

**Problems of systematization of genres and creative personalities
in traditional Kazakh music**

D.Kudaibergen¹, T.Yeginbayeva¹

¹Kazakh National University of Arts
(Nur-Sultan, Kazakhstan)

Annotation

In Kazakh ethnomusicology, this topic is one of the most relevant. In Soviet times, the genres of Kazakh traditional music were considered from the position of the genre system developed in Russian folklore. As a result, some genres turned out to be alien to the cultural and historical conditions of existence of Kazakh music. Materials relating to the biography and work of traditional musicians are contained in various publications. However, based on these disparate materials, it is difficult to provide a holistic view of the creative personality of folk-professional composers. The original system of musical genres and types of carriers of folk professional musical art was proposed by A. Mukhambetova. To do this, she turned to the traditional Kazakh calendar. According to the scientist, for a correct understanding of the peculiarities of the creativity of folk musicians, it is necessary to take into account their personal qualities. Personality and creativity in traditional culture are inseparable. This approach made it possible to single out the following types of creative personalities: type of bakhsy, type of zhyrau, type of sal-seri and type of sufi.

Keywords: traditional art; creative person; genre system; traditional calendar; mushel; type of bakhsy, type of zhyrau, type of sal-seri and type of sufi.

Редакцияға 29.03.2021 қабылданды.

SRSTI 13.15

DOI 10.51889/1528.2022.97.89.027

A.KHAZBULATOV¹, ZH.SHAIGOZOVA², A.MOMBЕК²

¹Kazakh Research Institute of Culture

²Abai Kazakh National Pedagogical Universit (Almaty, Kazakhstan)
ar.khazbulatov@gmail.com, zanna_73@mail.ru, aliya_mombek@mail.ru

**“SEGIZ KYRLY, BIR SYRLY”: NATIONAL FACE OF PERSON
IN KAZAKH CULTURE (based on musical and artistic-craft)**

Abstract

Traditional ideas about the perfect man are an important part of the immaterial cultural heritage, shown in various folk oral and poetic forms: fairy tales, proverbs, sayings, idioms, etc. One of this idioms is “*Segiz kyrly, bir syrly*”, which means “Eight facets – one integral essence”, used as the title of this article is known to almost every Kazakh. The national memory preserves many names, who were honored with these words. Now they sound not often, but more straight and sharper. The authors of this article are trying to open these “eight facets, and one integral essence” – the Turkic ideal of the perfect man, based on the Kazakhs, who formed and “recrystallized” throughout thousands of years. This ideal contains the entire cultural and historical experience of the ethnos, which passed down from one generation to another from ancient times until ethnographic modernity. Of course, the perfect identity has an universal character. Every nation has its own. The Chuvash has “seven blessings” or the observance of the “seven commandment”, among the Buryats, it is the “nine virtues” of a person, etc. In this article, the authors focused on one of such specifications of ethnic ideas about a perfect identity, expressed in Kazakh culture through the concept of an “octahedral” person.

The authors are sure that based on this materials they can show deeper knowledge for teachers, researchers and students of pedagogical institutions, who use national pedagogy and non-material heritage. “octahedron”

through the prism of the musical and artistic-craft spheres which, more than all the components of culture, demonstrates the various aspects of this phenomenon. The reconstruction of the meaning/sense of the analyzed idiom showed that the number “8” is primarily a symbol of human cognition/achievement of the essence of Tengrian spiritual teaching together with sacred knowledge. The authors are ensuring that the materials obtained will help to expand and deepen the knowledge of teachers, researchers and students of pedagogical universities practicing in the studies concerned on folk pedagogy and immaterial cultural heritage. The article was prepared within the project of the Ministry of Education and Science of the Republic of Kazakhstan AR09259280 “Languages of Kazakh culture as the basis of ethnic identity: semiotics and semantics”.

Keywords: national face of person, perfect man, tengrianism, Kazakhstan, Central Asia, art, craft.

Introduction. An incredible amount of work is devoted to the study of various aspects of folk pedagogy, especially in the bosom of Kazakh ethno pedagogy. What else can be new to demonstrate in this field? Fortunately, a sharp and inquisitive look of a dedicated researcher will find a new perspective on known facts and phenomena. This is also applied to the present study, which is aimed to form: “segiz kyrly, bir syrly” in Kazakh culture, based on example of musical and craft traditions.

The problems of the national ideal personality, ethnic specifics of education, upbringing of traditional musicians and artisans, as well as other aspects of the pedagogy of traditional society are reflected in the works of a number of modern researchers [1-10] and many others.

