

DOI 10.53364/24138614\_2023\_28\_1\_53

UDC 378.147:7.01(574)

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IN THE REPUBLIC OF KAZAKHSTAN****ПЕРСПЕКТИВЫ ЭТНОЭСТЕТИЧЕСКОГО ОБРАЗОВАНИЯ  
В РЕСПУБЛИКЕ КАЗАХСТАН****ҚАЗАҚСТАН РЕСПУБЛИКАСЫНДАҒЫ ЭТНОЭСТЕТИКАЛЫҚ БІЛІМ  
БЕРУДІҢ ПЕРСПЕКТИВАЛАРЫ**

**Abstract.** In the article, the authors reveal the relevance and practical significance of ethnoaesthetic education in Kazakhstan, which is actualized by the need to introduce the discipline «Ethnoaesthetics» in higher educational institutions of the Republic. The purpose of studying the discipline is the formation of an ethnoaesthetic type of personality. Since only he is able to bring into the Kazakh society a stabilizing, long-term oriented spiritual principle. Ethnoaesthetics as a discipline consists of three sections: 1) the history of Kazakh aesthetic thought; 2) ethnoaesthetic education; 3) theoretical ethnoaesthetics.

The historical section of ethnoaesthetics consists of an implicit form (empirical material) and an explicit form (theoretical works). The second section includes the study of the theory of ethnoaesthetic education and its means - Kazakh folk art (oral-poetic, musical (instrumental and song), arts and crafts, national holidays and games), and professional art (fiction, architecture, cinema, fine, dance and theatrical arts). The theoretical section of ethnoaesthetics includes the subject of ethnoaesthetics, a system of categories and values, an ideal model of a national person, Kazakh aesthetic culture.

**Key words:** ethnoaesthetics, ethnoaesthetic education, history of Kazakh aesthetic thought, ethnoaesthetic education, theoretical ethnoaesthetics, Kazakh folk and professional art, Kazakh aesthetic culture.

**Аннотация.** В статье авторы раскрывают актуальность и практическую значимость этноэстетического образования в Казахстане, что актуализируется необходимостью введения дисциплины «Этноэстетика» в высшие учебные заведения Республики. Целью изучения дисциплины является формирование этноэстетического типа личности. Так, как только он способен внести в казахстанское общество стабилизирующее, ориентированное на длительную перспективу духовное начало. Этноэстетика как дисциплина состоит из трёх разделов: 1) истории казахской эстетической мысли; 2) этноэстетического воспитания; 3) теоретической этноэстетики.

Исторический раздел этноэстетики состоит из имплицитной формы (эмпирического материала), и эксплицитной формы (теоретических трудов). Второй раздел включает в себя изучение теории этноэстетического воспитания и ее средств – казахского народного искусства (устно-поэтического, музыкального (инструментального и песенного), декоративно-прикладного, национальных праздников и игр), и профессионального искусства (художественной литературы, архитектуры, киноискусства, изобразительного, танцевального и театрального искусств). Теоретический раздел этноэстетики включает в себя предмет

этноэстетики, систему категорий и ценностей, идеальную модель национального человека, казахскую эстетическую культуру.

**Ключевые слова:** этноэстетика, этноэстетическое образование, история казахской эстетической мысли, этноэстетическое воспитание, теоретическая этноэстетика, казахское народное и профессиональное искусство, казахская эстетическая культура.

**Аңдатпа.** Мақалада авторлар республикадағы жоғары оқу орындарында «Этноэстетика» пәнін енгізу қажеттілігімен өзектелген Қазақстандағы этноэстетикалық тәрбиенің актуальдылығы мен практикалық маңыздылығын ашып көрсеткен. Пәнді оқытудың мақсаты – тұлғаның этноэстетикалық типін қалыптастыру. Тек ондай тип қазақ қоғамына тұрақтандырушы, ұзақ мерзімді бағдарланған рухани принципті енгізе алады. Этноэстетика пән ретінде үш бөлімнен тұрады: 1) қазақ эстетикасының даму тарихы; 2) этноэстетикалық тәрбие; 3) теориялық этноэстетика.

