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## Study of the concept of aesthetic education in China and Kyrgyzstan

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### Abstract

**Relevance.** The concept of aesthetic education and its implementation in the educational process and daily life of states is one of the fundamental conditions for the becoming of civil society, and has an essential impact on the formation of the cultural heritage of any country in the world.

**Purpose.** The purpose of this study was to examine the specific features of the concepts of aesthetic education in the People's Republic of China (PRC) and Kyrgyzstan, as well as to identify differences in the cultural and educational systems of these two countries.

**Methodology.** The methodological framework of this study included the methods and techniques of scientific cognition, which were used to solve the tasks set and ensure the relevance of the results obtained. The study employed the general scientific systemic-structural, dialectical, interdisciplinary historical and legal methods and the method of synthesis, as well as the methods of analysis and a systematic approach to conducting this study.

**Results.** The research found that the differences in the concepts of aesthetic education stem primarily from the different historical, cultural, and educational environments of the two countries. China has a long tradition of art and culture, and much attention is paid to art education. Kyrgyzstan, as a multinational state, also has a diverse culture, but the population is focused on how to promote its unique culture through aesthetic education. The Chinese education system also includes aesthetic education as a subject in the compulsory curriculum and has a special art education course. In Kyrgyzstan, however, there are specialised art courses and various educational resources available, but the level of aesthetic education stays relatively low.

**Conclusions.** The result of this study can serve as an impetus for finding opportunities for educational exchanges and cooperation between China and Kyrgyzstan, which will help expand intercultural relations and improve cultural education

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in general, and can help to better understand the nature and characteristics of aesthetic education in the two countries, which will contribute to the establishment of educational exchanges and cooperation between them.

**Keywords:** aesthetic education; art education; morality; cultural exchange; educational activities; intercultural studies.

## **Introduction**

The dynamic nature of the socio-economic development of the modern world requires continuous improvement of educational systems. The world is changing rapidly, and education systems need to monitor and, where possible, anticipate these changes. This means that reforming education and bringing its educational system in line with the realities of the modern world is one of the most urgent tasks for all countries in the world, including China and the Kyrgyz Republic. This is prescribed in the Education Development Strategy of the Kyrgyz Republic (2007-2010) [1].

Despite the commonality of the foundations and many features of aesthetic education, there are still some features in the two cultures that considerably affect the implementation of the concept of aesthetic education. G. Bai and Y. Lu [2] pays considerable attention to this aspect of the problem, and it is difficult to disagree with him. Furthermore, the difference in the educational systems of the two countries also considerably affects the understanding of aesthetic education by students.

Chinese students pay more attention to the practicality and artistry of aesthetic education, emphasise the development of students' aesthetic abilities and creativity; while Kyrgyz students pay more attention to the cultural heritage function of aesthetic education, focus on inheriting cultural values and learning traditional art forms. L. Yang and H. Cui [3] have thoroughly investigated this issue in their studies. However, scholars have not given enough importance to the fact that this difference is mainly due to the different historical, cultural, and educational conditions of China and Kyrgyzstan.

The theoretical foundations of the concept of Chinese aesthetic education can be traced back to the basis of ancient traditional culture. This issue has been studied by P. Feng [4] in his works. He writes that in traditional Chinese culture, beauty (Mei, 美) is given an extremely high value and is considered as one of the goals of human civilisation. Ancient classics such as "The Works of Confucius and Mencius" already had a discussion of aesthetic education. These works consider aesthetic education as part of cultural education [5]. The cultivation of aesthetic and artistic abilities helps to achieve comprehensive human development. Furthermore, in ancient China, there were some classical aesthetic educations, such as "Calligraphy and Painting" and the "Book of Landscape Painting" [5], which played a vital role in shaping the concept of Chinese aesthetic education.

The value of the concept of aesthetic education through various artistic fields has also been investigated by Y. Wang and Y. Huang [6] in recent years. For instance, they believe that calligraphy is an important part of quality education today, and that aesthetic ability and the value of aesthetic education should be valued as a tool to improve a healthy mind and personality. Scientists, however, do not pay enough attention to other important components of aesthetic education, such as applied arts, painting, sculpture.

As for the Kyrgyz model of the concept of aesthetic education, this issue was considered by S. Osmonova et al. [7]. They mainly focused on the principles of moral and ethical education in Kyrgyz society in the late 19th and early 20th centuries. Scientists have concluded that moral values in Kyrgyzstan are closely related to other aspects of culture. A respectful and caring attitude towards the elderly and children, the desire to help those in need, charity in its various manifestations, assistance and mutual support towards neighbours and relatives, the concepts of honour, duty and responsibility, the proper performance of one's duties, certain obligations – all of these are the basis of the moral culture of the Kyrgyz people. It is also worth remembering that moral and ethical education is a very multifaceted process, and therefore not all aspects of the problem have been considered by the authors. It was also important to enrich the theory and practice of educating the modern generation with new factual knowledge, expanding the scientific understanding of the unity of social and ethnic in the content and organisation of the educational process.

