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## NARRATIVE AND CHILDREN'S GAME IN KAZAKH TRADITIONAL EDUCATION SYSTEM: UNDERSTANDING IN THE CONTEXT OF NEW REALITIES

Tools and methods of education are one of the most popular and always in demand scientific constants that constantly attract the researcher's attention. Also, importance in this process are the traditional education methods and are interpreted by the authors of the article as an intangible cultural heritage.

In this article, the authors study the role of intangible cultural heritage, and in particular narrative (folklore) and children's games in child development in traditional Kazakh society, and try to prove its significance and possibility in modern realities. This research according to the historical-systematical methods focuses on the following problem areas: age of types and genres of folklore, and their synchronization, as well as the study of children's play as a factor of socialization in traditional society.

At the same time, the authors strive to determine the role, significance and potential of educational areas of modern Kazakhstan school education in intangible cultural heritage study in general.

The goal of this article is to study the educational possibilities of narrative and children's play in a traditional society, as well as to clarify the ways of using the intangible cultural heritage of Kazakhstan in the modern educational process of a comprehensive school.

This perspective can be considered as one of the new strategies for teaching students, which can be actualized within the formal and non-formal education in Kazakhstan.

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**Key words:** narrative, children's games, traditional education, intangible cultural heritage, new realities, Kazakhstan.

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### Қазақтардың дәстүрлі тәрбие жүйесіндегі нарратив пен балалар ойындары: жаңа талаптар контекстінде қайта зерделеу

Тәрбиенің әдістері мен құралдары – кең таралған және зерттеушілердің назарын үнемі аударып отыратын тұрақты ғылыми құбылыс. Бұл үдерісте мақала авторлары барынша кең мағынасында материалдық емес мәдени мұра ретінде қолданып отырған дәстүрлі қоғамдағы тәрбие әдістеріне де аса зор мән береді.

Мақалада авторлар материалдық емес мәдени мұраның рөлін, соның ішінде дәстүрлі қазақ қоғамындағы нарратив (ауыз әдебиеті) пен ойындардың бала тәрбиесіндегі орнын қарастыра отырып, оларды қазіргі күнгі өмір салтында қолдану мүмкіндіктері мен маңызын негіздеуге тырысады. Сол себепті де бұл зерттеу нысаны тарихи-жүйелілік тәсілдемесі тұрғысынан келесідей проблемалар маңына шоғырланған: фольклордың жас ерекшелігіне қатысты түрлері мен жанрлары, олардың синхрондылығы, сондай-ақ, бала ойындарының дәстүрлі қоғамда әлеуметтену факторы ретіндегі алатын орнын зерделеу мәселелері.

Сонымен бірге, мақала авторлары қазақстандық заманауи орта білім беру салаларының материалдық емес мәдени мұраны тұтастай зерттеудегі рөлін, маңызы мен әлеуетін айқындауға да мән береді.

Мақаланың негізгі мақсаты дәстүрлі қоғамдағы ауыз әдебиеті мен ойындардың тәрбиелік мән-маңызын айқындап, қазақстандық материалдық емес мәдени мұраны жалпы білім беретін мектептердің заманауи оқу-тәрбие үдерісінде қолданудың жолдарын анықтау.

Ұсынылып отырған ракурсты оқушыларды оқытудың тағы да бір жаңа стратегиясы ретінде Қазақстандағы ресми және бейресми білім беру шеңберінде іске қосудың жолы ретінде қарастырған жөн.

Зерттеу Қазақстан Республикасы Білім және ғылым министрлігінің жобасы шеңберінде орындалды: АР09259280 «Қазақ мәдениетінің тілдері этникалық сәйкестіктің негізі ретінде: семиотика және семантика».

**Түйін сөздер:** нарратив, балалар ойындары, дәстүрлі тәрбие, материалдық емес мәдени мұра, жаңа шынайылықтар, Қазақстан.

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### **Нарратив и детская игра в системе традиционного воспитания казахов: осмысление в контексте новых реалий**

Средства и методы воспитания – одни из самых популярных и всегда востребованных научных констант, которые постоянно притягивают внимание исследователей. Немаловажное значение в этом процессе придается и методикам воспитания в традиционных обществах, которые в самом широком смысле этого слова трактуются авторами статьи как нематериальное культурное наследие.

В настоящей статье авторы рассматривают роль нематериального культурного наследия, в частности, нарратива (фольклора) и детских игр в воспитании детей в традиционном казахском обществе, и пытаются обосновать их значение и возможность применения в современных реалиях. Отсюда, настоящее исследование с позиции историко-системного подхода фокусируется на следующих проблемных зонах: возрастное восприятие видов и жанров фольклора и их синхронизация, а также на изучении детской игры как фактора социализации в традиционном обществе.