Этноэстетика тарихы жасырын формадан (эмпирикалық материал) және айқын формадан (теориялық еңбектерден) тұрады. Екінші бөлімге этноэстетикалық тәрбиенің теориялық негіздері мен оның құралдарын – қазақ халық өнері (ауызша-поэзиялық, музыкалық (аспаптық және әншілік), сәнді-қолданбалы өнер, ұлттық мерекелер мен ойындар), кәсіби өнер (көркем әдебиет, сәулет, кино, бейнелеу өнері, би және театр өнерлері) жатады. Этноэстетиканың теориялық бөлімі этноэстетика пәнін, категориялар мен құндылықтар жүйесінен, ұлттық тұлғаның идеалды үлгісін және қазақ эстетикалық мәдениетін қамтиды.

**Түйін сөздер:** этноэстетика, этноэстетикалық тәрбие, қазақ эстетикалық ой тарихы, этноэстетикалық тәрбие, теориялық этноэстетика, қазақ халық және кәсіби өнері, қазақ эстетикалық мәдениеті.

**Introduction:** In the modern period, in the process of transition of Kazakhstan to the stage of the information society, the process of transformation of the modern “pragmatic market person” into a new version of a comprehensively developed personality type, which has absorbed world and domestic cultural and aesthetic achievements, has begun in the Republic.

In the "Concept and elite university education of the Republics and Kazakhstan (2005-2015)" it was noted that the competitiveness of a nation, first of all, is determined by the level of education of its citizens. In this connection, the current stage of development of higher education in the republic is aimed to increase the role of intellectual capital and human resources in the formation of Kazakhstan as a competitive state in the world labor market [1, p. 2]. This process is connected, first of all, with the introduction of an ethnic component into the system of social sciences and the humanities. Since before their content was a synthesis of borrowed foreign and Russian scientific theories and concepts, and national social and humanitarian concepts were ignored. In this process, the leading role belongs to the “people and the national character of education” [2, p. 6]. In this regard, the need to introduce the discipline "Ethnoaesthetics" into the cycle of social and humanitarian disciplines in the universities of the Republic is one of the primary tasks facing scientists. Kazakhstan – philosophers, teachers, philologists, culturologists, art historians.

**Materials and methods:** In this article the works of Kazakh teachers (Seyteshev A.P.), philologists (Auezov M.M.), philosophers (Nurlanova K.Sh., Akbayeva L.N., Akbayeva A.N.), program educational documents (The concept of elite university education in Republic of Kazakhstan). Also used materials of Kazakh folk and professional art and Kazakh aesthetic culture.

The study used: 1) general scientific methods – analysis, synthesis, with systematicity, validity of conclusions, rationality; 2) comparative historical method – comparativeism; 3) sociological methods – document analysis and content analysis.

**About discussion:** Authors of the article Akbayeva L.N. and Akbayeva A.N. have been developing the theoretical foundations of the discipline "Ethnoaesthetics" in the Republic of Kazakhstan for more than 10 years. The most significant recent works are: the textbook

"Fundamentals of Kazakh ethnoaesthetics" (Almaty, "Atamura", 2012), the monograph "History of Kazakh aesthetic thought" (Almaty, "ALT", 2021); scientific articles "Ethnoaesthetic education in the Republic of Kazakhstan: Relevance and practical importance" ("Bulletin of Civil aviation academy", 2021, No. 4 (23). P. 44-52), "Ethnoaesthetic education of youth through the study of Kazakh literature and art on the theme of the Great Patriotic War" (MISC VolSU, from 11-12.09.2020. Part 1. P. 214-221), "Directions of ethnoaesthetic education in the Republic of Kazakhstan" ("Bulletin of Civil aviation academy", 2020, No. 4 (19). P. 132-136), "And the history of the formation of Kazakh ethnoaesthetic thought" (Coll. MSPC IILSR: Belarus, Kyrgyzstan, KazALSR. 18-20.04.2018. P. 9-12), "Aesthetic aspects of the work of Mukhtar Auezov" ("Bulletin of the Development of Science and Education" (Moscow – Saratov, No. 9, 2017. P. 38-43), "Actual problems of ethnoaesthetic education in modern Kazakhstan" ("News of the universities of Kyrgyzstan", No. 12, 2017. P. 191-194).