R. Capello et al. [8] write that the cultural heritage of any nation or state contains and concentrates humanistic values that do not age. Thus, admittedly, the cultural wealth of the world, which has been accumulating for many thousands of years thanks to the work and creativity of various people, is of great cultural, historical, moral, and aesthetic importance. The very definition of cultural wealth includes not only empirical evidence of development, but also the relationship between cultural heritage as a whole and small specific cultural element.

This study aims to explore the conceptual differences between Chinese students and Kyrgyz students on the concept of aesthetic education and to profoundly understand the influence of different cultures on aesthetic education.

## **Materials and Methods**

The research methodology was based on the methods of obtaining and processing information that helped to fulfil the purpose, complete the tasks, and ensure the reliability of the conclusions drawn from the study. Using the general scientific systemic-structural method, the main aspects of the study were identified and the specific features of the concepts of aesthetic education in the PRC and Kyrgyzstan were described. The dialectical method became the methodological basis for finding information and outlining the general characteristics of the concepts of aesthetic education in the two states. The use of the dialectical method also made it possible to analyse and describe the difference and diversification of approaches to aesthetic education in the countries under study.

Due to the use of the analysis methodology, it was possible to investigate the achievements of scientists in the field of aesthetic education of youth, as well as to identify the difference between the approaches to the problem of aesthetic education in the PRC and Kyrgyzstan. The method of analysis was used to analyse the aesthetic

education in general as an object of cultural education in modern society. Using the method of systematic analysis, the study investigated the general theoretical and methodological foundations of aesthetic education and identified the specific features of its implementation in the educational systems of states. Using the methods of generalisation and abstraction, as well as the methods of synthesis and analysis, it was possible to study not only the main content but also the specific features of aesthetic education of young people.

To fulfil the purpose of this study, the questionnaires and interviews with students from China and Kyrgyzstan, which were conducted within the framework of the study of this topic by scientists under the auspices of the United Nations Educational, Scientific and Cultural Organization (UNESCO), were analysed. The study found that there are quite significant differences in the understanding of aesthetic education among students of higher education institutions in China and Kyrgyzstan. While Chinese students pay more attention to the practicality and artistic nature of aesthetic education, Kyrgyz students pay more attention to the cultural heritage function of aesthetic education. The difference in the concept of aesthetic education between Chinese and Kyrgyz students is mainly conditioned upon the different historical, cultural, and educational conditions of the two countries, and therefore the study was primarily aimed at understanding the impact of cultural education on different cultural environments.

The systematic approach was used as a general scientific method, which helped identify the features, problematic aspects, and the state of aesthetic education and upbringing in the PRC and Kyrgyzstan. Using the logical-semantic method, the terminology of the subject under study was described, systematised and generalised, specifically, the definitions of the concepts of “aesthetic education”, “cultural education”, “art” were given.

The use of historical and legal research methods made it possible to analyse all the defining stages and processes that ensured the formation and further development of the foundations of aesthetic education in the PRC and Kyrgyzstan. These methods made enabled a comprehensive investigation of the historical aspect of the issue under study, which is one of the crucial ones in this area, since it is the specific features of the historical development of aesthetic education concepts that directly affect their evolution and implementation in modern conditions, as well as their perception by society itself. The interdisciplinary method helped investigate the features of aesthetic education as an object of cultural education in the PRC and Kyrgyzstan, as well as to identify the difference between the approaches to it in these two countries.

The methodological framework employed enabled a comprehensive investigation of the subject matter and helped formulate proposals for further prospects for the development of aesthetic education in the educational and artistic activities of the PRC and Kyrgyzstan, and to outline particular areas and opportunities for establishing cooperation in this area between the two countries.

## **Results**

The concept of aesthetic education of students in China and Kyrgyzstan has been an important topic of research in the field of cultural education in the region. With the

development of the globalisation process and the increase in exchanges and cooperation between different countries, research on cultural education in an intercultural environment has become particularly important. As an important form of cultural development, aesthetic education is of immense importance for the development of aesthetic taste and creative abilities of students. However, in distinct cultural environments, students may have different understandings of aesthetic education, which also affects the content and methods of teaching. Thus, through an in-depth study of the conceptual differences between Chinese and Kyrgyz students, one can better understand the educational needs of distinct cultures and provide recommendations and reference materials for cultural exchange and cooperation.

