrary, are conventional and often not directly related to the traditional Kazakh costume. They carry a metaphorical character and replace the denoted object in discourse. Symbolic signs are more complex to interpret and create stable associative connections, forming a unique system of meta-language in the form of symbols and allegories. Unlike indexical and iconic signs, symbolic signs can be used independently of their factual connection to the referent (Battistini, 2005; Cosgrave, 2000; Makarevičs 2017; Naidu et al., 2014; Zulaikha & Brereton, 2011). The performer's song repertoire, complemented by stage costumes with symbolic signs, can help the artist express conceptual challenges, ideas, or emotions through music and visual art that they need to convey to their audience.</p>

world of the artwork, marking social status, historical context, national or cultural identity, symbolism, and metaphor as elements of the stage design concept (Mendoza-Collazos & Sonesson, 2021; Mikheyeva, 2009; Nurzhasarova et al., 2018; Rae, 2007);

- The magical and protective functions of ornamentation in stage costumes can be associated with symbols and signs that carry mystical or protective meanings. It also serves to protect the wearer from various adverse external influences, such as curses, magic, physical and climatic factors, and from harm and damage. The magical and protective functions of ornamentation in stage costumes can add mystery and interesting aspects to the plot of the artwork. These functions are particularly effective in genres of fantasy, mysticism, or magical realism, where mystical and magical elements play an important role through the use of magical symbols, protective amulets, the symbolism of spirits and deities, talismans and amulets, and colour symbolism (Baypakov et al., 2019; Dashkovskiy, 2020);
- The ritual function of ornamentation in stage costumes defines the semiotic role of clothing based on the traditions and customs of society, the wearer's status, the type of activity, and many other factors. The ritual function of ornamentation is associated with ritual practices and concepts that dictate the type of clothing and its wearing. These functions in stage costumes help convey the atmosphere of ritual and respect for cultural and religious traditions. Such stage costumes can be particularly significant in genres related to history, religion, ethnic cultures, and mysticism, where rituals and ceremonies play a crucial role in the plot and visual aesthetics, transmitting religious symbols, festive symbolism, ethnic culture, magical rituals, and stage ceremonies (Baypakov et al., 2019; Dashkovskiy, 2020; Gabitov, 2019; Nurzhasarova et al., 2018).

The analysis of the functions of symbols and signs has revealed that traditional ornamentation is a reflection of the cultural semiotic forms of historical and national identity. Within the framework of studying the symbols of the Kazakh costume, ornamentation reflects visual archetypes and identifying characteristics of the nomadic cultural and artistic tradition. Among the diversity of traditional Kazakh ornamentation, it is essential to distinguish four primary types: zoomorphic, vegetal, geometric, and cosmogonic. In the artistic tradition of adorning the Kazakh costume, the zoomorphic form of ornamentation has gained the widest prevalence. This tradition is partially linked to the nomadic way of life of the nomads and their livestock-based livelihoods. Despite the different ideological and conceptual content of each type of ornament, the principles of artistic design are uniform across all four types. Research in the field of Kazakh decorative and applied arts has revealed fundamental artistic principles that form the foundation of ornamental symbols in the Kazakh costume:

- The decorativeness of Kazakh ornamentation represents a complex of artistic characteristics that enhance emotional expressiveness and the artistic structure of ornamental symbols through the use of plastic elements, dynamic lines, spots, shapes, and compositional techniques. This artistic technique reflects the richness and multifaceted nature of the Kazakh culture, playing a significant role in artistic expression and traditional aesthetics, allowing the creation of unique and vivid works of art that astonish with their beauty and expressiveness (Gabitov, 2019);
- The symmetry of Kazakh ornamentation is manifested through the proportional and symmetrical arrangement of elements and components relative to the central axis. Kazakh ornamentation is characterized by the presence of multiple axes of symmetry in closed compositions. This artistic approach not only bestows beauty and balance but

also holds profound symbolic significance, reflecting the worldview and spiritual values of Kazakh culture. It symbolizes harmony and equilibrium in the world and life, constituting one of the key features of Kazakh cultural ornamentation (Nurzhasarova et al., 2018; Zhanguzhinova, 2022);