**Research results:** The discipline "Ethnoaesthetics", which the authors of the article propose for studying in the humanitarian universities of Kazakhstan, is primarily aimed at overcoming the phenomenon of artistic and aesthetic mankurtism among student youth in the republic. This phenomenon was the result of the erroneous practice of Russification and the leveling of the national orientation of the block of social and humanitarian disciplines taught in the universities of the Republic of Kazakhstan, the "minimal" attitude to the study of the aesthetic culture and values of their people.

Historical development of Kazakhstan in the transition from one socio-economic formation to another, it develops not in a planned manner, but in leaps and bounds. Thus, for example, our country made the first leap in the transition from the primitive communal system to feudalism (bypassing slavery). From the feudal-patriarchal society, which is "captive to prejudices and vices, which excluded the reality of unity in a person of his physical (external) and spiritual (internal) beauty, the integral perfection of his development" [3], as S. Toraigyrov wrote, to socialism (bypassing capitalism). At this stage, we have taken a step back and are at the stage of capitalism. Now it is difficult to say which of the last two societies is based on more complete correspondence with the natural nature of man, since in each of them there were and are certain contradictions.

Today, the Kazakh education system is trying to create its own qualitatively new system of higher education, which focuses on traditional national values and cultural norms. This process is associated with a number of difficulties, which were noted by M.M. Auezov. He attributed to them, firstly, the possibility of "a simple return to the values of traditional culture, which is fraught with the danger of the people losing the already acquired civilized level." Secondly, he notes that "breaking ties with one's own origins, avoiding solving the problems of national reality, dooms artistic culture to sterility, consumer secondary ... The persistent search for ways of self-affirmation in the field of culture, among others, put on the agenda the task of creating national aesthetics. And here, as it happened more than once in the history of various peoples, the eyes of cultural figures turned to the artistic tradition..." [4, p. 32]. As one of the examples of the implementation of ways of self-affirmation in the field of national culture, we can cite the modern university course "Culturology", which is entirely based on the material of national culture and art, presented in a historical perspective.

However, the course "Culturology" does not fully reveal the features of the national artistic tradition, and therefore, the introduction of the discipline "Ethnoaesthetics" into the liberal arts universities of the Republic is of particular relevance. Its purpose is to enable the national folk and professional arts, which are the means of ethnoaesthetic education, to have the maximum impact on the process of "forming university students as aesthetic personality types, sublimating the main components of national spirituality – kindness, or "big heart", "generous soul" of a Kazakh and a humane worldview" [3, p. 3].

The national aesthetic personality type in its content goes back to the aesthetic personality type, characterized by the German philosopher and psychologist E. Spranger in the work "Human Types" ("Types of Men", 1928). According to his classic characterization of the aesthetic personality type,

“the aesthetic type is characterized by increased sensitivity to beauty and harmony. His tools are emotion, imagination, color and form. His intellectual world is occupied with words, music, communication and imagination. In society, he usually acts as performer and/or creator [4].

National art as the main means in the process of forming the aesthetic type of personality contains the code of the socio-cultural memory of the Kazakh people, the development of which in the process of ethnoaesthetic education will ensure the preservation of national identity and educational sovereignty during the period of Kazakhstan's integration into the world community as an equal creative state entity.

One of the tasks of studying the discipline "Ethnoaesthetics" is the formation of ethnoaesthetic consciousness among student youth, which involves the development of a national aesthetic worldview, worldview, and then on this basis, a worldview. As a result, the knowledge gained in the process of ethnoaesthetic education naturally develops into convictions that determine the life principles of future specialists of the republic, expressed in their civic position and spiritual and value orientations. One of the qualities formed by ethnoaesthetic education is spirituality and morality, which are a special moral and aesthetic state of a person when he is sincerely committed to such values as truth, goodness, beauty.