In the early 20th century in the Asian region, translation, and the theory of educational sciences, including educational regulations promulgated by the government, sparked a great deal of debate about the status and role of art in science and education. These discussions laid the social foundation for the concept of aesthetic education and its popularisation. Nowadays, especially at the beginning of the 21st century, the concept of aesthetic education in China has begun to introduce the concept of Western culture and is gradually forming a unique system of aesthetic education [9]. During this period, Chinese scholars began to pay attention to the relationship between aesthetic education and cultural education and sought to improve the aesthetic literacy and artistic creativity of pupils and students. The formation of this concept is closely related to the process of reforming Chinese education, eventually leading to the Cultural Revolution, which considerably influenced the development of the concept of aesthetic education in China. During this revolution, Chinese traditional culture and art were criticised and rejected, which had a certain impact on the development and concepts of Chinese aesthetic education.

In Kyrgyzstan, however, no such obvious cultural revolution took place. At the time, the state was focused on other important economic and political issues that needed to be addressed at once. When a political crisis develops within a society, cultural and social interactions decline. This pattern is primarily because the political and economic life of the state considerably affects the welfare and life of society in the moment, but art and cultural relations have a much greater prospect for the development and education of future generations. As China gradually embarked on the path of modernisation after reform and opening, the concept of aesthetic education was also developed and improved. The Chinese government has issued a series of policies and regulations on aesthetic education and places requirements on schools as the main sites of national aesthetic education. Kyrgyzstan has been focused on solving other internal national problems all this time [10]. It was during this period that the most noticeable difference between the foundations of Chinese and Kyrgyz aesthetic education was formed. However, over time, these two systems began to gradually converge and gained a more systematic theoretical framework.

The theoretical basis and development of the concept of Chinese aesthetic education have been influenced by the accumulation of ancient traditional culture, the integration of modern Western aesthetic education theory, and the

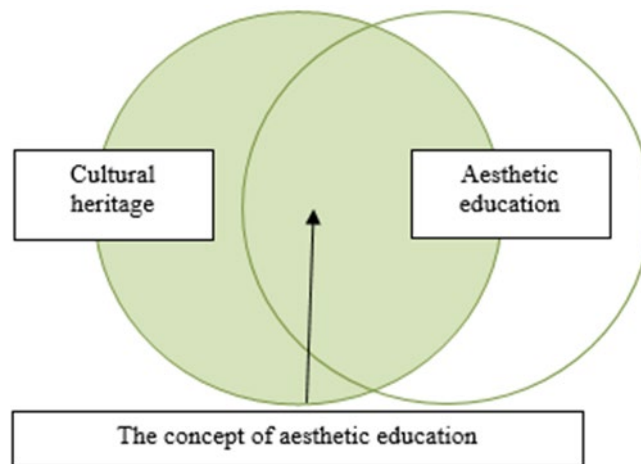
improvement and development after the implementation of reforms [11]. The modern concept contains rich theoretical resources and practical experience, which has an important influence on the differences in the concept of aesthetic education in China and Kyrgyzstan. In turn, Kyrgyzstan, as a Central Asian state, was primarily influenced by the historical, cultural, and educational features of the region, which, in turn, influenced the formation and development of the concept of aesthetic education. The modern concept of aesthetic education in Kyrgyzstan is closely linked to its unique national and cultural background. Traditional music, dancing, painting and other art forms play an important role in Kyrgyzstan's culture. The history and geographical location of Kyrgyzstan also influenced the formation of the concept of aesthetic education, as the multi-ethnic component of the country's culture directly influenced diversity and tolerance of other cultures. Specifically, it plays a key role in cultural exchange between East and West, as Kyrgyzstan is located on the Silk Road.

Notably, in the early 20th century, aesthetic education in Kyrgyzstan focused on nurturing the artistic talents and aesthetic skills of students, and attached importance to artistic practice and individual education. After the 1980s, the development of aesthetic education in the country entered a new stage. During this period, Kyrgyzstan began to pay attention to the protection and inheritance of local culture, emphasising the importance of national culture for aesthetic education. The concept of aesthetic education in Kyrgyzstan has gradually combined the traditional art form and modern concepts of art education in Central Asia, creating a unique system of aesthetic education [12].