- The interconnection between the components of the composition in Kazakh ornamentation is expressed through the interaction between primary and secondary elements, determined by their mutual complementarity. The interplay between the composition's components plays a crucial role in creating a unified and harmonious pattern. The construction of the composition elements in Kazakh ornamentation aligns with the vertical cosmogonic model of the nomadic worldview. This artistic technique contributes to the creation of intricate and colourful patterns, reflecting the richness and beauty of traditional Kazakh art, enabling the details to interact with each other and offer an engaging visual experience to the viewers (Gabitov, 2019; Yermilova et al., 2004);
- The differentiation between primary and secondary elements in Kazakh ornamentation plays a crucial role in creating visual and aesthetic harmony within the patterns. This artistic technique allows for the emphasis of primary elements, which typically have a more prominent role in the composition, distinguishing them from secondary elements, thus creating hierarchy and balance in the patterns. The construction of composition elements in Kazakh ornamentation corresponds to the structure of archetypal symbolism. This differentiation is based on distinctions in lines, shapes, and colour combinations, imparting dynamism and depth to the perception of the image and creating a visual hierarchy that guides the viewer's gaze (Nurzhasarova et al., 2018; Zhanguzhinova, 2022);
- The graphic nature of traditional Kazakh costume ornamentation has its roots in the tradition of felt carpet weaving. This technical artistic practice has evolved into the art of creating stage costumes while preserving the sustainable development of Kazakhstan's cultural heritage. Stage costumes not only reflect the cultural values of Kazakhstan but also contribute to preserving and promoting the rich cultural heritage of the country on the global stage and in the entertainment industry (Yermilova et al., 2004; Zhanguzhinova, 2022);
- The large-scale nature of the ornament is highly characteristic of the artistic expressiveness of traditional Kazakh costumes. This artistic technique allows for special attention to be given to the ornaments and their details, making them central design elements. Traditional Kazakh ornaments are typically presented on a large scale because this tradition is a legacy of the technique used to make felt carpets in the appliqué technique, which requires a large design. Subsequently, this artistic technique has transformed into tambourine embroidery in traditional national costumes. Large ornaments of traditional Kazakh costumes serve as Kazakhstan's calling card, and their clarity and scale make them a distinctive element of cultural heritage in the Central Asian region. These ornaments are identified within the system of art objects, serving as part of national identity in Kazakhstan's stage costumes, helping to preserve cultural heritage, emphasize uniqueness, and present the country on the global stage (Gabitov, 2019; Nurzhasarova et al., 2018).

The study of the artistic principles on which the ornaments of traditional Kazakh costumes are based has revealed the reflection of philosophical and cultural aspects that contribute to the identification of the Kazakh national artistic tradition. Symbols in traditional Kazakh costumes serve as key elements that convey cultural values. The visual elements of the ornamentation, rooted in cultural references, archetypes, and symbolism of traditional Kazakh costumes, aid in preserving and passing on the sustainable development of Kazakhstan's cultural values.

As a result of studying the creative images of Qudaibergen, it has been determined that the design of his stage costumes constitutes an art object. This is because the concept of each costume is built upon cultural references, archetypes, and symbolism from the Kazakh national artistic tradition. The phenomenon of the creative images of the internationally renowned singer is driven by the popularization of Kazakhstan's cultural values within the context of their sustainable development. The creative images of this idol which is admired by millions of people around the world have highlighted a global potential that strengthens and promotes Kazakhstan's cultural values. People from different countries and backgrounds have sung songs in the Kazakh language, sparking a tourist interest in Kazakhstan and creating a fashion trend for stage costumes like those worn by Qudaibergen. This trend has popularized the incorporation of elements of Kazakh national attire and decorative features in clothing and embroidery. The use of elements from the Kazakh national artistic tradition in stage costumes contributes to their sustainable development and is passed down to new generations.

Creative images not only captivate with their beauty but also convey profound historical and cultural aspects of Kazakhstan. They represent a significant contribution to preserving cultural heritage and adapting it to modern realities, as well as reinforcing national identity and the development of cultural values and orientation.