Many researchers point of view who analyzed perspective are similar in one thing: under the mass culture modern society is acutely aware of the shortage of “human”, and according to the philosopher M.A. Melyakin [11], the image of the traditional “God-man” or “cosmo-man” is in a fog. And, in this vague uncertainty, “an idea that to a certain extent can be considered as an attractor of human quality regumanization, the idea of a perfect individual is an integral component of every culture,” writes the scientist [11, P.56].

In our opinion, the idea of a perfect man or individual, originated in ancient times, passes through all aspects of Kazakh ethno pedagogy and is especially highlighted in the musical and craft spheres. After all, a creative message in any society forces society to the development of both socially and spiritually. In the next section it will be discussed.

The main part. Segiz kyrly in traditional musical culture. Various traditional cultures over a long period of their development have formed their own types of training: their own

institutions for the formation of musicians. “What unites everyone, however, is that the future storytellers from the earliest years live in an ethnic environment, are connected with the ethno-social environment, with the world of religious and mythological representations,” researcher N.N. Glazunova notes [12, P.19]. Consequently, in the process of learning a traditional musician assimilates the content of traditions getting into its spirit, and by and large he is not just a carrier of information, but a multifaceted / multidimensional individual. The facets of which are determined by the facets of the reflection of the tradition itself. For example, B.D. Kokumbayeva [13] refers various specialized types to the “segiz kyrly, bir syrly”: bucks, zhyrau, kuyshi, akyns, sal, seri and anshi, noting that this phenomenon has not received conceptual philosophical and scientific understanding in the scientific literature. In her opinion, “kuyshi and 8 kyrly are equivalent constants, an authentic definition of the spiritual teachers of Tengrianism.

Those few grains of the spiritual experience of famous saints: baksy, kuyshi, akyn, zhyrau, sal, seri, which have been preserved in the mental memory of Tengrians, show that in their sacred and meditative activity segiz kyrly sacredly observed the key idea of Kok Mangi Taniri about the balance of Heaven and Earth” [13, P.76]. Then, the essence of an 8-sided person who has mastered “bir sir = one secret” can be explained as a person with 8 talents who possesses “the secret of Being as a consistent unity, the mutual passage of life and death. Life and death as immortality” [13, P.76]. Hence, we believe that most likely, the numerical combination $8 + 1 = 9$ is a mathematical expression of the traditional concept of “tolyk kisi” – “complete”, “completed” person. Let’s try to substantiate the author’s hypothesis.

In examined aspects we take into consideration the point of view of Naurzbayeva, who said that the purpose of education is to form a conscious, responsible, spiritually advanced, mature person. We are not talking about a “comprehensively harmoniously developed builder of communism”, but about the ideal formed by traditional culture and realized by the “segiz kyrly, bir syrly”. A human personality should be multifaceted, but these facets are determined by a single, unique essence of him, the core of his spiritual Self. A Tengrian person is a spiritually advanced person with a pure heart who is able to realize his spiritual potential in any field [14].

Numbers in traditional culture are a universal code. With the help of the numbers, the most perfect thing that a person could know about the Cosmos, the Universe and, eventually, about himself was expressed.

We are interested in finding answers to the following questions: what symbolism does the number eight bear among the Turks/Kazakhs? In this case, what does the analyzed idiom mean?

There is no doubt that the Turks had their own specific counting system, which was definitely sacred. Unfortunately, there are very few studies devoted to the Turkic numerical system. There are only a few works that consider the symbolism of the number in various aspects: Eleri Bitikchi [15], R.T. Muratova [16], V.I. Sergeev [17], Zh.N. Shaigozova and A.A. Mombek [18] and others.

The number 8, unlike the numbers 3 (three levels of the universe), 4 (four directions) and 7 (Seven dads, seven tortillas, etc.) is not a common cultural definition in the traditional worldview of Kazakhs. But, at the same time, judging by our idiom, it plays a significant role. According to V.I. Sergeev, the eight is (chuv. sakkār, sakār; tat. sekiz; English eight, German acht) is a symbol of renewal, restoration and rebirth. Eight is a symbol of balance in occultism. Numerology was not alien to the ancient Egyptians, who associated some numbers with gods. For example, the eight (8) are four primordial entities that, when doubled, became eight spirits [17, P.277].

Interestingly, the number 8 is also manifested in ancient Turkic architecture. For example, the octahedron is the main geometric element of Turkic architecture. It gives a maximum area with a minimum perimeter. The eight-sided kurin were the first structures made of logs in Altai, the ancient temples of the Turks (the settlement of Bozok). Eight-poster yurts were considered the most resilient against the wind.