"Ethnoaesthetics" as a science is interdisciplinary in nature and is located at the intersection of several social and humanitarian disciplines. So, for example, aesthetics, ethnophilosophy, ethnoethics constitute the "upper", theoretical level of the discipline. The "lower", empirical level is occupied by ethno-literary studies and ethnoart studies. The "Unifying" educational and pedagogical level is ethnopädagogy.

Based on the historically established spheres of modern aesthetic knowledge, as well as the aesthetics of the Kazakh people, "ethnoaesthetics as a science has a three-level structure: 1) the history of the development of Kazakh aesthetic thought; 2) empirical ethnoaesthetic research related to ethnoaesthetic education, presented in a complex of means from the types of Kazakh folk and professional art; 3) theoretical ethnoaesthetics, including the conceptual and theoretical foundations of the subject of ethnoaesthetics" [3, p. 160].

"The history of the development of Kazakh aesthetic thought has almost 13 centuries (late IX – early XXI centuries). Unlike European aesthetics, Kazakh aesthetics is not theoretical, but empirical in nature, which was associated primarily with the nomadic (nomadic) way of life of the Kazakhs. The main aesthetic thought of the Kazakh people is characterized by the fact that aesthetic theory was dissolved in artistic practice. Hence the coexistence of ethnoaesthetic thought in two aesthetic forms – implicit and explicit, with the prevalence of the implicit form, which is connected with the peculiarity of ethnoaesthetic ideas" [7, p. 5].

The implicit form involves the creation of works of ethnoaesthetic content with an implicit structure that is inadequate to theoretical thinking. They find their expression in the representative empirical material of the creators of Kazakh folk art – akyns and akyns – zhyrau, zhyrshy, salov and seri. The explicit form, on the contrary, is associated with the expression of aesthetic ideas in theoretically formalized works – scientific and artistic, devoted to various types of art and problems of domestic aesthetic theory. In view of the absence of writing, science and mass communication on the territory of Kazakhstan for a long time, until the beginning of the 20th century, the aesthetic thought of the Kazakh people is characterized mainly by existence in an implicit form.

The beginning of explicit ethnoaesthetics dates back to the work of the great thinker Abu Nasyr Al-Farabi (end of IX c.). He is the founder of the theoretical "secular" aesthetics. The beginning of the implicit form of expression of ethnoaesthetic ideas goes back to the work of akyns-zhyrau (late 14th century) and Kazakh folk art and folklore.

The main theme in the implicit form of expressing ethnoaesthetic ideas - in the work of akyns-zhyrau, is associated with the problem of a safe lifestyle for the Kazakh people. Since the Kazakhs lived, in the words of L. Gumilyov, "on the landscape" – in the steppe in unprotected dwellings, they were constantly subjected to constant attack from external enemies. Hence the main theme of their

aesthetic research – the creation of an aesthetically ideal image of the Kazakh warrior-knight through the aesthetic category "heroic". In the work of each of the zhyrau akyns – Asan Kaigy, Kaztugan, Dospambet, Shalkiz, Yer Shoban, Umbetei, Bukhar zhyrau, Makhambet Utemisov, Shal akyn – this problem is one of the main ones. Many of the zhyrau were themselves warriors who defended their compatriots from invaders.

After the accession of Kazakhstan to Russia, another problem becomes the main one in the creative research of the Kazakh akyns-zhyrau of the Zar Zaman era. This is the problem of independence and independent existence. Creativity of akyns-zhyrau of "Zar zaman" era of the end XIX – early XX centuries – Dulat Babataiuly, Shortanbai Kanaiuly, Murat Monkeuly, Abubakir Kerderi contributed to the development of the pessimistic concept of pantragism. It found its manifestation in the concept of "Zhalgan" ("illusory existence") through the aesthetic category "tragic". Its main characteristics are the fear of the future of the Kazakh people, now associated with living together with a foreign people, the loss of faith in the return of traditional orders and values that have been kept in the everyday consciousness of the Kazakh people for centuries.