Вместе с тем, авторы стремятся определить роль, значение и потенциал образовательных областей современного казахстанского школьного образования в изучении нематериального культурного наследия в целом.

Целью настоящей статьи является исследование воспитательных возможностей нарратива и детской игры в традиционном обществе, а также выяснение путей применения нематериального культурного наследия Казахстана в современном учебно-воспитательном процессе общеобразовательной школы.

Предлагаемый ракурс можно рассматривать как одну из новых стратегий обучения учащихся, которую возможно актуализировать в рамках формального и неформального образования Казахстана.

Исследование выполнено в рамках проекта Министерства образования и науки Республики Казахстан АР09259280 «Языки казахской культуры как основа этнической идентичности: семиотика и семантика».

**Ключевые слова:** нарратив, детские игры, традиционное воспитание, нематериальное культурное наследие, новые реалии, Казахстан.

## **Introduction**

The problem of an education is almost one of the most discussed at present; scientists, teachers and education specialists are looking for various ways to its implementation. Every researcher working in the education clearly understands that the formation and accumulation of a scientific base in the area is a non-stop process that is always relevant.

In this study, the authors study the role of intangible cultural heritage, in particular, narrative (folklore) and children games in children's development in traditional Kazakh society, and try to substantiate

their significance and applicability in modern realities. This research, based on the historical-systematical methods focuses on the following problem areas: age reaction of the types and genres of folklore, and their synchronization, as well as the study of children's play as a socialization in traditional society factor.

At the same time, the authors want to find the role, significance and potential of educational areas of modern Kazakhstan school education in intangible cultural heritage studies in general.

The relevance of this study, firstly, to form and accumulate a scientific, theoretical and practical

database on the traditional education system of the Kazakh (in general and the Turkic peoples) based on the modern humanitarian science and, secondly, the growing urgent need to improve and actualize educational possibilities of folk culture as a whole at different levels of cultural institutions (education, family, society, etc.).

The author's field work made a significant contribution to clarifying many aspects of this work. In this aspect, research in the Peter the Great Museum of Anthropology and Ethnography of the Russian Academy of Sciences (MAE RAS, Kunstkamera), the Russian Ethnographic Museum (REM), the funds of the Central State Museum of the Republic of Kazakhstan (Almaty) and the Regional Museum of Local History (Shymkent).

This research used the field methods due to the insufficient study of Kazakh's childhood culture, a small number of children's cycle artifacts in the funds of museums and insufficient scientific study of public education in general.

The scientific novelty of the results of this project will make it possible to make a significant contribution to the formation in modern Kazakhstanian society of multilateral and deep scientific knowledge about the culture of childhood as a whole with the traditional education system as a main backbone. At the same time, the authors wanted to specify Kazakh children's folklore and educational opportunities for children and youth games as a significant part of the intangible cultural heritage.

*The goal of this article* is to study the educational possibilities of traditional narrative and children's play and to clarify using methods of the Kazakhstani intangible cultural heritage in the modern educational process of a general education school.

### Research methodology and methods

A comparative analysis of scientific literature, cultural and historical methods, their hermeneutic potential shows more objectively the features of figurative and semantic interpretations of the narrative. The axiological method helps to identify the orientation values of modern education. Also, the authors used analytical, retrospective and comparative historical methods, including field research methods.

*The role of narrative and children's play in the traditional education system of Kazakhs.* Since the second half of the XIX century, Kazakh folklore has become an object scientific study. Devotion, deep personal interest and scientific research led to the research of C.C. Valikhanov, Y. Altynsarin, A.A. Divayeva, V.V. Radlov, G.N. Potanin, I.A. Castagne,

N.I. Ilminskyi and many others. Unique samples of folklore had to be collected throughout Kazakhstan, comparing, noting similarities and differences, searching a single steppe tradition.

The most important works are works of S.A. Kaskabasova (1), N.S. Smirnova (2), N. Mingisheva (3), S. Dyusembayeva (4), Z. Naurzbayeva (5), D. Sabirova (6), G.Z. Nurysheva (7) and many others, who points two main groups of children's folklore: one, the group is folklore performed directly by children, the other is folklore performed by adults for children. In Kazakh folklore – two groups. The main genres are presented in Figure 1.

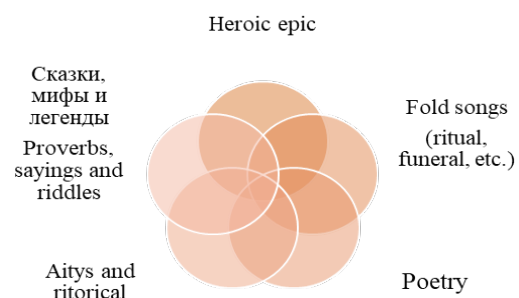


Figure 1 – Kazakh's genres of oral and poetic

From the birth the child is accompanied by folklore, called by experts the poetry of nurturing. K.S.Matyshyanov used this subject as the Kazakh context in his research (8; 9 and others), where step by step we can see the Kazakh meaning of lullabies and children's songs.