The characteristics of the development of aesthetic education in Kyrgyzstan can be analysed from many aspects. First of all, Kyrgyzstan, as a multinational country, has a rich cultural heritage and artistic traditions. Thanks to this multiculturalism, Kyrgyzstan has unique advantages in the field of aesthetic education. The Government of

Kyrgyzstan attaches significant importance to aesthetic education, incorporates it into the national education system and has formulated many relevant policies and regulations to promote the development of aesthetic education. This policy includes strengthening school art education and supporting artists' creativity. Through these activities, Kyrgyzstan can provide a better environment for artistic learning and opportunities for the younger generation. Furthermore, Kyrgyzstan has focused on exchanges and cooperation with the international community and has carried out many international exchange activities in the field of aesthetic education. For instance, to organise international art exhibitions and take part in international cultural festivals. These events not only enrich local art and culture, but also promote cultural exchange and cooperation with other countries, including China. Moreover, residents are also actively involved and support the development of aesthetic education in Kyrgyzstan. Various art events and competitions will be organised in different communities and schools to encourage the public to take an active part in artistic creation [13]. This participatory model enables the aesthetic education sector to explore all aspects more thoroughly, resulting in increased interest and affection for art among a wider audience.

In general, the concept of aesthetic education in both the PRC and Kyrgyzstan mainly includes two aspects: cultural heritage and aesthetic education itself (Figure 1). These two aspects are intertwined, which not only emphasises the inheritance of artistic forms and skills but draws attention to the cultivation of students' aesthetic abilities and the ability to think independently. Furthermore, the concepts of aesthetic education in both countries also emphasise the importance of aesthetic education for the comprehensive development of students and highlight the role of aesthetic education in fostering students' creativity and innovation.



**Figure 1.** Concepts of aesthetic education in China and Kyrgyzstan  
*Source: compiled by the authors based on E. Meleisea [14].*

The two countries share similar views and ideas in their understanding of aesthetic education. First of all, in terms of art education, scholars in China and Kyrgyzstan emphasise the practicality of aesthetic education. They believe that through hands-on activities, art forms such as painting, music, dance, they can develop aesthetic and creative abilities and promote their all-round development.

Both countries believe that practice is one of the keyways to learn aesthetic education. This may be due to the emphasis on practical teaching in the educational systems of both the PRC and Kyrgyzstan. The goals and values of aesthetic education in China and Kyrgyzstan also have many similarities. Chinese students generally believe that aesthetic education has the function of nurturing innovative

thinking and aesthetic abilities of students. They believe that by studying aesthetic education, they can make their thinking more open-minded and enhance their ability to appreciate art [5].

Students in Kyrgyzstan also believe that aesthetic education can develop students' creativity and aesthetic abilities, but they pay more attention to the function of aesthetic education, which is cultural inheritance, and therefore they believe that studying aesthetic education can inherit and promote their national culture [15]. This shows that students in China and Kyrgyzstan have the same goals and values of aesthetic education and believe that aesthetic education is of great importance for the growth and development of young people and students. Furthermore, in educational practice, the participation of students in China and Kyrgyzstan in aesthetic education is also similar. All of them are actively involved in the study and practice of aesthetic education, demonstrating high enthusiasm, interest, and commitment. They take the initiative to take part in the artistic activities of schools and community organisations, and actively express their ideas and creativity [16]. This similarity may be due to the influence of the educational environment, traditional values, and family upbringing of the two countries. The commonality of features in the concepts of aesthetic

education in China and Kyrgyzstan helps to further promote educational exchanges and cooperation between these countries, strengthen intercultural research and practice in culture and education, and contribute to the joint development of education in the two countries.

Based on the results of the study, Chinese students pay more attention to the practical and artistic nature of aesthetic education, while Kyrgyz students pay more attention to the cultural and imitative function of aesthetic education. This difference mainly stems from the different historical, cultural, and educational backgrounds of the two countries. First of all, Chinese students are highly aware and emphasise the practicality and artistry of aesthetic education. China is a cultural country with a long history that has nurtured a rich and diverse culture of aesthetic education. Chinese students adopt an educational model of strong practicality and focus on cultivating students' artistic creativity and aesthetic abilities. They are more concerned with nurturing students' emotional expression, observation, and innovative ability to understand art and beauty through artistic practice.

Today, China's educational system is as presented in Table 1. Notably, at each stage of the educational process, the concept of aesthetic education is gradually being introduced in China.

**Table 1.** The educational system in China

Primary education	Junior secondary education	Senior secondary education	Master's degree
Grade 1-6	Grade 7-9	Academic – grades 10-12	Academic – grades 10-12
		Vocational – grades 10-12 (Exams)	Vocational – grades 10-12 (Exams)

Source: compiled by the authors based on N. Gaskill and K. Stanley [17].