The octagon in the hypostasis of the “wind rose” serves as a figurative expression of universality in many cultures of the world. “8 is the most beloved number in China, a symbol of perfection, completeness in nature and the state. The associative series is as follows: 8 annual holidays, 8 gods: god of heaven, god of earth, god of war, god of darkness, god of light, god of the moon, god of the sun, god of the four seasons; 8 spirits, 8 jewels: carnelian, coral, tortoiseshell, pearl, ruby, moonstone, rock crystal; 8 classes, close to the emperor [19, P. 202].

The “number 8” has the symbolism of the initiatory path in a variety of traditions. Taking into account the meaning of the word “qyr” as edges, faces of a geometric figure, the saying can be decoded as an image of a tetrahedral or octahedral pyramid with a single vertex: the image of a World Mountain, as well as an initiatory, spiritual hierarchy” [20].

The traditional area in which the folk image of “segiz kyrly, bir syrly” was realized is baqsylyq. Shaman-bucks, according to culturologist B.D. Kokumbaeva, “the sacred type of tenrikana”, who possessed many-sided gifts (shamanism, treatment, divination, etc.). “In its original genetic basis, the performance of 8 kyrly represented a spiritual and practical integrity embodied in the ritual practice of bucks, shamans, who stood out due to their outstanding intelligence, spirituality, creativity and brilliant artistic abilities. In a nutshell, a shaman is a spiritual type of universal, in whose activities the functions that are divided in civilized societies between the spheres of religion, medicine, education and various types of art are present in a holistic form” [21, P.156].

Bucks have the secret of parallel Worlds, with these help he treats both the body and the soul of the patient, using various types of art (dance,

music, folklore). As a rule, the bucks themselves made their “shamanic” tools (or they were inherited, made by a teacher-father, teacher-grandfather), which justify that the bucks had the skills of man-made activity. Everything is in the compartment, he passes on to his successor student the educational function.

According to B.D. Kokumbayeva [21], who, analyzing the image of the first shaman Korkyt Ata, believes that his image accumulates “all 8 hypostases in an inseparable syncretism: Ata is a person who has a name (at). According to the ancient worldview, only the aksakals had this privilege, since they are close to the world of their ancestors – the aruakhs; Aulie – a saint (spirit), a prophet close to the God; Usta – master, demiurge (it is no coincidence that the similarity with the Kazakh word dem alu – take a breath), who created the first musical instrument – the sacred kyl-kobyz; Ustaz – a teacher whose octahedral activity has found a worthy continuation in modern 8 kyrly; Baqsy – (shaman) – related concepts; seer, sage; Kuysshi – a preacher and bearer of the Tengrian spiritual, teaching Kok, personifying the unity of the heavenly and earthly principles; Zhyrau is an epic storyteller; Akyn (from ak un – spiritual sound). The initial stem “ak” – white in spiritual purity is the basis of many constants of the Tengrian culture (aksaqal; Aksak kulan; Ak ku; Ak kaz; Ak suyek, ak bata, ak sut ...) [21, P.104].

The next special type is “segiz kyrly, bip syrly”/a representative of the spiritual elite – zhyrau: the custodian of the verbal heritage; the poet – in a poetic form preached the ideas of goodness and truth; singer-improviser, kobyz performer; soothsayer, adviser to khans, orator, iconic political figure, and finally, the bearer of sacred knowledge. The sacred knowledge of the ancestors, zhyrau, was passed on orally from generation to generation, and only to the chosen ones – the initiates.

Not everyone in the Great Steppe was honored with the epithet “seri”, this multifaceted, meaningful concept includes “the designation of the spiritual and physical perfection of a person. Seri is both a poet, and a warrior, and a musician, and a commander, and a strong

man, and an orator, and a hero-lover, and a connoisseur of horses and birds of prey, etc. [22, P.340].

Sal-seri institute goes to antiquity, sal-seri emphasized their “specialness”, not only by demonstrating their multifaceted talent and defiant behavior in public, but also purely visually. So, sal were famous for their elaborate outfits of original and unusual cut and multi-colored clothes. Seri, in turn, were steppe dandies, dressed richly and tastefully. Both have a high concentration of several talents “akyn, zhyrshy, composer, artist, decorator, magician, skillful juggler, comic clown, wrestler, entertainer, hunter” [23, P.65].

The multifaceted talent of sal-seri is expressed in information that was mentioned above, then their personality and “secret” (syr) is “the connection in courtly-erotic rituals of primitive magic of fertility with the social mission of maintaining the fire of love and sacred-ontological ideas about the structure of the world” [23, P.66].