Scientists-researchers have shown that the pinnacle of Kazakh empirical aesthetics is the aesthetic thought of the Kazakh Enlightenment, which has been vividly embodied in the work of the great Abai Kunanbaev. Based on the "aesthetics of criticism", Abay develops in his works the aesthetics of nature, understood as the identity of "beautiful" and "harmony", and also through the aesthetic categories "comic" and "tragic", he develops the aesthetics of man and art. The main achievement of Abay is the formation of an aesthetically ideal Kazakh female image and the development of musical aesthetics, which is reflected in the creation of a new song style.

Kazakh aesthetic thought of the end XIX – beginning XX centuries develops in the work of Kazakh writers and poets. Their aesthetic research is concentrated around a number of aesthetic categories: the categories of "beautiful" in S. Toraigyrov and "tragic" by Sh. Kudaiberdiev, S. Toraigyrov, Zh. Aimauytov, M. Zhumabaev. Moreover, each of them considers "beautiful" and "tragic" in three objects – in nature, man and art.

Among the theoretical problems of aesthetics of this period, the issues of aesthetic education of children are being developed in the pedagogical works of M. Zhumabaev, questions of arts and words in the works of A. Baitursynov, problems of Kazakh theatrical art in the studies of J. Aimauytov.

Kazakh aesthetics of the Soviet period chose the formation of aesthetically ideal images of a working person in the poetry of S. Seifullin and the defender of the Fatherland in the prose of G. Musrepov as the main problem. M. Auezov and S. Seifullin in their works explored the aesthetic aspects of Kazakh oral poetry and theatrical art.

Explicit form of development of ethnoaesthetic ideas is embodied in the modern development of Kazakh aesthetic thought. It finds manifestation in four scientific directions – ethnoliterary, ethnophilosophical, ethnopedagogical, ethnoart studies.

The most significant of them is the ethnoliterary direction associated with the work of Kazakh literary writers M. Karataev, Z. Kabdolov, R. Nurgaliyev, T. Aksholakov, K. Mukhamedzhanov and others. Ethnoaesthetic in their work is associated with the development of theoretical problems of aesthetics. Other areas also develop the theory of ethnoaesthetics from their own angle of study (the subject and principles of the construction of ethnoaesthetics, ethnoaesthetic consciousness, the system of ethnoaesthetic categories and values, the structures of ethnoaesthetic culture, etc.).

The section "Ethnoaesthetic education" involves the development of the theoretical foundations of ethnoaesthetic education, carried out with the help of such means as Kazakh folk and professional art.

Kazakh art in the system of ethno-aesthetic education is an integral system consisting of the following components of Kazakh folk art:

- 1) folklore and folk forms, consisting of three types of Kazakh folk creativity - oral-poetic, musical (instrumental and song), arts and crafts;
- 2) elements of Kazakh traditional culture – national holidays and games;

3) types of Kazakh professional art – fiction, fine arts, architecture, film art, dance and theater arts.

The theoretical block of the discipline "Ethnoaesthetics" involves the development of the subject and principles of building ethnoaesthetics as an academic discipline, including the following components: 1) conceptual and axiological apparatus or system of categories and values; 2) the formation of an ideal model of a national person; 3) Kazakh aesthetic culture as a structural component.

If in most classical Western and Russian definitions of the subject of aesthetics there is a philosophical point of view, starting from the category "aesthetic" as a metacategory, then in the Kazakh aesthetic tradition the metacategory "aesthetic" is replaced by another aesthetic category – "beautiful". Its understanding as a metacategory goes back to the 18th century French materialist philosopher D. Diderot. In Kazakh aesthetic thought, the idea that beauty is the main concept was first voiced in the work of the Kazakh philosopher K.Sh. Nurlanova. She identified two main foundations of the aesthetic worldview of the Kazakh people - "beautiful" ("Asemdik") and "ethical". Consequently, in defining the subject of Kazakh aesthetics, the paradigm of comprehension of beauty is not aesthetic, but beautiful and moral, which in symbiosis form the concept of "aesthetic morality" [6, p. 161].