Kyrgyz students' understanding of aesthetic education differs from that of Chinese students. Kyrgyzstan is an agriculture-dominated country, and its historical and cultural traditions are vastly different from those of China. Kyrgyz students pay more attention to the function of cultural heritage in aesthetic education, i.e., the protection and inheritance of traditional culture. In Kyrgyzstan, aesthetic education is more focused on fostering students' recognition and inheritance of traditional culture, as well as expanding students' understanding and love for Kyrgyzstan's distinctive traditional culture from other cultures through aesthetic education. For instance, in the field of aesthetic education, Chinese students pay more attention to the study of various forms of art (painting, music, dance). These hands-on art activities can develop students' artistic skills and creativity. Furthermore, Chinese students attach significant importance to developing their own aesthetic abilities by evaluating and studying works of art [18]. Kyrgyz students, on the other hand, pay more attention to the study and understanding of the traditional culture of Kyrgyzstan. By studying traditional painting, traditional music and dance, they expand the recognition and mission of Kyrgyzstan's traditional culture.

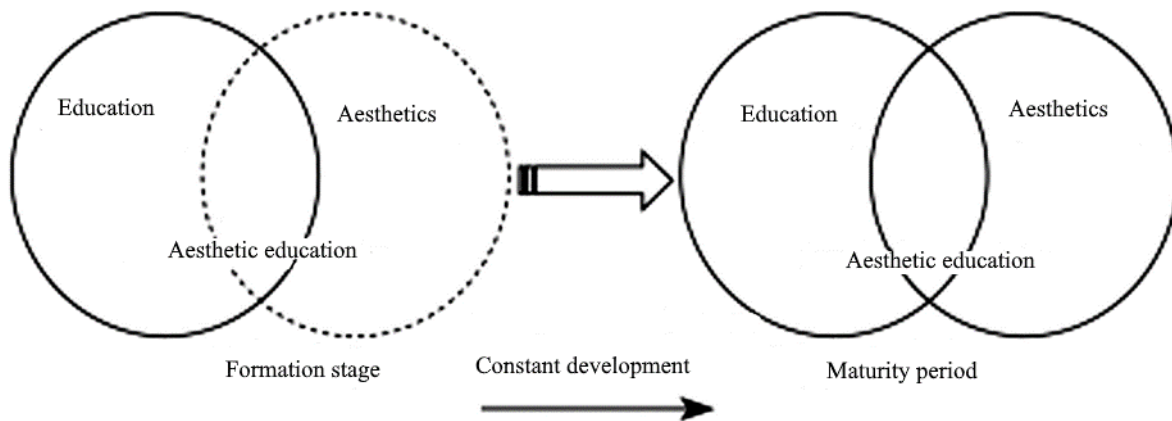
In Chinese educational practice, the concept of aesthetic education plays a vital role. The practical and artistic nature of aesthetic education has become the focus of Chinese students' attention to aesthetic education. Aesthetic education occupies a prominent place in China's education system and is regarded as one of the keyways to nurture the comprehensive development of pupils and

students. By introducing the concept of aesthetic education, Chinese educators hope to improve students' aesthetic abilities, deepen their innovation capabilities, and enhance the quality of education through the development of artistic expression and creative thinking. Thus, the influence of the concept of aesthetic education in Chinese educational practice is reflected in the formation of educational policy. The Chinese government has included aesthetic education in the national education system and raised the importance of aesthetic education to the national level by issuing relevant policy documents and regulations. The implementation of this policy has contributed to the promotion and expansion of aesthetic education, specifically in school education [19]. In turn, the educational system of Kyrgyzstan, as a multi-ethnic and multicultural country in Central Asia, is influenced by many factors. The concept of aesthetic education in Kyrgyzstan not only reflects the historical and cultural traditions of the region but is also influenced by the educational models of individual countries. The concept of aesthetic education in Kyrgyzstan emphasises its role in cultural heritage. Kyrgyz students believe that aesthetic education is not only an art form, but also an important part of Kyrgyzstan's traditional culture. They believe that through aesthetic education, Kyrgyzstan's traditional culture can be transmitted and popularised, and that a sense of national identity and pride can be strengthened. This concept of emphasising aesthetic education and cultural heritage differs from the understanding of Chinese students, who pay more attention to the practical and artistic nature of aesthetic education.

