

**«Мәңгілік Ел» ұлттық идея контексіндегі білім беру, мәдениет және өнер
Образование, культура и искусство в контексте национальной идеи «Мәңгілік Ел»
Education, culture and art in the context of national idea «Mangilik El»**

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**THE TRENDS IN MODALITY OF CULTURAL
PARADIGM AND THE HISTORY OF KAZAKH MUSIC**

Abstract

The study is devoted to the periodization of the history of Kazakh music in the 20th century which is necessary for an objective reflection of all the complex musical and cultural processes of this time. Based on the existing approaches to periodization (U. Jumakova, M. Drozhzhina, V. Nedlina), as well as the methodology of V.R. Dulat-Aleyev, a universal basis for periodization was searched. Different approaches to the periodization of the musical culture of Kazakhstan in the 20th century one way or another take into account the aspect of the change of cultural paradigms, as a result of which the main time boundaries coincide. The reasons for periodization are the change of generations of composers (U. Jumakova), the interaction vectors of the center and periphery of culture (M. Drozhzhina), intercultural interaction (V. Nedlina).

In this study, another, broader basis for periodization is proposed – a change in the paradigms of culture. It involves a semiotic interpretation of musical culture. The division of the recent history of Kazakh musical culture is consistent with the predominance of monomodality (until the 1920s), bimodality (1920-1970s) and polymodality (1980 – present). The paradigm of culture acts as a universal foundation and allows us to combine musical and cultural processes in different musical and creative forms (traditional music, composer creativity, mass art), and also take into account the wide Eurasian context of Kazakhstani music.

Keywords: the history of Kazakh music, the periodization of modern music of Kazakhstan, a change in the paradigms of culture, a multimodal paradigm of culture, Eurasianism.

Introduction. Over the past two decades, views on the history of musical culture have been repeatedly supplemented and revised. All this is due to the processes of reassessment of the cultural heritage of the recent past and the search for objective explanations of the causes and premises of the global changes that took place in the 20th century. The event that divided the twentieth century into “before” and “after” was the rapid emergence of the national school of composers in the 1930s. Undoubtedly, the creation of national academic music on the model of European traditions has become a significant acquisition and has allowed to become actively involved in world cultural processes. The impetus for this study was the

understanding of the changes associated with the national composer school in the context of a change in cultural paradigms and the concept of Eurasianism.

Methods. In general, the research is based on special methods of musical cultural studies, musical oriental studies, and semiotics, as well as the general principle of historicism and the theory of intercultural interaction.

Discussion and results. In the 20th century, the development of composer creativity in Kazakhstan with its inherent features becomes an indicator of a change in the roles of various cultural layers in general and determines almost all historical and cultural processes in musical art. (V. Konen considers the authorship

individuality to these key features of the European type of professionalism; connection with a social institution whose idea creativity expresses; reliance on specific expressive means and the continuity of certain forms of artistic thinking [7, P.434].) The periodization of the modern history of Kazakh music is primarily associated with the stages of formation and development of the young national composer school.

The history of the composer school of Kazakhstan, expressed in the creative innovations put forward by its representatives, from its inception to the present, is closely connected with the problems of “tradition and innovation”, “composer-folklore”. The problem of the periodization of the Kazakhstani composer school was considered in the study of U. Jumakova, who identifies four generations of composers.

The first generation was composed of the founders of the school – A. Jubanov, E. Brusilovsky, L. Khamidi, M. Tulebaev, V. Velikanov, B. Baikadamov.

The second generation continued the formation of the school and affirmed its role in the national culture. This is a large galaxy of composers led by G. Jubanova, E. Rakhmadiev and their predecessors K. Kuzhamyarov, S. Mukhamedzhanov, N. Mendygaliyev. Younger composers belonged to the same generation since they also had the role of affirming the school’s artistic directions: M. Sagatov, M. Mangitaev, N. Tlendiev, B. Jumaniyazov, K. Kumysbekov, D. Botbaev and others.

