
Threads of heritage: Intricate patterns of Indonesia and Kazakhstan

Gulmira Tassygozhina and Kun Setyaning Astuti

Universitas Negeri Yogyakarta, Yogyakarta, Indonesia

Email: gulmiratassygozhina.2021@student.uny.ac.id

Abstract: This study aims to understand how the threads of heritage connected into the patterns of Indonesia and Kazakhstan reflect the cultural, historical and religious aspects of these societies. The study of intricate patterns in the cultural heritage of Indonesia and Kazakhstan involved different methods and approaches. They included exploring the unique patterns used in textiles, carpets, wood carvings, architecture and other forms of art. Examples of intricate designs from Indonesia and Kazakhstan were collected from various artistic sources along with the analysis of geometric, plant, animal and abstract motifs that are found in these patterns. The data of preserving traditional patterns and crafts were gathered through interviews with craftsmen and artists. It was classified based on their structure, shape, motifs, and color palette. The results show that the features of Kazakh national patterns have various aspects of the life of this nation are very important. Particular attention is paid to the symbolism of animals and plants in patterns, as well as their role in preserving cultural identity. Overall, the heritage threads of Indonesia and Kazakhstan represent not only artistic expressions, but also important elements of the cultural and historical heritage of these countries. Studying these patterns helps to better understand and appreciate the diversity and richness of the cultural traditions of these peoples.

Keywords: *intricate patterns, threads of art, cultural heritage, history and ornament*

How to Cite (APA 7th Style): Tassygozhina, G., & Astuti, K. S. (2024). Threads of heritage: Intricate patterns of Indonesia and Kazakhstan. *Jurnal Kependidikan*, 8(1), 96-106. <http://dx.doi.org/10.21831/jk.v8i1.71302>

INTRODUCTION

Every country, every culture has a unique heritage that is passed down from generation to generation through art, crafts and symbolism. Indonesia and Kazakhstan are two countries located on different continents, but united by the richness of their cultural heritage, which has inspired and surprised the world for many centuries. In the finest threads of textile art, in intricate patterns, the bridges connecting the past and present of these two nations are found.

One of Indonesia's most famous textiles is batik, which is a part of daily life in Indonesia, and it carries deep philosophical meanings and ideas in its traditional designs, making it an item of high cultural value. Today, batik has become synonymous with the country. Especially after UNESCO recognized Indonesian batik as a masterpiece of the intangible heritage of humanity in 2009 (Yoair, 2021). The intricate patterns of Indonesia are known for their versatility and richness of detail. They are often made in traditional

textile, as well as architectural elements and household items. These patterns not only decorate everyday objects, but also convey deep meanings and stories associated with Indonesian culture, religion and nature (Khassibuan & Latifa, 2016).

Over the years, various Indonesian regions have contributed to the development of the themes used in batik. Among other things, nature, folklore, mythology, and religion serve as inspiration for motif designs. The patterns on the fabrics are historically picked with care since the choice of patterns cannot be arbitrary because each community has its own motivation and significance behind it. Here is some quick information on batik designs from various parts of Indonesia.

Figure 1. S-shaped Indonesian knife called a parang



Sumber: <https://www.indonesia.travel/id/en/trip-ideas/7-enchanted-stories-behind-indonesia-s-famous-batik>

Javanese batik has greater motifs. One of them is Javanese parang motifs that are made up of parallel diagonal lines resembling an S-shaped Indonesian knife called a *parang*. An Australian design researcher and educator, Selamat says that the parallelism of the lines symbolizes continuity, while the diagonal line represents a sharp slope, which acts as a symbol of the problems that life faces (2018). The parang, on the other hand, represents power, strength, and the responsibility to defend. Given that Javanese society views males, particularly dads and husbands, as the guardians of their community and family, it makes sense why it is a common motif worn by men.

Figure 2. Buketan: A gorgeous bouquet



Sumber: <https://www.indonesia.travel/id/en/trip-ideas/7-enchanted-stories-behind-indonesia-s-famous-batik>

Softer colours, flowery patterns, and even emblems from European fairy tales are used in Belanda batik designs. Belanda batik is decorated with bouquet motifs. Since the name *bouquet* is derived from the French word "bouquet," it is apparent that it contains numerous carefully arranged flowers. Originally, flowers such as tulips, roses and lilies, not native to the Dutch East Indies, now Indonesia, are used for design (Melati, 2019). The pattern also includes butterflies, flowers, and birds. There is a mingling of civilizations.