6. Conclusions

1. The conducted research has provided answers to questions regarding the study of Kazakhstan's cultural phenomenon through the lens of national identity, using the example of the creative artistic activities of the globally renowned Kazakh singer Qudaibergen. Qudaibergen's cultural phenomenon manifested in the fact that, thanks to his creativity, the world came to know about Kazakhstan. People from different continents heard the Kazakh language for the first time and felt the vibrancy of Kazakh culture through the singer's creative stage images. Through the performer's stage costumes, the world witnessed Kazakh national identity. The vibrant stage images became perceived as art objects, capturing the value orientations of Kazakhstan. The global interest of the audience reflected the popularization of Kazakhstan's cultural values in music, clothing, jewelry, souvenirs, travel, and also showed foreigners' interest in the history of nomads – the Kazakhs;
2. Sustainable development of Kazakhstan's cultural values through creative stage images is transmitted in the preservation of value orientations, archetypes, and symbolism, establishing a connection between cultural layers of generations. The concept of stage costumes as art objects allows for the identification of the performer's regional, ethnic, and national identity, thereby shaping his unique stage image. It was confirmed that creativity contributes significantly to the sustainable development of contemporary art. Creative images through stage costumes serve as conceptual art objects, carrying a global idea within the framework of the cosmogonic model of the three-dimensionality of the universe and archetypal symbolism, with distinct national and cultural characteristics. The conceptual reflection of the performer's creative image on stage includes: clothing, musical style of performance, voice, and symbolism of the stage costume;
3. As a result of the conducted research, educational and media tools of the Kazakh national artistic tradition were identified, capable of influencing the promotion of cultural values.

Practical examples have affirmed the research hypothesis that the creative images created by Qudaibergen hold global potential, contributing to the strengthening and promotion of Kazakhstan's cultural values;

4. The axiological analysis conducted has allowed for the identification of mechanisms for the sustainable development of Kazakhstan's cultural values, including archetypes rooted in nomadic culture, based on two research directions: analytical psychology and traditional cosmogony. At the core of the formation of worldviews in nomads are conceptions of the VCM of three-dimensional universe, consisting of upper, middle, and lower worlds. By examining the Golden Man as an example, the archetypal symbolism of the attire of an ancient nomad, a Saka leader known in the modern world as the Golden Man, has been vividly explored, along with parallels to Qudaibergen's stage costumes and the challenge he conveys. A scheme of universal archetypes from the ancient nomadic worldview has been presented within the framework of the study of symbols in nomadic culture, including the self-archetype, hero archetype, world tree archetype, world pillar archetype, world mountain (ladder) archetype, and the road archetype. Within the research, definitions of the terms *symbol* and *sign* were provided, and their varieties were identified. An analogy was drawn with the vertical cosmogonic model of three-dimensional creation in the traditional Kazakh costume. Examples were provided and a classification of types of symbolism in costumes was examined using Qudaibergen's stage creative images. The functions of the ornament (informational, communicative, aesthetic, status-related, magical, protective, and ritual) were differentiated. Ornamental signs were categorized into groups (indexical, iconic, and symbolic). The study of the differentiation of ornamental signs into groups has allowed for the determination that the visual system of signs reflects the cultural semiotic form of historical and national identity. The axiological analysis of symbols has revealed that the archetypes of ornaments form the basis of the sign system of costume decisions, which is conditioned by associations and symbolic semantic codes. The artistic principles of symbols in the Kazakh costume (decorativeness, symmetry, interrelation of composition parts, primary and secondary elements, and proportion scale) are based on philosophical and cultural-historical aspects, contributing to the identification of the Kazakh national artistic tradition. Thus, through the example of the creative work of the internationally renowned singer Qudaibergen, the process of sustainable development of Kazakhstan's cultural values through the tools of creative images has been studied, which has become a phenomenon in the global world;
5. Thus, the vertical cosmogonic model of the three-dimensional universe of nomads forms the basis for shaping value orientations in the creation of ethnic costumes, which should be considered as conceptual art objects in the context of sustainable development of cultural values in Kazakhstan. The developed model of the Kazakhstani ethnic costume will allow for a broader exploration of the value orientations and identity, conveyed through stage costumes.

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