Putting the baby in the cradle-besik, the mother sang lullabies, using the "practice" that she had with her younger brothers and sisters. With songs, the mother seems following the child to sleep, helps to overcome fear. The kid, closing his eyes, no longer sees her, but continues to hear her gentle voice. These songs are coming from the ancient charm with the knowledge about the world pass from mother to daughter and are female genre. "It was believed that these songs through the melody, intonation, rhythm, and text, on the one hand, helped in mental health ("the unfortunate person did not hear the mother's lullabies"), and on the other hand, they simulated the child's future. Rituals related to the child life were with a special song. For example, many rituals such as: "til-ashar" (the celebration of the first word), "togym khagar" (the first horse ride). Unfortunately, there is no fixation and inventory work by specialists and has not been managed for a long time on the folk-didactic genre.

For children a little older, popular Kazakh folk song "Kuiymash" has an important educational,

and at the same time developmental importance. This is a children's game, as a song for naming the fingers in their sequence. Usually, the elders, taking the hand of a crying child, with their finger, making movements as if they are frying wheat in a cauldron, tickle his palm, saying:

*Бас бармақ, (Bas barmak)*  
*Балалы үйрек (сұқ саусақ) (Balaly uirek (suk sausak))*  
*Ортан терек (ортан саусақ) (Ortan terek)*  
*Шылдыр шүмек (аты жоқ саусақ)*  
*(Shyldyr shumek (aty zhok sausak))*  
*Кішкентай бөбек (шынашақ).*  
*(Kishkentai bobek (shynashak)).*

and, bending over the fingers, each gets its name. Then, starting with the little finger, each finger indicates:

*Сен тұр – қозыңа барп (Sen tur – kozyna barp)*  
*Сен тұр – қойыңа бар, (Sen tur – koyına bar)*  
*Сен тұр – жылқыңа бар, (Sen tur – zhylykyna bar)*  
*Сен тұр -түйеңе бар. (Sen tur – tyuene bar)*  
*Сен қария – үйде жат. (Sen kariya – uide zhat)*

On repeat mode of this child's play expressions (which we classify as children's counting rhymes),

*Бір дегенім Білеу, (Bir degenim Bileu)*  
*Екі дегенім Егеу, (Eki degenim Yegeu)*  
*Үш дегенім Үскі, (Ush degenim Uski)*  
*Төрт дегенім Төсек, (Tort degenim Tosek)*  
*Бес дегенім Бесік, (Bes degenim Besik)*  
*Алты дегенім Асық, (Alty degenim Asyk)*  
*Жеті дегенім Желке, (Zheti degenim Zhelke)*  
*Сегіз дегенім Серке, (Segiz degenim Serke)*  
*Тоғыз дегенім Торқа, (Togyz degenim Torqa)*  
*Он дегенім Оймақ, (On degenim Oymak)*  
*Он бір – Қара жұмбақ. (On bir – Kara zhumbak)*

In the first counting rhymes, children are facing the surrounding objects. In the second they get experienced with wild animals. In general, we can say that such folklore genres for teaching to count have not yet been fully studied. But, this question goes out of this study. The tongue twisters, which are very popular in Kazakh culture called “zhanyltpashtar” (origin – “zhanyldyru – to confuse”), which also had not only teaching, but also educational function.

An important role is also a riddles – *zhumbak*. The artistic form, verbal design and functions that what are different from other folklore's genres. Riddles, often in poetic form, are short and meaningful. There are no historical and psychological plots, but

as well as the finger motor skills, helps to form the child's phonetic-phonemic base.

In traditional Kazakh culture, children's counters are called *sanamaktar*. From early childhood to adolescence, counting was and still is the child's favorite. In general, the researcher M.N.Melnikov writes: the competition in telling counting rhymes makes children learn more poems and thus develop memory (cognitive function), learn children's artistry (aesthetic factor), the right to recount – according to children's unwritten laws, this right is granted not to everyone. Only for a trusted by the rest and they are sure that he will honestly keep score, which determines the fate of the players (10, p.104).