The next style of Indonesian batik is Lasem batik. It is generally colouring in bright red. The Lasem batik style has a strong Chinese influence. With its long, slender wings, the bird in Lasem batik fabrics is designed to resemble a peacock. It stands for integrity, loyalty, and charity.

Figure 3. Lasem batik style



Sumber: <https://www.beautynesia.id/fashion/mengenal-batik-lasem-simbol-perdamaian-dan-toleransi-dari-little-chinatown-di-jawa-tengah/b-249625>

The most popular Indonesian batik for central Eurasian countries is Balinese batik. Patterns in Balinese batik can include images of nature, religious symbols, Balinese gods and spirits, as well as abstract and geometric patterns.

On the other hand, Kazakh patterns and ornaments are decoration and amulets for the Kazakh people. Their elements indicate belonging to a clan or *zhuz* (primary tribal of the Kazakh people), and they were read as a message. Culturologists have revealed the symbolism of Kazakh ornaments. Kazakh national patterns have been known since the 16th century, and by the end of the 19th they possess a dominant place in the aesthetic culture of the people. Daiyrbekova says that a combination of natural objects and events and magical ritual signs served as the model for the Kazakh ornament (Daiyrbekova, 2014). Patterns and ornaments in Kazakhstan are used in all household items, in traditional clothing, and have also recently begun to be used in batik fabrics. The most common Kazakh ornaments are zoomorphic, floral, geometric and cosmogonic.

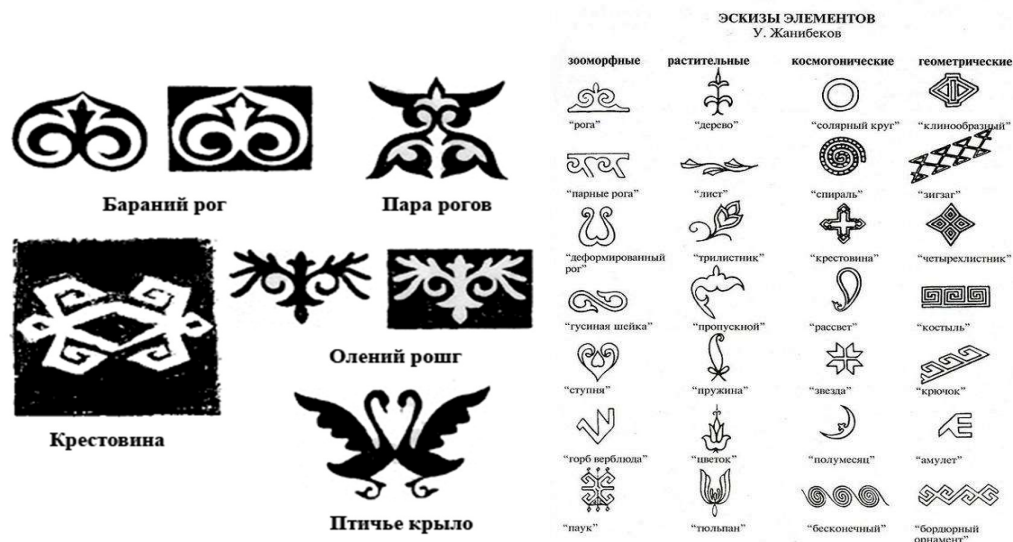
Zoomorphic refers to stylized images of animals that are of great importance in the life of the people such as horses, rams, camels and birds. The ornament in the form of a ram's horn is especially popular. Floral refers to stylized images of flowers, tulips, leaves, branches, and trees. Most often, clothes are decorated with such embroidered patterns. Meanwhile, Geometric consists of simple geometric shapes - triangles, squares, zigzags. Such elements are the most ancient, they are usually used to decorate woven carpets and they are still used in amulets. The formation of the future Kazakh ornament is greatly influenced by Andronovo culture. Products made of metals and ceramics are decorated with geometric patterns and Cosmogonic signs (circles, spirals, crosses) that symbolize the sun, stars, earth. Moreover, the edges of carpets are often decorated with an infinity element.