In the third generation became known T. Kazhgaliev, Zh. Dastenov, A. Serkebaev, K. Duisekeev, T. Muhamedzhanov, Zh. Tursynbaev, B. Daldenbaev, Zh. Tezekbaev, K. Shildebaev, and others. The beginning and maturity of their work fall in 1980-1990 years. Composers, whose work only began at the end of the period under review and coincided with socio-political transformations, are already a new generation (S. Abdinurov, M. Irzhanova, T. Tleukhan and others), located in the process of searching for new artistic ideas [1, P.52].

The division into generations, of course, is conditional, which is also noted by the author

of periodization. But, in my opinion, relations between generations, allegorically described by U. Jumakova as «the relationship of aksakals, fathers and children» [1, P.53], fully reflect the life realities of Kazakhstan’s composer school until the 1980 s. In the works of the first generation, mainly the import of the source material, which is expressed in various kinds of transcriptions and in quotes, predominates. Although in the field of transcriptions and mastery of the musical language at the element level, the first experiments took place at that time. For example, in the famous «Impromptu» for piano by E. Brusilovsky, thematism is intonationally and rhythmically close to Kazakh music, even in the absence of direct quotes; at the same time, he combines the features of Rachmaninov’s pianism and the Kazakh character of thematism, being one of the examples of polystylistics in Kazakh music. Comprehensive mastery of the methods of transcription and element took place during the heyday of the creativity of the second generation, and the development of a new musical language connecting folk elements with Western European has not stopped until now. Contrast as the basis of many polystylistic techniques has been used by Kazakhstan composers relatively recently.

The given periodization is confirmed by studies in the field of development and adaptation of individual genres. So G. Akparova, exploring the sonata genre in the works of Kazakhstan composers, comes to the following conclusion: «The instrumental sonata <...> went through three stages in its evolution during the 20th century: formation, approval, development. The beginning of the formation of the sonata went under the direct influence of European professional music, at the second stage this genre is surrounded by constant features, the totality of which is an individual style, and in the third stage of development, it absorbs the general style trends of modern music» [2, p. 21]. The stages of formation and development of the sonata genre correspond to the generations of composers (1930 – mid-1950s; late 1950s – early 1970s; late 1970s – 1980s; late 20th century from the 1990s to the present time).

The periodization of U. Jumakova reflects

the general direction of the development of the composer's school, from the establishment of the general aesthetic foundations of Kazakh music of the new European tradition to the formation of a stylistically multifaceted, capable of internal renewal of the art. V.Nedlina, developing the ideas of U. Jumakova, supplements periodization with two more generations and correlates them with the generations theory of N. Howe – V.Strauss [3], according to which the exposition of the history of the nation, culture is advisable (and clearly) in terms of generational change [4, P.75].

M.N. Drozhzhina, comparing the national composer schools of the so-called Soviet East (Kazakhstan, Kyrgyzstan, Tajikistan, Uzbekistan, Turkmenistan) in the perspective of the «center-periphery» problem, gives a periodization that chronologically coincides with the version of U.R. Jumakova. (The stage of formation in the 1930s and 1940s, which is characterized by the direct influence of the Russian composer school through its representatives (A.V. Zataevich, E.G. Brusilovsky and V.V. Velikanov in Kazakhstan). The stage of intensive development of European forms and genres in the 1950-1960s. And the stage of internal transformation of European standards through an in-depth study of the laws of traditional art [5, P.86-87]). At each stage, certain patterns are revealed, described by the researcher as follows:

1) At the initial stage, the impulses are directed from the center to the periphery, where Russian culture acts as the center;

2) At the next stage, counter pulses arise; this is due to the impact on the universal model of the features of an original peripheral culture;

3) finally, at the final stage, through the strengthening of national identity, as well as the possibility of professional training of composers and performing personnel in the field, a new center is being formed; its potential creates the conditions for the emergence and propagation of centrifugal impulses, and hence the «fouling» of its own periphery [5, P.88-89].

Indeed, by the 1990s, the national composers' school in Kazakhstan (as in other

Soviet republics) gained greater autonomy from the former center and became an independent phenomenon within the framework of world musical culture, while at the same time maintaining ties due to the cultural and historical community with Russia and countries of CIS.