To finalize, the concept of “segiz kyrly” in the traditional oral and professional sphere, it is good to quote Kokumbayeva B.D.: “the spiritual activity of “segiz kyrly, bir syrly” – who had spiritual intuition, inner vision, showing the mystery of being, was aimed at ensuring atanasia – the immortality of the Kazakh. In other words, the art of “segiz kyrly, bir syrly” is the Melody of Life as a spiritual being” [21, P.107].

At the same time, the path of baksy, akyn, zhyrau, master, artist-craftsman, etc. in a traditional society is not a personal choice. It is predetermined from above, by aruakh spirits or representatives of the older generation of the spiritual elite. However, it is a mistake to believe that segiz kyrly is an innate quality, representatives of the spiritual elite were not born, but became, passing through various initiation rites at each stage (zhyrau, akyn, sal-seri – associated with secret military alliances and another category “dedicated” others).

From now, if “segiz kyrly have Secret Knowledge - the secret (bir syr) of the Universe, Cosmos, Universe” [21, P.105], so in the hand made culture of the ancient Turks/Kazakhs, the principles of the formation of segiz kyrly should

work absolutely identically. That is why there is a saying, “sheberdin koly ortak, sheshennin sozi ortak” (“the hands of a craftsman and the language of an orator are the heritage of the people”).

Summing up, it should be noted that from the spiritual point, the eight is the goal of the initiate who has passed the seven steps or Heaven, and, thereby, the number of a newly found paradise, as well as renewal, restoration, happiness, perfect rhythm.

Segis kyrly in traditional craft. The idea of this part is better can be shown in proverbs. For example, one Kyrgyz proverb says: “Bir syrduu, min kyrduu” (a modest, hardworking person, a skillful craftsman, can both speak and do). Kazakhs say about skillful craftsmen: “temirden tuyin tuygen sheber”, “koly bilgen kum ustinen keme zhurgizer” (skillful hands can lead the boat on the sand), “Onerpazdyn on koly bar” (the skilled has ten hands) and many others. All of them shows the main idea of the artist-craftsman – a multifaceted talent.

Masters like – segiz kirly, adepts of Mastery, Spirit and Myth, corresponding the “idea *artefix* – “Master”, working on the other side of “art” and “craft”, including all this together we will show in this part of the article. “Artifex for the ancients, this is a person who is engaged in art or craft indifferently; but, this is neither an artist nor a craftsman in the sense that these words have today (besides, the word “craftsman” is more and more tending to disappear in modern language); it was something that transcended both, because initially, at least, its activities were connected with principles of a much deeper nature [24, P.50].

The process of cognition of sacred art and craft itself requires the steps of initiation rituals for initiation into the sacrament of a strict visual regulation, which allows to “perfectly master the cosmic prototype of creative activity” characteristic of this culture. [25, P.34].

During the initiation, mentors transfer to the new generation of Masters the deep meaning of creativity and existence, as well as help them to accept the type of activity assigned to them with full responsibility and apply their skills to actively participate in the cultural life of the community [24, P.51].

The written sources that have survived till nowadays, emphasize that “risolya (charters) of craft workshops in Central Asia looked at the craft, the knowledge, tools and skills associated with it, as sacred gifts transmitted by the Prophets and holy Sufi sheikhs. Risolya proposed the master to remember specific surahs of the Koran, hadiths, names of Allah at certain moments of production activities. The initiation was preceded by spiritual preparation and after the initiation with the girdling and commemoration of the holy feasts” [26].

So, the teacher – usta must transfer to his student-shakirt all his knowledge, the whole complex of technical and spiritual-sacred knowledge, previously received “from his teacher as close as possible to the original. Every new generation in the chain of direct succession receives knowledge in all its purity, from the most primordial source, and the creation of the world becomes the prototype of sacred artistic activity in its cosmogonic meaning [26].

Indeed, if you look closer at only one example of the art of making Kazakh dombra (in general, an archetypal design that has not changed), you can understand that it comes from the “original source”, and in every new copy implements the “fundamental principle”; and creation by the Master is nothing but a correlation with the World Tree, the center of the world.

The whole complex of technical knowledge transferred from Usta to shakirt, had its own specifics. But, the constant of spiritual and sacred knowledge remained unchanged in any kind of craft, which consists in “comprehension and reproduction of sacred archetypes” both in subtleties of image/reproduction, and in the figurative language, its symbolism and semantics.

Hence, we believe that the 8-sided talent of an artisan is the possession of various natural materials (metal, wood, clay, wool, leather, etc.) not only technological. Probably more about understanding/knowledge of any traditional artistic material “as a parteciple in a certain element” of the Universe/Cosmos, which allows artists/craftsmen to show in their work the holistic sacred idea of the ancient Turks about the harmony of the world.