Figure 4. Balinese batik



Source: <https://dribbble.com/shots/6788340-Bali-Batik>

Figure 5. Zoomorphic, plant, cosmogonic and geometric patterns of Kazakhstan



Source: <https://natalya-telezhinskaya.ru/>

Additionally, ornaments are usually used to decorate household utensils, *yurts* (traditional nomadic houses), carpets, and clothes. They also decorate religious architectural buildings of Kazakhstan. For an example, geometric and floral patterns are applied to the walls of the Khoja Ahmed Yasawi mausoleum, and about 60 types of different types of patterns are applied to the Aisha-Bibi mausoleum. Ornaments serve as amulets, especially on clothing, which are considered as a protection from the dangers of the world. Candidate of Technical Sciences, Ainur Asanova, writes that ornaments are placed on clothes according to strict rules: different elements are intended for girls and boys, and those that decorate headdresses are never placed on other clothes (Assanova, 2011). Elements of folk ornament show a ritual significance; they are depicted on silver and bronze talismans and they are placed above the door of the yurt as a blessing to those living in it. Also, the ornaments deliver a meaning that are readable and understandable to everyone. As a consequence, it is usual for a married woman to send her family a symbolic element of the ornament that represents her conditions while living with her husband's family.

Figure 6. *Khoja Ahmed Yasawi mausoleum*



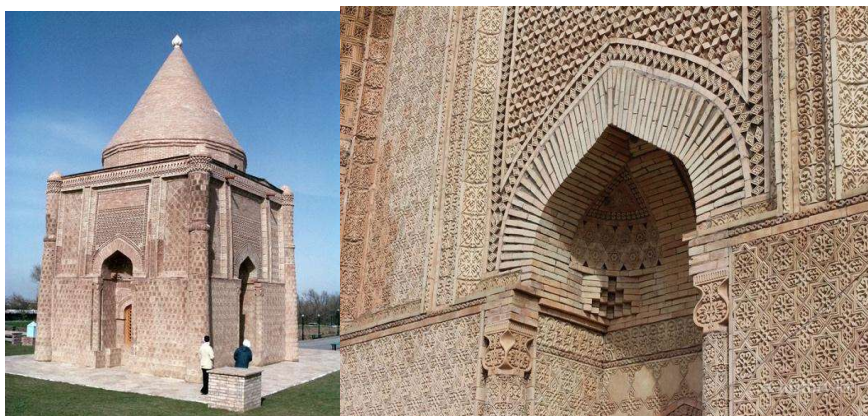
Source: <https://kozhal.kz/20185007-qozha-ahmet-yasau-kesenesi>

Kazakh ornament has its own characteristics and differences from the decor typical of other nations. In it, the pattern and background have equal importance, and their contrast is most often used. The main colour is red (a symbol of fire, strength, youth), white (a symbol of purity, goodness, nobility) and black (a sign of earth, sacred to the Kazakhs) are often used, other colours are used less frequently. Another distinctive feature is that the composition of the Kazakh ornament has top and bottom parts showing the important roles. Each element of the ornament is filled with deep messages. Depending on the circumstances, it can have different meanings. Yet, it can be said that each symbolism is always filled with positivity, good wishes, and is designed to attract good circumstances.

As mentioned before, the pattern of the rounded horns of a ram is one of the most ancient elements coming from the Scythian-Saka culture of the 7th – 3rd centuries BCs. In Kazakhstan, ornaments are considered as the fundamental element. Since ancient times, this symbol has personified the highest divine principle. Deities of ancient culture are depicted

with such horns. This is a sign of power among different nations. This ancient element is popular and recognizable in modern Kazakhstan. A national ornament with this element is applied to the state symbol - the flag of the Republic of Kazakhstan (Shakenov, 1993). Among the Kazakhs, the element *ram's horns* symbolize vitality, prosperity, and earthly well-being. It has many modifications: *paired horns*, *deformed horns*, and *single horn*. One of the most common patterns based on the *ram's horns* element is the *cross*. To obtain this pattern, the elements are crossed in a square which symbolizes the 4 cardinal directions.

Figure 7. Aisha-Bibi mausoleum



Source: https://en.wikipedia.org/wiki/Aisha_Bibi

The *bird wing* element is inspired by observations of a bird in flight and the graceful lines of the wings in different variations. This element expresses wishes for happiness, freedom, and independence. It is often used to decorate clothing and on items intended as gifts. There is also the camel element. The camel is another important animal in the life of Kazakhs. It is considered as a symbol of prosperity. Therefore, in national ornaments, there are many elements associated with camel footprint, camel neck, and camel hump. Such patterns are used to decorate the clothes of men who go on a long journey. They are supposed to protect them, bring them good luck and ensure a safe return home.