However, in the Kazakh traditional culture, the counting rhyme (modern understanding as a clear way to keep score in the game) was out of its functional goal. It was not only to develop speech (including the correct sound's pronunciation), but also taught counting, its characteristics in various examples, i.e. helped to develop intelligence. This genre of folklore can be classified as counting rhymes with mathematical content. Here are some examples from Kazakh folklore:

*Бір дегенім – бөрі, (Bir degenim bori)*  
*Екі дегенім – елік. (Eki degenim – yelik)*  
*Үш дегенім – ұшар, (Ush degenim – ushar)*  
*Төрт дегенім – түлкі. (Tort degenim – tulki)*  
*Бес дегенім – бөкен, (Bes degenim – boken)*  
*Алты дегенім – арқар. (Alty degenim – arkar)*  
*Жеті дегенім – жайран, (Zheti degenim – zhayran)*  
*Сегіз дегенім – сілеусін. (Segiz degenim – sileusin)*  
*Тоғыз дегенім – толай, (Togyz degenim – tolay)*  
*Он дегенім – ор қоян. (On degenim – or koyan)*

ordinary phenomena and objects are usually have shown (11, p. 6). Undoubtedly, riddles generally enrich the children's vocabulary, because they give an idea of the polysemy of a word, help to understand the second and figurative meaning of words.

In Kazakh culture, the Word generally has tremendous sacred power. C.Valikhanov noted about this: “... according to the ideas of the Kazakhs, the human language, thanks to the word, can acquire great power” (12, p. 58). For example, in ancient times, according to our informants (Karaganda region), a child who does not speak for a long time is fed with leftovers from food and bitten pieces of beef, or leftovers from rich, noble and able to speak beautifully guests.

The great educational potential is also in folk sayings and proverbs. The Kazakh proverbs and sayings has shown the worldview and model of human life, where family and family relationships are important components. For example, “Zhaman da bolsa agamyz, zhaksyny kaidan tabamyz?” (“Even if he is bad, but he is our brother, can we really find better”) or another version of “Zhamandy alyp, zhaksyny kim beredi?” (“Who will take the bad and give us the good”?). Through the proverb's prism that are common among the people to this day, we see the structure of the traditional Kazakh society, where the clan/relatives as a socio-cultural part had the main place.

Another narrative folklore genre is the Kazakh fairy tale. Fairy tale is one of the ancient cultural phenomena. It has a big role in child development even now, because its potential based in the nature of culture and human essence. It has been formed in the basic “matrix of cultural meanings”: the ideals, norms and values of a particular culture. In the context of this work, the authors tried to consider the fairy tale as an educational narrative, as a process of transferring and consolidating the “encoded” accumulated experience and knowledge of the Kazakh people. At the same time, we used the concept of “fairy tale” to designate a variety of stories passed from mouth to mouth that exist in Kazakh culture. For example: the tales themselves, legends, stories, epic legends, etc.

The fundamental research of this genre are in domestic studies of Academician S.A.Kaskabasov “Kazakh fairy tale” (1).

The scientists is studied the genre and style features of fairy tales and turns to their social organization and the depiction of the kinship system of Kazakh society in it. Family relationships are important in fairy tales. For example, in the “Er Tostik fairy tale the main character goes in search of nine missing brothers, but before taking a care of his parents: he prepares food for them during his absence. Er Tostik is a caring son and brother. The happy family reunion prompted the search for ten brides for ten brothers. For heroes of fairy tales, the search for a bride and matchmaking often becomes difficult due to a number of obstacles/trials and the conditions. But the hero must go through all the difficulties and find himself a beautiful bride. This seems as a certain procedure to become a young man, the transformation process from a young man into a mature man, i.e. initiation rite.

According to the Russian ethnographer I.Stasevich, “from 12-14, many Kazakh children already have been told fairy tales to their younger

brothers and sisters. The Europeans, who met with the Kazakh's oral folk art, were amazed with the ability of Kazakh children and adolescents to put together a song in a short time, to recall a riddle, proverb, fairy tale suitable for the occasion, or create right there ” (13, p.45). If the boys, somehow, gradually moved away from this to other entertainments, more appropriate and interesting to them, then the girls always improved their skills in storytelling, and, therefore, their intellect, babysitting with younger children. So, the girl, still as a child, was already entering the role of an “improvised” mother.

About storytelling/writing by children without the help of adults of any fairy tales researchers O.A.Dmitriyeva and E.S.Mikhailova write that such a narrative “includes the parametric characteristics of the linguistic personality of the “child”, so the appeal to children's narratives allows you to clearly see the linguistic reflection of the children's conceptual sphere, starting with the plot of the narrative and characters and ending with elements of interpretation of the surrounding reality, expressed in the interpretation and rethinking folk tales, textual reminiscences and precedent phenomena built into the narrative” (14, p.55). Thus, the children's fairy tales shows the interests and values of the narrators.

In the same children's age category, a truly unique genre was used for educational purposes, which synthesizes the oral and musical creativity of the Kazakhs. This ancient Kazakh puppet art “Orteke” is one of the many facets of the unique folk educational system. During the game, the picture of the world was shown, information was sent, knowledge was accumulated, personal experience was enriched.