The subject of the study of the discipline "Ethnoaesthetics" is the comprehension of beauty in three objects: 1) in national nature, the choice of which is due to the traditional nomadic lifestyle of the Kazakhs, who interpreted nature as the main aesthetic value; 2) in a person whose aesthetically ideal image combines aesthetics and morality; 3) in Kazakh folk and professional art as the main problematic field of ethnoaesthetics.

The conceptual apparatus or system of categories of Kazakh ethnoaesthetics consists of three types of correlating categories: 1) "beautiful", "sublime" and "heroic"; 2) "ugly"; 3) "comic" and "tragic".

The system-forming metacategory of ethnoaesthetics, which determines the subject of research, is the category of "beautiful", the empirical development of which is associated with nature as the main ethnic value and the image of an aesthetically ideal person – a hero-warrior, a worker, a defender of the fatherland, a figure in history and culture.

In contrast to the classical course of "Aesthetics", the category "heroic" in ethnoaesthetics is included in the system of main categories, which is due to the traditional ethnic consciousness, which is reflected in the Kazakh folk oral poetry, national fiction and music, being associated with the theme of the struggle against social injustice and foreign invaders.

Based on the analysis of the specifics of the ethnoaesthetic worldview, we came to the conclusion that nature is the main national aesthetic value. What is due to the nomadic way of life (nomadism), which determined the natural philosophical worldview of Kazakh nomads. Hence the formation of a pantheistic sense of the natural involvement of man and nature, which is reflected in all works of Kazakh artistic culture, especially literature, and art.

The structure of ethno-aesthetic consciousness includes three components: ethno-aesthetic feelings, taste and ideal. The central place among them belongs to the aesthetic and ideal, which found a special reflection in the formation and national image of an aesthetically ideal person – male and female. Its content is determined by the dominant forms of national public consciousness that take place in certain historical periods – mythological, aesthetic, socio-political. Each form of consciousness corresponds to various historical types of national aesthetically ideal images. For example, the epic hero and heroine correspond to the mythological form of consciousness, the warrior poetry of akyns-zhyrau – socio-political. Abai created a completely new type of aesthetic ideal – the image of a beautiful Kazakh girl. In addition, aesthetically ideal images of a working person, outstanding national figures of history and revolution, politics, art, literature, as well as film ideals were created in the Kazakh aesthetic thought.

Kazakh aesthetic culture is a complex systemic formation. If the main structural elements of ethnoaesthetic culture are domestic artistic and aesthetic values and cultural institutions, then art (folk and professional), as the main sphere of domestic aesthetic culture, is its main constituent element.

**Conclusions:** Thus, consideration of the theoretical foundations of the discipline "Ethnoaesthetics" allows us to assert a certain practical significance and necessity introduction of this discipline into the system of higher education. Ethnoaesthetics is aimed at the formation of a national aesthetic consciousness among future specialists of the Republic of Kazakhstan, since only the ethnoaesthetic type of personality, as a symbiosis of the moral and aesthetic, can bring a stabilizing, long-term oriented spiritual principle into the Kazakh society.

The main purpose of the article is the transmission of knowledge on the history and theory of Kazakh aesthetic thought and Kazakh aesthetic culture to students studying in universities of the Republic of Kazakhstan. Modern youth should have an ethnoaesthetic consciousness, know national aesthetic values, strive to resemble ideal national images in order to continue to spiritually revive our republic in the future. Future generations should get a country with its own system of aesthetic traditions and values, with cultural and genetic the code of the Kazakh ethnos, which was, is and will be the basis of our mentality from generation to generation.

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The material was received by the editorial office on 06.03.2023.