Tree is one of the common plant patterns. In combination with flowers and leaves, it is often used in embroidery of girls' outfits. The element goes back to the myth of the world tree *bayterek* – in Kazakh language means a young, strong, growing tree, symbolizes a state that has preserved its historical roots, has strong support and aspirations for future prosperity, symbolizing the unity of the past, present and future. Further, the gooseneck element is one of the most elegant and widespread patterns in ornamental art. It is based on a symbol reminiscent of the latin letter *S*, additionally decorated with curls and leaves. It is possible to associate this pattern with a Javanese batik motif, which also has *S*-shape.

In Indonesia and Kazakhstan, patterns and ornaments in addition to batik can also be found in architecture. It is an important architectural element that not only decorates buildings, but also serves as a key symbol of the cultural and historical identity of both countries. From ancient temples and mosques to modern urban structures, patterns and

ornaments represent the richness and versatility of these national cultures. For example, in the architecture of Indonesia, there are all the above types of ornaments including Islamic patterns, which are common in many parts of Indonesia, especially where Islam is widespread. There are a lot of buildings with Islamic patterns and Arabic calligraphic elements. These patterns can be complex geometric or garland-like, and they often decorate mosques and mausoleums. The exact similar Islamic patterns can be found in mosques and mausoleums in Kazakhstan. The patterns not only decorate everyday objects and architectural structures in Indonesia and Kazakhstan, but also represent the richness of this multi-ethnic and multi-cultural country.

In addition, the classic and well-recognized ornaments in Kazakh architecture are *kayyp kose* and *tamshy*. *Kayyp kose* is a polka-dot pattern symbolizing wealth and fertility, while *tamshy* depicts the human form and abstract geometric patterns. These ornaments decorate walls, doors, carpets and textiles. Patterns and ornaments in Kazakh architecture are an important part of the cultural wealth of this country and serve as a way of conveying national identity and historical roots.

The author of the book *Kazakh Ornament*, Ibrayeva, argues that despite the significant difficulties in identifying some motifs with the realities of the world, the ornament has never been and could not be abstract, as is stated in some literature. According to her, ornament is a specific type of fine art, which in a conditionally symbolic form reflects the most important ideas of existence for a person (Ibrayeva, 1994).

METHOD

Method used in this study was a unique way of studying and preserving the cultural heritage of two nations. It allowed to see commonalities and similarities in the arts, crafts and traditions of different cultures. This study used comparative analysis to identify similarities and differences between Indonesian and Kazakhstan patterns. Associate Professor Abbas Khakpour asserts that comparative research allows the researchers to identify artistic styles, to understand artistic development, to explore cultural and national influences as well as the symbolism and meaning of patterns, and analyse techniques and materials (Khakpour, 2012).

The study of intricate patterns in the cultural heritage of Indonesia and Kazakhstan involved different methods and approaches. They included exploring the unique patterns used in textiles, carpets, wood carvings, architecture and other forms of art. Examples of intricate designs from Indonesia and Kazakhstan were collected from various artistic sources along with the analysis of geometric, plant, animal and abstract motifs that are found in these patterns (Yoair, 2021). It was classified based on their structure, shape, motifs, and color palette.

Moreover, the present research explored the historical context and symbolic meaning of patterns in the culture of Indonesia and Kazakhstan. Each pattern might convey a specific message or have a connection to religious or traditional rituals. Looking at the materials and techniques used to create the patterns, Indonesian batik is created using wax and dyes while Kazakh carpets are often made from wool using traditional weaving techniques. The comparison was also made between the intricate designs of Indonesia and Kazakhstan to

identify similarities and differences. The influence of cultural exchanges and historical contacts on the development of patterns was studied.

Conducting data collection and interviews with craftsmen and artists preserving traditional patterns and crafts can be classified as ethnographic research to explore the context and significance of patterns in the daily life and rituals of both cultures. Regarding digitalization, documentation and presentation of results, digital archives have been created with images of intricate patterns for their preservation and long-term access. Documentation, including photographs and descriptions, has been used to make the research accessible to a wider audience.

An archive was reviewed of organizing exhibitions, workshops and educational programs to disseminate knowledge of intricate patterns and their history to the general public, which also supported the training of younger generations in the craft of creating and passing on patterns.