Notably, the concept of aesthetic education plays a vital role in the training of students in Chinese educational practice. Chinese schools pay considerable attention to fostering students' aesthetic interests and artistic skills and promote students' artistic development by offering art courses and holding art events. Many schools have established art museums and exhibition halls to provide students with opportunities to work creatively and take part in the arts. Kyrgyz students mostly believe that aesthetic education has the function of fostering creativity, aesthetic abilities, and artistic talent. Moreover, the concept of aesthetic education in Kyrgyzstan has received some attention and popularisation in educational practice [20]. In recent years, the government of Kyrgyzstan has been actively promoting the development of the concept of aesthetic education and has included aesthetic education in the compulsory school education programme. Students in Kyrgyzstan are engaged in art, music, and other types of aesthetic education in schools, as well as gain experience in aesthetic education and develop artistic literacy through practical activities.

The development of the concept of aesthetic education also contributed to the introduction of innovative teaching methods in Chinese and Kyrgyz educational practices [21]. While conventional teaching methods are mainly teacher-centred, focusing on teaching knowledge and exam grading, contemporary aesthetic education emphasises artistic experience and active involvement of students in artistic life. This novel approach encourages students to develop their abilities through creativity and self-expression. That is why, in Chinese and Kyrgyz educational practices, increasingly more schools have begun to explore student-centred learning models to cultivate independent learning and creative abilities of students.

Considering the modern education systems in China and Kyrgyzstan, it is noteworthy that the continuous evolution of the concept of aesthetic education holds significant sway. This enables the gradual inculcation of moral standards, comprehension of art and indigenous cultural norms in children, right from the outset of their lives (Figure 2).



**Figure 3.** A model of sustainable development in implementing the concept of aesthetic education  
*Source: compiled by the authors based on N. Yau [22].*

Although the development of the concept of aesthetic education in the Asian region has achieved certain results, it still faces certain challenges and problems. Due to the disciplinary structure and teacher training, many schools lack professional aesthetic education teachers. The college entrance exam system also places high demands on students' academic performance and test-taking ability, which can make the status of aesthetic education in schools relatively low [23]. It is also worth remembering that due to regional differences and limitations of school conditions, the resources and capacities of some regions and schools for aesthetic education are limited. In general, further improvement of the teaching staff, reform of the examination and assessment system, and a better balance between resources and capabilities are needed to address these challenges. An important guarantee for the development of aesthetic education is also the support and aid of governments. Only by solving these issues can the concept of aesthetic education play a greater role in the educational practice of the PRC and Kyrgyzstan.

It is the difference in the historical foundations of the two countries that underpins their different approaches to the implementation of the concept of aesthetic education and education in the fields of culture and art in general. While the PRC focuses on developing and reinforcing personal emotions and understanding of art, Kyrgyzstan

does not deviate from preserving the cultural heritage of previous generations, providing less opportunity for progress and development of modern areas of creativity and artistic activity.

### Discussion

In today's world, given all the changes that have taken place in recent years, aesthetic education of young people occupies a prominent place in the educational doctrine of every country in the world. The progress of a nation always begins with the younger generation. Progress in education and cultural upbringing is a driving force for development, including civil society, and is the basis for preserving centuries-old traditions, culture, and art. The conducted study was aimed at exploring the conceptual similarities and differences between Chinese and Kyrgyz students in aesthetic education and investigating its impact on educational practice in general. The study found that Chinese students pay more attention to the practical and artistic nature of aesthetic education, while Kyrgyz students pay more attention to the cultural heritage function of aesthetic education. Similar issues were investigated by H. Li et al. [5], but they paid insufficient attention to the problem of the dependence of the level of attention to aesthetic education on the general level of economic life of

society. This difference is mainly conditioned by the different historical, cultural, and educational environments of the two countries. This study revealed differences in the understanding of aesthetic education in the two countries and analysed the reasons for these differences through a comparative study of aesthetic education concepts. This approach has enabled educational exchanges and cooperation between China and Kyrgyzstan to expand their horizons. By strengthening educational ties and carrying out cultural exchanges, students from the two countries can learn from each other and refer to each other's aesthetic education concepts, thereby enriching their own aesthetic education experiences.

Much attention is paid to the discussion of the impact of the concept of aesthetic education and its implementation in the educational practice of the PRC and Kyrgyzstan. This aspect of cultural relations has been investigated by H. Wang [24], but he focused more on the importance of this process for China itself, while this study argues for the importance of intercultural exchanges for both countries. In Chinese educational practice, the concept of aesthetic education pays attention to practicality and artistry, which provides students with a wide scope for artistic creativity and develops innovative thinking and aesthetic abilities. In Kyrgyzstan's educational practice, the cultural heritage function of the aesthetic education concept places greater emphasis on students' knowledge and understanding of traditional culture, which helps to foster love and protection of their own culture. It is also worth considering the prospect of future research in the field of aesthetic education. Y. Wang and Y. Huang [6] write about this in their article. The authors have widely covered the topic of cultural exchanges between students at different universities and countries but have not paid enough attention to the issue of aesthetic education in China and Kyrgyzstan, as well as its impact on students' artistic literacy and creativity. This aspect of aesthetic education is one of the crucial ones in the context of implementing the concept of aesthetic education and its further development.