We can also include the knowledges to use artistic instruments – the divine attributes of the “act of Creation”/an act of cosmogonic action. The transfer of the instrument by the Master to the Student is a first important step during the initiation ritual. “It can be said that the artistic instruments identified with the divine attribute is something more than the artist himself, because determines the specifics of his further handicraft and the corresponding cosmogonic meaning [26].

Time flies, and due different circumstances, there is Kazakh desacralization of many artistic traditions. The well-known Kazakh ethnomusicologist S.Elemanova writes about this: “Gradually, people not only forget the significance of individual ritual actions, material objects participating in the ceremony, but also lose their idea of the sacredness of Nature and Human Life. The priesthood is in danger, first giving the place for tradition, habit, superstitious ignorance, and then to frivolity and profanity” [27, p. 408]. Although the specific content of the sacred craft is already forgotten, the Masters are still sure that their art create a system of good and protective signs.

Conclusion. In our opinion, the ideal of personality “segiz kyrly, bir syrly” works at least in two areas of Turkic/Kazakh culture: oral-professional and arts and crafts. At the same time, the concentration of the idiom on the number 8 is deeply sacred, showing a special understanding of the spiritual constant of the “initiates” in Turkic culture. That is, “8” is a symbol of a person’s knowledge/achievement of the Tengrian spiritual teaching in different areas, in this case, through oral professional and arts and crafts, which is in the possession of 8 talents, 8 elements, 8 matters, etc. The number

“1” is an expression of the Mystery of Being knowledge. The 8-step, thorny path to the only peak of the World Mountain in the Universe is the highest point of the spiritual development of the Tengrian man.

At the same time, we are sure that a person who did not undergo spiritual training, who did not master the philosophy of the craft, who did not reach a certain level of Understanding, was not allowed to either sphere, similar to the ancient sacred ritual of creating a sand mandala by Tibetan monks.

The sacred Knowledge of Kazakhs has always been the most important and valuable. Accumulation of this Knowledge in the power, strength and vitality. The knowledge received through the Teaching had to be transformed into a Work – only this algorithm guaranteed the safe preservation and transmission of the heritage in the generation’s chain. Only Knowledge was not enough, whereas Awareness was important, made it come true, literally breathed life into the lifeless.

The Master from all his students, to whom he once gave Knowledge, chose a few as his successors. The sages sometimes preferred to be left without followers at all, if there was not one among them, when in eyes they saw at least a glimpse of *Awareness*. Knowledge, Awareness and Work are three steps or levels leading from elementary simplicity to *Mastery* or *Art*. We are deeply sure that “art” is the key word here. Among Kazakh nomads, creative people, with talent, were revered immeasurably higher than representatives of the “socially significant”. When an akyn or sere entered the yurt, even if it is a young man and from not high class, the society escorted him to the torus, paying tribute to his art, octagonal talent.

References:

- [1] Sijia Guo, Xuan Ning, Tianli Qin. The Interaction effect of traditional Chinese culture and ego identity exploration on the flourishing of rural Chinese children//Children and Youth Services Review, Volume 118, 2020, 105341, ISSN 0190-7409, <https://doi.org/10.1016/j.childyouth.2020.105341>.
- [2] Charles Prempeh. Polishing the pearls of indigenous knowledge for inclusive social education in Ghana // Social Sciences & Humanities Open, Volume 5, Issue 1, 2022,100248, ISSN 2590-2911, <https://doi.org/10.1016/j.ssaho.2022.100248>.
- [3] Velma M. Hale, Louise Lockard. Building a bridge to the future: teacher perspectives on indigenous language education// International Journal of Educational Research Open, Volume 3, 2022,100157, ISSN 2666-3740, <https://doi.org/10.1016/j.ijedro.2022.100157>.
- [4] Asli Arslanbek, Bani Malhotra, Girija Kaimal. Indigenous and traditional arts in art therapy: Value,

meaning, and clinical implications//The Arts in Psychotherapy, Volume 77, 2022, 101879, ISSN 0197-4556, <https://doi.org/10.1016/j.aip.2021.101879>.

[5] André J. Branch. Promoting ethnic identity development while teaching subject matter content: A model of ethnic identity exploration in education//Teaching and Teacher Education, Volume 87, 2020, 102918, ISSN 0742-051X, <https://doi.org/10.1016/j.tate.2019.102918>.