The coincidence of time boundaries in the periodizations of national composer schools, having different foundations (the first is the generation of composers of one school, the second is the relationship «center-periphery») indicates the presence of objective regularity in the development of Kazakh music in the 20th century. For a deeper justification of the causes of changes in the national musical culture, factors of a cultural order must be taken into account. The stages of the formation of the composer school are an indicator (one of many, although the most studied) changes in cultural paradigms. In Kazakhstani researches in the field of socio-humanitarian knowledge, the term «paradigm» is more often used in linguistics in a narrower context (see, for example, the study of B. Sopiaeva [8]. In the global art history, the term is widely used precisely in the cultural (semiotic) meaning (see, for example, the article by G. White [9]).

Of course, in the relationship of the composer school with other spheres of culture, many historical processes inherent in the twentieth century are revealed. This approach to periodization can be called inductive. But one can look at the entire studied period from the standpoint of culture as a whole, deductively. For example, based on the study of B. Dulat-Aleyev dedicated to Tatar music, V. Nedlina puts forward the following periodization of the development of the musical culture of Kazakhstan:

– the dominance of the canonical (traditional) model of culture and its reproduction – until the mid-1930s;

– the period of «collision» of cultures, characterized by the «obsolescence» of the traditional model of culture, a turn towards the development of the European model (1930s – mid-1980s) (The determination of the lower boundary of the functioning of the culture's canonical model presents a certain difficulty,

since over the millennia it has repeatedly changed. Although the main types of oral traditions carriers were formed by the end of the first millennium AD, in the process of Kazakhs gaining statehood in the 16th century, as well as in the 19th century, the structure of the cultural model and the functions of its representatives were significantly revised);

– the period of autonomy of national culture with a predominance of forms of the new European tradition, characterized by a parallel rethinking of national-ethnic foundations, the revival of traditions and the replacement of «empty niches» of traditional culture with new creative forms (mid-1980s – 2010s) [4, P.39]

From this perspective, the functioning of the national composer school can be considered as one component of the process of changing the cultural model. One of the most developed methodologies for its study was proposed by V. Dulat-Aleyev. The basis of his approach is the category of cultural paradigm (applied by analogy with T. Kuhn's «scientific paradigm»: «By paradigms, I mean recognized scientific achievements that for a certain time give the scientific community a model for posing problems and their solutions» [10, P.11]). The core of the concept is the Text theory of national culture, which is understood as «all facts testifying to the history of national culture (works of art and their documented context)», otherwise «textualized context» [6, P.26].

The text of national culture appears as a complex phenomenon that includes all aspects of the functioning of national culture. Musical art enters into it in the forms of folklore, texts of confession and profession. Moreover, one and the same text, which is initially the result of the activity of the «holder of cultural competence» [6, P.83], can change the textual affiliation, canonized as a text of a confession or a profession and further on as a text of national culture. Many texts that make up the text of a culture form its language (in the semiotic sense). «The concept of the language to be spoken» is a modal paradigm [6, P.118]. In one historical and geographical section, several paradigm modes can exist simultaneously, and if the dialogue is allowed between them, a situation of

polymodality (polymodal paradigm) develops [6, P.122].

That is, many non-European cultures found themselves at a fairly long historical stage in the conditions of multimodality, as they inevitably entered (or are included) in the world cultural space through the evolution of norms developed by the professional art of the European tradition, which have the property of universality [7, P.431-432]. At the same time, European culture, by virtue of its «larger order» and larger scales of influence, becomes dominant. The dialogue of cultures takes place at the level of interaction between two modes: Eurocentric and «root» (exogenous and endogenous). The first «is transmitted through the institutionalization of education, the second is introduced by the personality factor» [6, P.128]. At different stages in the development of the musical art of the European tradition, these two modes encounter different directions of the interaction vector. If the beginning of the period of the multimodal paradigm is associated with an orientation towards the incorporation of the forms of the dominant culture, then its completion is marked by the actualization of the processes of creating a new text for the national culture, the transition to a new modal paradigm.

If the role of the original modal paradigm was focused on the canons of ethnic tradition, during the formation and development of the multimodal paradigm, creative attention shifted to the norms of European music. The new modal paradigm in this perspective is the idea of Eurasianism as a creative concept, reconciliation of the various poles of the cultural paradigm and Eurasian intercultural dialogue.