Under the influence of the conventional system of educational theory, aesthetic education is usually used as a supplement to the main course of study and cannot be fully incorporated into general education. Teachers sometimes do not pay enough attention to this, and students, in turn, find it difficult to fully comprehend the importance of art and aesthetics. G. Bai and Y. Lu [2] write about this in his study. Nevertheless, they do not mention that sometimes aesthetic education and artistic training are considered as a pressure of the allegedly high employment environment on society. In line with this situation, some art studios and art institutions have made teaching more test-oriented by setting a template and students only need to follow it, which reduces creativity and does not give students the opportunity to improvise. Because of this problem, artworks often lack aesthetic taste and personal recognisable characteristics. This has affected current university teaching to a greater or lesser extent. The researchers do not emphasise the fact that under the influence of traditional theory, the original aesthetic freedom is limited, and the learning model itself has become more rigid. And this is an important aspect of the problem. The conceptual problem is that it is difficult to

change. Social utilitarianism has taken hold, and schools are more willing to teach pragmatic skills than aesthetic methods, which does not contribute to the development of students' personal qualities and aesthetic taste.

Today, aesthetic education in both China and Kyrgyzstan has not developed as an independent functioning system. These countries often take Western aesthetics as a target model, but for full implementation they lack self-examination and transformation of the education system itself, as it is considerably different from the systems of, e.g., Western European countries. In modernising art in China and Kyrgyzstan, their ideas and ways of achieving results often reflect Western values and characteristics. Countries often borrow from each other's experience of modernising their political systems, economic systems, and technological features. In the area of the so-called modernisation of artistic culture, countries face a difficult choice between modernity and tradition, as well as the problems of westernisation of culture and its nationalisation. Notably, at the present stage, students often blindly adhere to Westernised aesthetics, while ignoring the inheritance of the traditional aesthetics of their own country. This applies to both China and Kyrgyzstan. This pursuit of westernisation can make evaluative judgements more confusing, as it is difficult to do if a person (scholar, artist, or student) has not understood their own aesthetic value orientation. The freedom and openness brought by Western modernisation is a benchmark for Asian states, but at the same time it also brings with it difficulties of self-discovery and a loss of a sense of belonging to Eastern cultural values. Y. Liang [25] wrote about this in his study. Another problem is that often art universities and departments only pay attention to the fact that students learn the techniques of Western painting. Their main way of studying art is to imitate its style and pattern, which will only form a mechanical and orderly reproduction and drawing, and does not allow them to deviate from the pattern of objects to create art. This method of teaching, which "imitates the Western style", will not allow students to fully understand the true meaning of aesthetic education, but rather will lead to a situation of copying creative methods and lack of imagination.

Today, the prevailing understanding is that the cultivation of artistic achievements cannot be separated from art education. Therefore, apart from the general art course, universities encourage students of artistic specialities to take part in art clubs, complex visual activities. Due to the specific features of displaying this activity, after vocational and theoretical training, students of artistic specialities often perceive the aesthetic concept well and have a faster receptivity. X Lei [26] writes about this in his study. He also believes that universities usually pay more attention to art students or even accept them when recruiting members of student organisations, which is also an added incentive for students to take part in various artistic events, including exhibitions, seminars, clubs. Thus, the concept of aesthetic education in the PRC and Kyrgyzstan deviates from the original intention of "universality" and "generality" of aesthetic education. Aesthetic thoughts originate from art and educational activities, which are also an important part of the spiritual organisation of states. A prominent aspect is also what X. Tao and D. Bie [27] write about: any kind of art, if it is

isolated by art students within a certain circle of interested people, is separated from the public and the essence of aesthetic civilisation in general. However, aesthetic education is not only a high art accessible to certain segments of the population, but it also belongs to the entire society and all possible tools should be used to promote it and implement it in the life of the state.

Today, universities and educational institutions in China and Kyrgyzstan do not pay enough attention to aesthetic education because they lack the proper tools. Arts centres for educational activities or cultural and educational activities are often established by universities themselves and are attached to other schools, such as the School of Arts or the Faculty of Humanities. X. Ju and X. He [28] write about this, but they do not mention that the autonomous rights of art centres are often lost, and the boundaries of authority, such as staff training, management teaching, ownership, and artistic directions, are often blurred. Thus, many aspects, such as professional title, assessment, project application, discipline development plan, are influenced by a higher-level unit, so that these things are often at a disadvantage. In turn, due to poor organisation and lack of systemic protection, teachers' achievements are often insufficiently recognised or rewarded, which considerably curbs teachers' enthusiasm.