For children, the Kazakhs had many games, but these were not just fun, but a kind of school, a specific educational process. Indeed, during the game, the child learned to count, catch the rhythm, got coordination, developed intuition and intellect, and of course, speech skills. The moral aspect is also very important: while playing, the child acquired the fundamentals of ethics, morality, learned justice and honesty, courage and the ability to empathize, “root” for friends. There were games to learn about the world, where children were like birds and animals, studying their habits and characteristics. More details about the educational aspect of Orteke can be found in the article (15).

Another narrative, but already functioning in a different age group – adolescence, was the folk epic. The spiritual life of the ancient Turks and Kazakhs is also represented by the richest folk heritage. In the early nomads era, “secret alliances” cultivated

the cult of the aruakhs – “glorified warriors and commanders”. The members of these unions were characterized by theatricality, in clothes, “strangeness and unusualness of body movements”, which later served as the development of creative practice – “poets-improvisers, singers and composers of eccentric behavior” – types of sal. In the early Middle Ages, the zhyrau type was formed (16, p.172).

The zhyrau’s functions were: “communication with all clans and tribes that are part of the khanate, ulus, tribal union; participation in solving important state questions in peacetime, in resolving questions of peace and war – in wartime; performance of historical songs od-maktau in honor of the fallen heroes, heroic epics to inspire the troops; and finally, the most important is divination of the future: based on their ability to “prophetic vision”, the zhyrau gave instructions to the khan and the people” (16, p.172). Along with the zhyrau type (singer-storyteller), the genre of the heroic epic about the exploits of ancestor warriors, legendary heroes of the past developed.

In the performing of the epic “the most important role is played by music, sound, and not sound in general, but organized according to the laws of a unique, original vocal and instrumental tradition. The nature of the epic magic is based on a common to all genre’s traditional musical culture – the sacred origin of art in general, and musical, musical-poetic in particular” (17, p.52). The performance of the epic is always the most important event, and its “core is the contact between the worlds – between our, material, today’s, momentary, “profane” and the eternal, immaterial world, the world where the aruakhs, the heroes of the epic” (17, p.53).

Since the XV century, the epic, epic storytelling (*zhyr*) has dominated the Kazakh spiritual culture. One of the most important factors in the traditional music study is “not only the epic texts that come down to the present, but also the names of its creators and performers, the traditions of storytelling. Epos and epic storytelling are a unique and reserved cultural zone, a relic of high spirituality, inherited by us from our ancestors” (17, p.213). Epic tales and legends were passed from generation to generation, as a “heroic”, social and household or moral and instructive orientation.

Thus, the Kazakh folklore educational potential study in the historical and cultural context has shown its inexhaustible educational potential, which is clearly traced in all its genres and types. Each type, according to periodization age (infancy – adolescence), with the rich arsenal of the Sacred Word, was used not only for pastime, but had a

clear specific educational goal. Thus, the analysis of folklore-didactic narrative in a historical context allows to see a different educational aspect of folklore in the unity and integrity of traditional ideas about the universe and the world in general.

In Table 1, we tried to show the idea of synchronization of each genre of oral folklore in the age categories context and groups of children’s folklore.

**Table 1** – Age synchronization and national oral genres

№	Age	Genre characteristics of oral folk art in the development of speech culture context
1	Infancy and early childhood (from birth to 3 years)	Lullabies, riddles, tongue twisters performed by adults for children
2	The first childhood (3–7)	Counters, children’s puzzles, poems and other genres of children’s songs performed by children Fairy tales, proverbs, sayings, etc. performed by adults for children
3	The second childhood (7–12)	Participation of children in the songs of Nauryz (zharapazan and etc.), the Ramadan holiday, calendar songs, song-wishes, lyrical and humorous songs, etc. Poems, fables, etc. Children’s aitys Epics
4	Adolescence (11–16)	Participation of children in songs of Nauryz, Ramadan holiday, calendar songs, song-wishes, poems, fables, lyrical and humorous songs Children’s aitys Epics, legends and traditions

Field research is very important for this work. In the Russian museum’s funds, more than 70 objects related to the culture of childhood. During the fund’s research (April 2019), the exhibition “The Magic World of the Doll: Play, Ritual and Theater” was held at the Russian Ethnographic Museum (REM). The Eurasian traditional dolls of the XVIII-XIX centuries were presented. Among the exhibits were also Kazakh traditional dolls dating back to the XIX century and the beginning of the XX centuries. The museum funds preserve more than 25 Kazakh dolls and about 20 dolls in the funds of the Peter the Great’s Museum of Anthropology and Ethnography RAS (Kunstkamera). There are no samples of children’s dolls of this period on the territory of Kazakhstan.