These methods can help bring together these different approaches to better explore, preserve and promote the intricate patterns in the cultural heritage of Indonesia and Kazakhstan. Heritage Threads allowed these different elements of cultural heritage to be compared and analyzed, identifying commonalities and informing each other. This respected the preservation of the cultural traditions and art of different countries.

The data were analyzed involving some stages according to Associate Professor Abbas Khakpour's (2012) guidelines: identifying the data, classifying the data, building descriptions, interpreting findings, finding validation, and presenting the findings related to the research questions. Additionally, the following stages were completed, including research and analysis of patterns, that is, collection of samples and classification of patterns, study of history and symbolism, analysis of the materials and techniques used (Esaak, 2020). Further comparative research, ethnographic research, digitalization and documentation and review of archives of educational and cultural programs.

The research methodology took into account many factors, including the cultural, artistic and historical aspects of both countries. The methodology used to study the intricate patterns in these two cultures.

Data collection: Collect an extensive dataset of intricate patterns in Indonesia and Kazakhstan, including images, descriptions and the context in which they are used. **Literature Research:** Analyse literature related to the arts and crafts of Indonesia and Kazakhstan to understand their history, development, and influences on the formation of intricate patterns. **Collecting oral histories and local knowledge:** Conduct interviews with artists in Indonesia and Kazakhstan to obtain histories, traditional knowledge and opinions regarding the patterns.

Analysis of symbolism and meaning: Explore the symbolism and meaning encoded in the patterns and their significance in the culture and religion of both countries. **Research of materials and techniques:** Learn the materials and techniques used to create patterns, including weaving techniques, dyes, wood carving and other artistic techniques. **Comparative analysis:** Compare intricate patterns in Indonesia and Kazakhstan, identifying similarities and differences, and explore possible cultural and historical influences.

Photographic research: Make photographic records of intricate patterns in as much detail as possible to create a database for further research. Anthropological approach: Incorporate anthropological analysis to understand how patterns are integrated into the daily life, religious, rituals and practices of societies in Indonesia and Kazakhstan. Review of the list of references: Creating a list of the references in the form of publications, scientific articles, books and links to disseminate research results.

FINDINGS AND DISCUSSION

By comparing the patterns in the textile arts of Indonesia and Kazakhstan, it can be concluded that both regions have unique and complex traditions in creating textile patterns. However, both countries' patterns reflect their own cultural, historical and symbolic meanings. As noted, both countries have unique patterns that are not only visually beautiful, but also carry deep cultural and historical significance. This diversity reflects the rich ethnic diversity and history of both countries.

It is important to discuss what efforts are being made to preserve textile art traditions in Indonesia and Kazakhstan. In the context of globalization and changing cultural priorities, some traditions may be lost. Preserving and passing on threads of the heritage patterns of Indonesia and Kazakhstan to future generations is an important task for both countries. Artists and art teachers of traditional textile art often work with younger generations, passing on their experience and knowledge. There are schools and training programs in various regions of Indonesia and Kazakhstan that specialize in traditional techniques and patterns. It can be a great assistance in preserving the threads of heritage. Preserving and passing on traditions in the modern world are indeed the challenge, but the combination of these activities and initiatives can contribute to the preservation and continuity of the threads of the heritage of Indonesian and Kazakhstan patterns for future generations.

Patterns from Indonesia and Kazakhstan may also attract international attention. How these patterns can be used to promote cultural heritage? Development of educational programs and courses that include the study of the cultures of Indonesia and Kazakhstan, their history, arts and crafts can be carried out. This could be integrated in curricula internationally. Organize exhibitions featuring traditional patterns, textiles, jewelry and other works of art from Indonesia and Kazakhstan in museums and galleries around the world can also be conducted. It will allow a wider audience to see and experience the richness of these cultures. It is also important to maintain an active exchange of artists, craftsmen and cultural enrichment and the creation of new art forms.

This research includes the analysis of historical patterns and their development, as well as the study of different cultures and eras using structural models. Also, this study examines the meaning and symbolism of patterns in the culture and rituals of Indonesia and Kazakhstan, including religious and mythological aspects. In addition, the present research analyzes various craft techniques and methods of creating patterns, including embroidery, weaving, painting, batik and other types of handicrafts. The issue of protecting and preserving unique patterns and ornaments so that they are not lost over time is also considered.