In the context of the periodization of the so-called New European (V. Dulat-Aleyev) or the national art of the European model (V. Nedlina), it seems appropriate to identify the main vectors of intercultural interaction through the imposition of musicological and cultural periodization. The monomodal paradigm is characteristic of the musical culture of the pre-Soviet and early Soviet periods. It is characterized by relative tightness, expressed in the predominance of the canons of oral traditions, a kind of «cyclical» (variant repetition) of the creative process; focus on conservation, not innovation.

The bimodal paradigm, established at the beginning of the Soviet period (until the 1970s), is characterized by the active development of the creative norms of the written (European) tradition through the methods developed in the 19th -early 20th-century Russian composer school. A kind of boundary is established between oral traditions («folklore» in the Eurocentric meaning of unprofessional art) and composer creativity, of which academic music acts as an active beginning in the interaction of cultural modes.

In the last decade of the Soviet period and the post-Soviet period (from 1980 to the present), a gradual understanding of national art on a global scale, the role and place of Kazakh music in the modern world cultural palette, leads to the multiplication of interaction and transformation of the paradigm into a multimodal (Eurasian) one. It is characterized by free interaction not only between cultural modes (for example, combining traditional and academic musicians for common creative projects), but also the involvement of Kazakh art in world processes (international creative projects).

Conclusion. Various approaches to the periodization of the musical culture of Kazakhstan in the 20th century one way or another take into account the aspect of the change of cultural paradigms, as a result of which the main time boundaries coincide. The reasons for periodization are the change of generations of composers (U. Jumakova), the interaction vectors of the center and periphery of culture (M. Drozhzhina), intercultural interaction (V.Nedlina).

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Мәдени парадигманың модальдықтарындағы үрдістер және қазақ музыкасының тарихы

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Аннотация

Зерттеу осы уақыттың барлық күрделі музыкалық-мәдени процестерін объективті көрсету үшін қажет болатын ХХ ғасырдағы қазақ музыкасының тарихын кезеңдерге бөлуге арналған. Кезеңге бөлудің барлық тәсілдері мен (У. Джумакова, М. Дрожжина, В. Недлина), сондай-ақ В.Р. Дулат-Алеевтің әдіснамасы негізінде кезеңге бөлудің әмбебаптық негіздерін іздеу жүзеге асырылды. ХХ ғасырдағы Қазақстанның музыкалық мәдениетін кезеңдерге бөлудің әртүрлі тәсілдері мәдени парадигмаларды ауыстыру аспектісін ескереді, соның салдарынан негізгі уақытша шекаралар сәйкес бір-бірімен келеді. Композиторлар ұрпағының ауысуы (У. Джумакова), орталық пен мәдениет перифериясының өзара іс-қимыл векторлары (М. Дрожжина), мәдениетаралық өзара іс-қимыл (В. Недлина) кезеңділіктің негіз ретінде қызмет атқарады.

Аталған зерттеуде кезеңге бөлудің тағы бір, кең ауқымды негізі – мәдениет парадигмаларын ауыстыру ұсынылған. Ол музыкалық мәдениеттің семиотикалық түсінігін болжайды. Қазақ музыкалық мәдениетінің қазіргі заман тарихын бөлу мономодаальдылықтың (1920 жылға дейін), бимодаальдылықтың (1920-1970-е) және полимодаальдылықтың (1980 – қазіргі уақытта) басым болуымен түсіндіріледі. Мәдениет парадигмасы әмбебап негіз ретінде әрекет етеді және әртүрлі музыкалық-шығармашылық түрлердегі (дәстүрлі музыка, композиторлық шығармашылық, бұқаралық өнер) музыкалық-мәдени процестерді біріктіруге, сондай-ақ қазақстандық музыканың кең еуразиялық контекстін ескеруге мүмкіндік береді.

Түйін сөздер: қазақ музыкасының тарихы, Қазақстанның қазіргі заман музыкасының кезеңдерге бөлінуі, мәдениет парадигмасының ауысуы, мәдениеттің полимодаальды парадигмасы, Еуразиялық.