One of the main factors of folk pedagogy is game, which is directly related to education. Game is the greatest miracle invented by man in accordance with nature. The games in children's development is important, because they are closely related to the word, melody and action (18, p. 310). Hence, we believe that toys in general, and a doll in particular, fully and completely satisfied the children's desire to understand the world. R.Karutz writes about the Mangyshlak's children: mental studies and physical house work do not fill a child's whole day; he still has enough time to indulge in laziness, sleep and games, and in this trio they find suitable preparation for the role of an adult Kyrgyz. In games, here, as elsewhere, they learn what life will require over time: girls dress dolls, boys cut out horses (19, p.86). Thus, during the game, children learned a certain amount of culturally significant information (including folklore), a certain minimum of rules and principles of viable behavior adopted in this ethnic community.

According to L.S.Vygotskiy "play is more reminded a memory than imagination, it is rather a memory in action than a new imaginary situation" (20, p. 221). If for little girls dolls were made by grandmothers, mothers or older sisters, then later they made them for themselves, getting the first skills in the home artistic crafts. "According to Kazakh traditional ideas, a girl skilled in needlework is not only hardworking: she has logical thinking, spatial imagination, a sense of rhythm, color and fantasy, since tactile sensations stimulate thought processes. Everything that was done by the girl's hands was highly appreciated, so the Kazakhs say: "Kyzdyn zhigan zhugindey" (literally: "like a luggage collected by a girl," that is, everything was done very carefully)" (21, p. 40). Earlier and even now, to become for a girl a skilled crafts master, scissors were placed under her pillow in the cradle-besik.

The game is the construction of almost all everyday scenes (and not only everyday life) of adult life, some kind of "playing" in an imaginary reality. R.Karutz writes about this: girls also make animals from rags or bones: the last are especially funny: the lower jaws, wrapped in materials, shows camels, and even with saddles and reins; they play with them in the "migration of the aul", load their luggage on them, unload it, etc. Horses are carved from either local soft limestone or wood, often even with movable legs. A piece of rag depicts a saddle (19, p.86).

Such "replaying" of adult life in children's games explains the presence in the archaeological and ethnographic research of household's items

in miniature versions, qualified by specialists as children's toys. For example, a ceramic cradle no more than 6-7 cm in length, found during excavations of the Otrar settlement (stored in the South Kazakhstan Regional Museum of Local History, Shymkent). Children's toys fragments of "animal's figures, as well as miniature copies of dishes: a kettle with handles-ears, a jug, a bowl like a kese" (22, p.232) were also found during excavations of the Talgar medieval settlement and the Kultobe settlement (Turkistan). A number of children's toys set or mini-projections of large objects (a whole doll farm), especially: models of a cradle, models of a yurt and its structural parts, small embroidered and felt carpets, all kinds of korpesh, etc. kept in the Peter the Great's Museum of Anthropology and Ethnography (Kunstkamera, St. Petersburg) and in the Russian Ethnographic Museum (REM, St. Petersburg).

Probably, these toys existed in a "complete set" along with dolls depicting girls and boys, teen girls and teen boys, women and men, also children and of course animals. This made it possible to fully reproduce role-playing games, reflecting almost all aspects of a traditional nomadic society life. This is also suggested by the Russian ethnographer I.V.Stasevich: "Unfortunately, there are no children's games with dolls materials of the XIX – middle XX centuries. Apparently, the goal of the game was to reproduce scenes from the ordinary life of the family. In this case, through playing with dolls, the girls got acquainted with the basic rules of the life's social structure, the principles of gender and of traditional society's age division, the norms of traditional etiquette practiced in the manufacture and decoration of clothes" (23, p. 167).

In another work, the researcher writes that the favorite time of "girls 3-10 years old was playing with dolls", and "by the age of 5-6 they were involved in feasible housework, so caring for young brothers and sisters was the girls' responsibilities, they put them to bed to sleep, fed, taken out for walks, played with them" (24, p. 319).

In general, at this and latest ages, up to about 10-11 years old, girls already on "living" objects "tested" the skills and abilities acquired during the games with dolls. At the same time, "and the play of a child under three has a serious game character, just like the play of a teenager, in a different, of course, sense of the word; the reason of a serious game of a young child that he plays without separating the imaginary situation from the reality" (20, p.223).