Cultural arts such as batik in Indonesia, as well as Kazakh carpets, serve not only as decoration, but also as a means of transmitting and preserving cultural heritage. They help generations maintain connections with the past and emphasize the uniqueness of their culture. Overall, the heritage threads in Indonesia and Kazakhstan represent valuable cultural wealth that beautifies and enriches their societies. They not only reflect history and tradition, but also continue to exist as an important part of modern culture and art in these countries.

CONCLUSION

In conclusion, *Threads of Heritage: intricate patterns of Indonesia and Kazakhstan* represents an integral part of the rich cultural heritage of these countries, embodying the history, traditions and artistry of the local communities. Studying these patterns allows individuals to appreciate not only the beauty and harmony in their designs, but also their deep symbolic and cultural meaning. Patterns from Indonesia and Kazakhstan not only decorate items of clothing, household items and art, but also serve as a bridge between the past and the present. They are a way of preserving and transmitting historical narratives that tell of the rich cultural evolution and traditions of these peoples.

However, the intricate patterns of Indonesia and Kazakhstan have the potential to inspire contemporary art and design. They enrich the world's artistic canon and enable designers, artists to find new ways of expressing and unification tradition with modernity. An important aspect is the preservation and protection of these patterns so that they can maintain their uniqueness and integrity in a rapidly changing world. Such efforts include documenting the patterns, training new generations of artists, promoting them as part of cultural tourism, and developing sustainable markets for items decorated with these patterns.

The heritage threads of Indonesia and Kazakhstan not only enrich the cultural heritage of these countries, but also contribute to the enrichment of the entire world's cultural wealth. They remind us of the importance of respecting cultural diversity and how different cultures can inspire each other, creating beauty and meaning that transcends nations and time.

REFERENCES

- Assanova, A. (2011). The national ornament as the source of ethnogeny. *The world of science, culture, education*, 4 (29), 2011. Retrieved from <https://cyberleninka.ru/article/n/narodnyy-ornament-kak-istochnik-etnogeneza/viewer>
- Azimov, S. (2020). Methodics of using programmed means of education for the formation of professional skills of future teachers of fine art. *European Journal of Research and Reflection in Educational Sciences*. 8(2), 94-98.
- Batik: painting technique on fabric. (2018). *German magazine of fashion and sewing*. https://burdastyle.ru/master-klassy/decor/batik-tehnika-rospisi-na-tkani_1567
- Daiyrbekova, G. (2014). The types of Kazakh ornament. *Journal Vesnik pedagogi cheskogo universiteta* [Vestnik Journal of Pedagogical University]. Retrieved from <https://cyberleninka.ru/article/n/vidy-kazahskogo-ornamenta>
- Esaak, S. (2020). How are patterns used in art? *ThoughtCo - premier reference site*. Retrieved from <https://www.thoughtco.com/pattern-definition-in-art-182451>

- Gilman, A. (2008) *Art painting of fabrics: textbook*. VLADOS.
- Ibrayeva, T. (1994). Soderzhanie kazakhskogo ornamenta [Content of Kazakh ornament] *Kazakhskiy ornament* [Kazakh ornament] Oner [Art], 128 p. + 56 p. Musin
- Khakpour, A. (2012). Methodology of comparative studies in education. *Contemporary Educational Researchers Journal*.
- Khassibuan, D., & Latifa, I. (2016). Socio-cultural life of batik in Indonesia and the limit of cultural heritage. *International Humanities Research Review*, 1(2), 57-70.
- Melati, R. (2019). The cultural hybrid in colonial Java and Pekalongan buketan (bouquet) batik. *The jugaad project material peligion inm context*. Retrieved from <https://www.thejugaadproject.pub/home/the-cultural-hybrid-in-colonial-java-and-pekalongan-buketan-bouquet-batik>
- Musinova, S. (2017) Ornament - one of the ancient forms of art. *Young scientist*. 4, 654-656.
- Selamet, J. (2018). Indonesian batik translation: A case study. *The International Journal of Visual Design*, 12(3), 11-17. <https://doi.org/10.18848/2325-1581/CGP/v12i03/11-17>
- Shakenov. (1993). Artistic exploration of the world. *Nomads. Aesthetics: Exploring the world through traditional Kazakh art*. Almaty.
- Yoair. (2021). Searching for the origins and deciphering the cultural values of Indonesian batik art. *Yoair Blog*. Retrieved from <https://www.yoair.com/ru/blog/tracing-origins-and-decoding-cultural-values-of-indonesian-batik-art/>.