This study identified differences and commonalities through a discussion of the concept of aesthetic education in China and Kyrgyzstan, analysed the impact on educational practice in the two countries, and put forward directions and practical suggestions for future research. The findings of this study can serve as a reference for cultural and educational exchanges and cooperation between China and Kyrgyzstan, as well as contribute to the development of intercultural research and cultural education practice.

## Conclusions

The educational systems of China and Kyrgyzstan, being in the same socio-cultural region, have many similarities, but the difference in ethnic and cultural characteristics affects the implementation of the concept of aesthetic education and the perception of art in general. Studying and comprehending the principles of aesthetic education in China and Kyrgyzstan, whilst also analysing the practical

methods of implementing each other's ideas, can enhance intercultural research and interstate cultural exchanges. Furthermore, this can offer precise insights for state leaders on developing cultural education and knowledge exchange in various cultural settings. This study can provide new ideas and highlight areas for cooperation in education between China and Kyrgyzstan, as well as promote the joint development of cultural and educational activities.

The study indicated that aesthetic education has a traditional foundation in China and is open to Western European values. In Kyrgyzstan, the concept of aesthetic education is influenced by cultural heritage that is rich and needs to be preserved for future generations. These features facilitate a favourable environment for enhancing aesthetic education in both China and Kyrgyzstan, whilst enabling opportunities for international collaboration in this field. In the future, the advancement of science, technology, and globalization will be driving the further development of art and culture in general. Aesthetic education will play a key role in this development. It was discovered that the historical, cultural, and educational traits of both PRC and Kyrgyzstan have contributed significantly to the formation of the concept of aesthetic education. Both concepts of aesthetic education, however, exhibit signs of diversity, tolerance, and national culture. Theoretical investigations into aesthetic education in China and Kyrgyzstan enhance comprehension of the fundamental theoretical underpinnings and practical features of aesthetic education in these countries and facilitate the provision of recommendations pertaining to opportunities for exchange and collaboration in the field of aesthetic education between the two nations. Such initiatives will, in turn, stimulate intercultural development within the Central Asian region.

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## Conflict of Interest

None.

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## **Дослідження концепції естетичного виховання в Китаї та Киргизстані**

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### **Анотація**

**Актуальність.** Концепція естетичного виховання та її впровадження в освітній процес і повсякденне життя держав є однією з фундаментальних умов становлення громадянського суспільства, а також має суттєвий вплив на формування культурної спадщини будь-якої країни світу.

**Мета.** Метою цього дослідження було розглянути особливості концепцій естетичного виховання в Китайській Народній Республіці (КНР) та Киргизстані, а також виявити відмінності в культурно-освітніх системах цих двох країн.

**Методологія.** Методологічну основу дослідження склали методи і прийоми наукового пізнання, які були використані для вирішення поставлених завдань і забезпечення достовірності отриманих результатів. У дослідженні використано загальнонаукові системно-структурний, діалектичний, міждисциплінарний історико-правовий методи та метод синтезу, а також методи аналізу та системний підхід до проведення даного дослідження.

**Результати.** Дослідження показало, що відмінності в концепціях естетичного виховання зумовлені насамперед різним історичним, культурним та освітнім середовищем двох країн. Китай має давні традиції мистецтва і культури, а також велику увагу приділяє мистецькій освіті. Киргизстан, як багатонаціональна держава, також має різноманітну культуру, але населення зосереджене на тому, як просувати свою унікальну культуру через естетичну освіту. Китайська система освіти також включає естетичну освіту як предмет в обов'язкову навчальну програму і має спеціальний курс мистецької освіти. У Киргизстані, натомість, існують спеціалізовані мистецькі курси та різноманітні освітні ресурси, але рівень естетичної освіти залишається відносно низьким.

**Висновки.** Результати цього дослідження можуть слугувати поштовхом для пошуку можливостей для освітніх обмінів і співпраці між Китаєм і Киргизстаном, що сприятиме розширенню міжкультурних зв'язків і покращенню культурної освіти в цілому, а також допоможе краще зрозуміти сутність і особливості естетичної освіти в двох країнах, що сприятиме налагодженню освітніх обмінів і співпраці між ними.

**Ключові слова:** естетичне виховання; мистецька освіта; моральність; культурний обмін; освітня діяльність; міжкультурні студії.