From the age of 13, girls were already considered ready for marriage (according to the Kazakh

folk proverb “*on ushte – otau iyesi*”, literally “*at the age of 13 the hostess/owner of the house*”), i.e. fully mastered the intricacies of housekeeping, making household handicrafts, etc. During the entire childhood and adolescence of girls, especially in their upbringing in the Kazakh traditional society, the leading role was played not only by the mother, but also by all the numerous female relatives. But, nevertheless, the most important role is *Azhe* – grandmother. Probably, because she is wise, who has seen a lot, who knows a lot and for Kazakhs is the image of the Great Mother – *Umai*. Perhaps it was by the age of thirteen that their own game with dolls stopped and they were already waiting for another life. But the skills they acquired while playing with the doll were fully realized in their new adult life.

In the Central State Museum’s funds of the Republic of Kazakhstan (SCM, Almaty), an insignificant number of exhibits related to the research topic were found. These are a pair of material dolls (approx. the middle of the XX century), an Ashamai child seat and one interesting exhibit, a puzzle toy, with the number HBΦ 5619/3. Probably, the goal of the game in a specific arrangement/entanglement of *asyks* (astragals), suspended from the radius. The contemplation of this peculiar toy prompts the idea of its shamanic origin, when it was possible to guess/predict future phenomena, events, etc. according to certain positions of the *asyki* or it was related to children’s counting rhymes. It seems that the analysis of similar toys in neighborhood’s cultures can show its semantics. A similar puzzle game (and toy) called “*gunsaaakh*” (*milking a mare*) was preserved among the Kalmyks.

In the ancient time, young people also played *ak-suyek* (“white bone”). A moonlit, bright night was chosen for the game. The game involves two teams. The plot of the game is: one of the participants in the game throws a bone in any direction, the other participants in the game are looking for it. In this case, the bone must be found and delivered to the center of the game unnoticed. Otherwise, the bone can be taken by other participants in the game. After the bone is delivered to the site, the game starts over.

The defeated entertain the others with songs. Perhaps, the origin of the game was ritual, because *ak-suyek* for Kazakhs means the ruling elite, the steppe aristocracy. The ancient folklore layer of this game is also manifested in the song performed by the participants.

Another frequent exhibit of republican museums are astragals-*asyks*. Astragals were specially collected, cleaned, processed and ground for children in Kazakh culture. Sometimes astragals were

painted and drilled from the inside and filled with lead, which gave the *alchuk* a certain weight so during the game it would become needed position for player. For Kazakhs, all facets of *asyk* have their own names. The “*alshy*” position – with a notch upward, a turned stand – “*taike*”, a stand on the horns – “*ompi*”, lateral positions with a bulge “*buk*”, a notch inwardly “*chic*” (25, p. 26).

*Asyk* is usually played by boys from 5-6 to 13-15 years old. There are a lot of types of this game: *bes taban*, *alshy*, *kantalapay*, etc. There are many options for the game, but the goal is the same, is to knock out the main *alchik* – *saka*, *alchikov* other players, placed in a circle. The one who knocks out takes the knocked out *asyk*. The game continues as long as the *asyks* are at stake.

According to T.Asemkulov [26], there was a game among Kazakh nomads “*Tartikem*”. Its other name is “*Turt tarap, zheti ygylym, kyryk takta*” – “Four directions (cardinal points), seven climates, forty boards, playgrounds (in a figurative sense – worlds)” or sometimes just “*Kyryk takta*” (26, p.691).

This is a game with a deep military symbols, it was played by representatives of the ruling caste of the Chingizids “*tore*” with the *asyks*, no less than two hundred thousand, sometimes up to half a million. A white *takyr*, one square kilometer was chosen as a playground. The game lasted for a day, or even several days. The site was surrounded by a chain of mounted warriors to protect from animal’s disturbance the situation created in the game. The game was attended by many people, most often on foot and sometimes on horseback. The participants sometimes threw *asyks* themselves, sometimes specially trained assistants did it for them.

There were a different *asyki* in use – the talus of sheep, goats, saigaks, gazelles, argali, cows, horses, camels. *Asyks* were painted in different colors. Depending on the origin of the *asyks* and their color (unpainted white, black, red, blue, green, yellow, brown – shades of steppe henna, used as a dye), the meaning of *asyk* was changed.

The red *asyks* symbolized the *tore*, and the blue – the “*Shyn-Mashyn*” warriors, from China and South Asia (India, etc.). Especially, the *asyks* of argali were appreciated, brown painted and were as a cue balls. The playground was drawn into forty sections, in the center was a city called “*Bak*” (“Happiness”, “Garden”). The game is a battle of several parties for this city. At the beginning, the battle was on separate squares, then on regions. There were *asyks*, messengers, as well as bribed messengers. We can see all the realities of a real battle (26, p. 690).



Thus, Kazakh toys are a unique part of the Kazakh people's childhood culture that allows a teenage child to gradually and deeply learn about the world around him, form stable connection, learn to live in a harmony and mutual respect. Later, this becomes a solid foundation for building an already "adult" reality, developing social communications and including in the collective mechanism of preserving and transmitting one's own cultural heritage to new generations.