[6] Grygorenko, T. V. Ethnocultural potential of the meaning of words (wreath - crown) / T. V. Grygorenko // Scientific Vector of the Balkans. – 2020. – Vol. 4. – No 3(9). – P. 53-56. – DOI 10.34671/SCH.SVB.2020.0403.0010. – EDN KSWFBL.

[7] Shauyenova, M. A. Relationship between the pedagogical ideas of “qabusname” and folk pedagogy / M. A. Shauyenova // 3rd International conference Science and society : Proceedings of the Conference, Hamilton, Canada, 16 февраля 2018 года. – Hamilton, Canada: Accent Graphics Communications & Publishing, 2018. – P. 81-92. – EDN YVALXO.

[8] Ethno-pedagogical conditions for forming a healthy lifestyle in the educational process of younger schoolchildren / M. A. Kusainova, R. N. Zhapanova, G. M. Kertaeva [et al.]//Retos. Nuevas Tendencias en Educación Física, Deporte y Recreación. – 2021. – No 39. – P. 488-493. – DOI 10.47197/retos.v0i39.78562. – EDN LHJKN.

[9] Eva Vass. Musical co-creativity and learning in the Kokas pedagogy: Polyphony of movement and imagination//Thinking Skills and Creativity, Volume 31, 2019, Pages 179-197, ISSN 1871-1871, <https://doi.org/10.1016/j.tsc.2018.12.004>.

[10] Arsaliev, Sh. M. Kh. Personality formation and development in ethno cultural proces / Sh. M. Kh. Arsaliev//The European Proceedings of Social & Behavioural Sciences EpSBS, Groznyi, 14–15 июня 2019 года. – Groznyi: Future Academy, 2019. – P. 133-142. – DOI 10.15405/epsbs.2019.12.04.19. – EDN TFAKJN.

[11] Melyakin M.A. The Philosophy of the Perfect Man: History and Modernity//Bulletin of the Ivanovo State University. – 2016. – No. 2 (16). P. 55-68.

[12] Glazunova N.N. The individuality of the storyteller in epic creativity//International Congress “Russian and the CIS Traditional Folklore” (RIII, St. Petersburg, October 29 – November 2, 2018): Abstracts / Ed.: S.V.Kuchepatova. - St. Petersburg: RIII, 2018. - P. 19-20.

[13] Kokumbaeva B.D. Tengrianists and Tengrianologists: times connecting thread (Dedicated to the bright memory of Nurmaganbet Glazhdynovich Ayupov)//Tengrianism and the Eurasians epic heritage: origins and modernity. Materials of the III International Scientific and Practical Conference. – Abakan: Khakass book publishing house, 2011. – P.75-77.

[14] Naurzbayeva Z. Culture and education in a dehumanizing world <http://otuken.kz/культура-и-образование-в-дегуманизир/> (requested on 24.04.2022).

[15] Eleri Bitikchi. Counting system of the ancient Kyrgyz https://kghistory.akipress.org/unews/un_post:2164 (requested on 24.04.2022).

[16] Muratova R.M. Symbolism of numbers in the Bashkir language: abstract of diss. for the degree. Candidate of Philological Sciences, Moscow: Institute of Art History of the Russian Academy of Sciences, 2009. – 24 p.

[17] Sergeev V.I. Numerology and symbolism of numbers in the people’s life and the fate of mankind (ethnolinguistic study) // Bulletin of the Chuvash University. – 2015. – No. 4. – P. 275-280.

[18] Shaygozova Zh., Mombek A. “Living heritage” as an element in the construction of educational material (the example of traditional toponyms)//Pedagogika i psichologiya. – 2021. – No. 3 (48). – P.276–285: DOI: 10.51889/2021-3.2077-6861.30 [Electronical source]: URL: <https://journal-pedpsy.kaznpu.kz/index.php/ped/article/view/259> (requested on: 24.04.2022)

[19] Antonova Y.A. The symbolism of Chinese numbers in the theory and practice of intercultural communication. Political linguistics. – Issue. 2 (40). – M., 2012. – P.200-202.

[20] Naurzbayeva Z. Er-Tostik: reconstruction of the ritual of the third birth <http://otuken.kz/1-1-r-l-r/> (requested on 24.04.2022).

[21] Kokumbaeva B.D. Culturology of Tengrian Art: Textbook. - Pavlodar: Scientific and publishing center of PSPI, 2012. – 156 p.

[22] Ismailov E. Akyns. – Alma-Ata: Kazgoslitizdat, 1957. – 340 p.

[23] Dzhuanyshbekov N. Kazakh sals and sere and Russian buffoons // Magazine Prostor, 2013. – No. 8. – P. 155-158.