Тенденции в модальности культурной парадигмы и история казахской музыки

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Аннотация

Исследование посвящено периодизации истории казахской музыки в ХХ веке, необходимой для объективного отражения всех сложных музыкально-культурных процессов этого времени. На основе имеющихся

подходов к периодизации (У. Джумакова, М. Дрожжина, В. Недлина), а также методологии В.Р. Дулат-Алеева осуществлён поиск универсального основания для периодизации. Различные подходы к периодизации музыкальной культуры Казахстана в XX веке, так или иначе, учитывают аспект смены культурных парадигм, вследствие чего основные временные границы совпадают. В качестве оснований для периодизации выступают смена поколений композиторов (У. Джумакова), векторы взаимодействия центра и периферии культуры (М. Дрожжина), межкультурное взаимодействие (В. Недлина).

В данном исследовании предложено ещё одно, более широкое основание для периодизации – смена парадигм культуры. Оно предполагает семиотическую трактовку музыкальной культуры. Деление новейшей истории казахской музыкальной культуры соотнобразуется с преобладанием мономодальности (до 1920-х годов), бимодальности (1920-1970-е) и полимодальности (1980 – настоящее время). Парадигма культуры выступает как универсальное основание и позволяет соединить воедино музыкально-культурные процессы в разных музыкально-творческих видах (традиционная музыка, композиторское творчество, массовое искусство), а также учесть широкий евразийский контекст казахстанской музыки.

Ключевые слова: история казахской музыки, периодизация современной музыки Казахстана, смена парадигм культуры, полимодальная парадигма культуры, Евразийство.

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ҰЛЫ ҒҰЛАМА, ДАНЫШПАН БАБАМЫЗ ӘБУ НАСЫР ӘЛ-ФАРАБИ ТАҒЫЛЫМЫ ХӘМ РУХАНИ ЖАҢҒЫРУ

Аңдатпа

Мақалаға ұлы ғұлама Әбунасыр әл-Фарабидің шынай өмірбаяны баяндалған. «Шынайының» мағынасы осы уақытқа дейін жарық көрген энциклопедия, т.б. сол сияқты бұқаралық ақпарат құралдарында әл-Фараби білімді өз елінде емес, шет елде Арабстанда алды делініп келінді. Бізде оның олай емес екендігі, білімді өз елінде, Отырарда алғандығы дәлелденді. Әл-Фараби өмір сүрген кезде, сол дәуірде, Орта Азияда, Отырарда мәдениеттің, ғылым-білімнің шарықтап дамығандығы, оның ғылымды еуропалықтарға үйретті деген арабтардан да озып кеткендігі көрініс тапқан. Отырар кітапханасының болғандығы, оның сол кезде Александрия кітапханасынан да алда болғандығы айқындалған. (кітап қоры, мазмұны т.б.). Әл-Фараби бабамыздың өмірбаянына қатысты материалдардың авторлары толығымен дерлік, соған жанғабыл қамтылған болуы. Әл-Фараби бабамыздың музыкаға қатысы, оның еңбектері терең пайымдалып, оның бұл салада бірінші ұстаз екендігі көрген-білген ғұлама ғалымдар еңбегі арқылы нақты көрсетілді. Медицина саласында да бас маман басшы екендігінің мойындалған шындық екендігін көрсеттік.

Түйін сөздер: рухани жаңғыру; толық адам; данышпан; асқар ұлы; таным сапасы; Отырар кітапханасы; түрік нәсілі; кади; мирас; ғибрат-нама; трактат.

«Рухани жаңғыру» дегеніміз, жан дүниені тазарту деген сөз. Тазарту ғана емес, оны асыл да дана ұлттық құндылықтармен толықтыру, сонда біз ұлы Абай айтқан «Толық адам» қалпына келеміз. Яғни, «рухани жаңғыру» идеясы данышпан Абай атамыздың даналық пәлсапасымен үндесіп, сабақтасып жатыр екен. Бұл бері жағы ғана. Сәл арырақ барар болсақ, рухани жаңғыру бастауында ұлы бабамыз Әбу Насыр әл-