[24] Guenon R. The Kingdom of Quantity and Signs of the Times. – M.: Publishing house: Belovodie, 2003. – 50 P.

[25] Eliade M. Space and history. – М.: Progress, 1987. – 299 p.

[26] Arapov A.V. The problem of the sacred in the Central Asian art (Based on the materials of the Baysun scientific expedition 2002-2004) <http://www.alexarapov.narod.ru/article7.html> (requested 24.04.2022).

[27] Elemanova S.A. Heritage of Turkic culture (historical review of Kazakh traditional music). – Almaty: Kantana-press, 2012. – 408 p.

«Сегіз қырлы, бір сырлы»: қазақ мәдениетіндегі тұлғаның халықтық идеалы
(музыкалық және көркем-қолданбалы өнер саласы мысалында)

А.Хазбулатов¹, Ж.Шайгозова², А.Момбек²

¹Қазақ ғылыми-зерттеу мәдениет институты,

²Абай атындағы Қазақ ұлттық педагогикалық университеті
(Алматы, Қазақстан)

Аңдатпа

Кемел тұлға туралы дәстүрлі ой-пікірлер әртүрлі халықтық ауызша және поэтикалық формаларда, яғни ертегілерде, мақал-мәтелдерде, нақыл сөздерде, идиомаларда және т.б. көрініс табатын материалдық емес мәдени мұраның маңызды құрамдас бөлігі болып табылады. Осы мақаланың тақырыбы ретінде қолданылған «жан-жақты адам» деген мағынаны білдіретін «Сегіз қырлы, бір сырлы» идиомасын білмейтін қазақ жоқ шығар, сірә. Осы сөздермен құрметке бөленген талай тұлғалардың есімдері халық жадында сақтаулы. Қазіргі таңда олар туралы сирек болса да, нақтырақ, өткір айтылады. Мақала авторлары осынау «сегіз қырлы, бір бүтін болмысты» мыңдаған жылдар бойы қалыптасып, «кристалданған» кемел тұлғаның түркілік мұратын қазақтардың мысалында ашуға ұмтылады. Этностың ұрпақтан-ұрпаққа ежелден этнографиялық қазіргі заманға дейінгі бүкіл мәдени-тарихи тәжірибесі осы мұратқа негізделген. Әрине, жалпы адамзаттық сипатқа ие жеке тұлғаның мұраты әр халықтың өз алдына. Чуваштарда «жеті игіліктің» болуымен немесе «жеті өсиеттің» сақталуымен, буряттарда адамның «тоғыз қасиеті» және т.б. көрінеді. Бұл мақалада авторлар қазақ мәдениетінде «сегіз қырлы» тұлға ұғымы арқылы көрініс тапқан кемел тұлға туралы этникалық идеялардың осындай бір ерекшелігіне тоқталған. Авторлар бұл «сегізқырлылықты» мәдениеттің барлық құрамдас бөліктерінен гөрі осы құбылыстың әртүрлі аспектілерінің бүкіл ауқымын көрсететін музыкалық және сәндік-қолданбалы салалардың призмасы арқылы қарастырады. Талданған идиоманың мағынасын/мәнін қайта жаңғырту «8» саны, ең алдымен тәңірлік рухани ілімнің, қасиетті білімнің мәнін адамның тануының/жетістігінің символы екенін көрсетті. Авторлар алынған материалдар халық педагогикасы мен материалдық емес мәдени мұраны зерделеуде қолданылатын педагогикалық жоғары оқу орындарының оқытушылары, зерттеушілері мен студенттерінің білімін кеңейтуге және тереңдетуге көмектесетініне сенімді. Мақала Қазақстан Республикасы Білім және ғылым министрлігінің АР09259280 «Қазақ мәдениетінің тілдері этникалық сәйкестіліктің негізі ретінде: семиотика және семантика» жобасы аясында дайындалған.

Түйін сөздер: тұлғаның халықтық мұраты, кемел адам, тәңіршілдік, Қазақстан, Орталық Азия, өнер, қолөнер.

«Сегіз қырлы, бір сырлы»: народный идеал личности в казахской культуре
(на примере музыкальной и художественно-ремесленной сферы)

А.Хазбулатов,¹ Ж.Шайгозова,² А.Момбек²

¹Казахский научно-исследовательский институт культуры,

²Казахский национальный педагогический университет имени Абая
(Алматы, Казахстан)

Аннотация

Традиционные представления о совершенном человеке – важнейшая часть нематериального культурного наследия, выражающиеся в различных народных устно-поэтических формах: сказках, пословицах, поговорках, идиомах и т.д. Одна из таких идиом – «Сегіз қырлы, бір сырлы», в переводе означающая «Восемь граней – одна целостная суть», использованная в качестве заголовка этой статьи известна практически каждому казаху. Народная память хранит имена многих, кто удостоился этих слов. Сейчас они звучат, может и реже, но более рельефнее, острее. Авторы настоящей статьи стремятся

раскрыть эти «восемь граней, и одной целостной сути» – тюркского идеала совершенного человека на примере казахов, который формировался и «выкристаллизовывался» в течении тысячелетий. В этом идеале заложен весь культурно-исторический опыт этноса, передаваемый из поколения в поколение с древнейших времен до этнографической современности. Безусловно, что идеал личности, имея общечеловеческий характер у каждого народа собственный. У чувашей он выражается в наличии «семи благ» или соблюдении «семи заповедей», у бурят – это «девять доблестей» человека и т.д. В настоящей же статье авторы сконцентрировались именно на одной из таких специфик этнических представлений о совершенной личности, выраженный в казахской культуре через понятие «восьмигранного» человека. Эту «восьмигранность» авторы рассматривают через призму музыкальной и художественно-ремесленной сфер, которая более всех компонентов культуры демонстрирует всю гамму различных аспектов этого феномена. Реконструкция значения/смысла анализируемой идиомы показало, что число «8» – это прежде всего, символ познания/достижения человеком сути тенгрианского духовного учения, сакрального знания. Авторы уверены в том, что полученные материалы помогут расширить и углубить знания преподавателей, исследователей и студентов педагогических вузов, практикующихся на изучении народной педагогики и нематериального культурного наследия. Статья подготовлена в рамках проекта Министерства образования и науки Республики Казахстан АР09259280 «Языки казахской культуры как основа этнической идентичности: семиотика и семантика».

Ключевые слова: народный идеал личности, совершенный человек, тенгрианство, Казахстан, Центральная Азия, искусство, ремесло

Поступила в редакцию 16.05.2022 .

FTAMP 14.23.05

DOI 10.51889/31.23.2022.67.86.028

С.М. НУРБЕКОВА, ¹* А.А. АЛИМБЕКОВА, ¹ У.Қ. КЫЯКБАЕВА ¹

Абай атындағы Қазақ ұлттық педагогикалық университеті (Алматы, Қазақстан)
zav-salta@mail.ru, aalimbekova@mail.ru, kyakbaeva@mail.ru

МЕКТЕП ЖАСЫНА ДЕЙІНГІ БАЛАЛАРДЫҢ КРЕАТИВТІК ӘЛЕУЕТІН ДАМУҒА ҚОЛДАНЫЛАТЫН ҰЛТТЫҚ ОЙЫН ТҮРЛЕРІНІҢ ЖІКТЕЛУІ

Аңдатпа

Мақалада мектеп жасына дейінгі балалардың креативтік әлеуетін дамытуға қолданылатын ұлттық ойын түрлерінің жіктелуі қарастырылған. Балалардың креативтік әлеуетінің негізін құрайтын танымдық үдерістердің, тұлғалық қасиеттерінің дамуына ұлттық ойындардың тигізетін ықпалына тоқталған және ұлттық ойын түрлеріне талдау жасалған. Ұлттық ойындарды зерттеген ғалымдардың пікірлерін қарастыра отырып, олардың ерекшеліктерін, жүргізілу ережелерін саралаған. Ұлттық ойындар мектеп жасына дейінгі балалардың есте сақтауын, зейінін, шығармашылық қиялын, креативті ойлауын дамытып, тілін ұстартып, ой-өрісін кеңейтіп, ерекше шешімдер қабылдауға баулиды. Мәселен, «Санамәктар» арқылы балаларға сандар үйретіліп, санамәкта аталатын заттардың не екенін, оның тұрмыста қандай маңызы бары ұғындырылады, ондағы өлең ұйқастарына қарай оңай жатталатындықтан, музыка ырғағына келтіріп айтылуы арқылы балаға эстетикалық тәрбие де береді. Ұлттық ойындар осындай мүмкіндіктерінің арқасында мектеп жасына дейінгі балалардың креативтік әлеуетін дамытуда ерекше маңызға ие. Мақалада ойындардың шығу тарихына, дамуы мен өзгеруіне, түрленуіне тоқталып, педагогикалық үдерісте жиі қолданылатын ұлттық ойын түрлері мысалға келтірілген.

Түйін сөздер: креативтік әлеует, мектеп жасына дейінгі балалар, ұлттық ойын түрлері, ұлттық ойындардың жіктелуі, қимылдық ойындар, әзіл-қалжың, күлдіргі, би ойындары.