## Results and discussion

*The modern reality of the school and the intangible cultural heritage.* What are the educational possibilities of the traditional cultural heritage (narrative and children's game) in the modern reality of the school? How does it integrate into the modern school? In this part of the article, we will try to outline the main points of integration of the intangible cultural heritage into the modern educational process of the school, which is shown in Table 3.

**Table 3** – Intangible cultural heritage and school education areas

№	Area of an intangible cultural heritage	Educational area
1	Oral traditions and expression forms, including language as an intangible cultural heritage	Language and literature
2	Customs, rituals, festivities; Oral traditions and forms of expression, including language as an intangible cultural heritage, etc.	Human and society
3	Knowledge and customs related to nature and the universe;	Mathematic and IT
4	Customs, rituals, festivities	Natural science
5	Knowledge and Practices Relating to Nature and the Universe	Art

The intangible cultural heritage and education are based on creative potential – a phenomenon that has no time, cultural, national, social, age or gender differentiation. In addition, in our opinion, it is school education that can solve many problems with the people's ability to find their place in society, successfully realizing their creative resources. This can and should be facilitated by the intangible cultural heritage, which, according to the UNESCO's Convention for the Safeguarding of the Intangible Cultural Heritage (Paris, 2002), is shown in:

- (a) oral traditions and forms of expression, including language as an intangible cultural heritage;
- (b) performing arts;
- (c) customs, rituals, festivities;
- (d) knowledge and practices related to nature and the universe;
- (f) knowledge and skills related to traditional crafts.

Potential of the educational area "Language and Literature". A unique project is being implemented in Kazakhstan – the trinity of languages: Kazakh, Russian and English, which will undoubtedly give positive results in the future and will contribute not only to the country's worldwide integration, but also to strengthen cultural and linguistic diversity, providing equal chances to everyone regardless of their native language.

Interesting the long-term Kazakhstani experience of national general education schools with different languages: Uzbek, Uyghur, Tajik, German, English, etc. In addition, Dungan, Turkish, Polish, Kurdish, Azerbaijani, Korean, Tatar and other national languages are studied in the national schools of the republic. Such a purposeful language policy for preservation, development and transmit all Kazakhstani languages faces the goal of the Convention (40).

In the educational context "Language and Literature", pupil not only acquire knowledge of the language, but also assimilate a wide socio-cultural component. For example, the subject "Kazakh language and literature" of the senior school teaches the classics of Kazakh literature, and for the junior and secondary school – folk tales, myths, legends and epics.

This area's further school education's development as an intangible cultural heritage (ICH) is: – adaptation of the materials of the large-scale project "Koblandy" – by heart" (Z.Yerzhan, Z.Naurzabayeva) for the school and optional course of literature.

The educational area "Man and Society" for pupil's historical consciousness and thinking development, that connects today's society and the past. In the context of the ICH, the Kazakh oral-poetic tradition history development (grade 10), the biography of the famous akyns and zhyrau and many other aspects are studied.

New government initiatives can help preserve and promote ICH in this educational area. In this context, the special interest is "Local History" course (grade 7), which has been implemented since 2017. The course's goal is to study and research the history and culture of the native land (Malaya Rodina), where it is structurally possible the identifica-

tion, documentation and study the elements of ICH available to pupils.

The “Mathematics and Informatics” educational area’s aim is to develop mathematical literacy, algorithmic, operational and critical thinking, logical, intellectual and creative abilities of students. This school’s education area development on the ICN context is following: – include to school subjects the traditional elements of long distances and time among nomads; measures and units of length using human’s and animal’s elements of the body; – the concept and ideas about sacred numbers in Kazakh culture; – nomad’s geometrical geometrical knowledge (world’s classification for three components: upper, middle, lower; symmetry of ancient burial mounds, architectural structures, orientation in space, etc.); – widespread use of the traditional Kazakh intellectual game “Togyz kumalak” – the algebra of shepherds to develop logic and ingenuity.

The “Natural Science” educational area forms the students’ concepts of natural phenomena and laws, opens scientific methods of cognition of nature, to see not only surrounding world, but also your place in it. Within these subjects, it is possible to update traditional knowledge on “Zheti ata” (seven generations of ancestors) and “Shezhire”, gradation of life stages according to the Tengrian calendar of men and much more, as well as updating knowledge in the traditional ecological knowledge, rules and principles of using natural resources by nomads.

The “Art” traditionally belongs to arts education, which forms and develops in students an emotional, moral and sensory culture, encourages the ability to see, appreciate and create works of art, and to develop imagination and creativity. The most important means of art education in recent years has become the traditional art of the ancient nomads (musical, fairy-tale performance, arts and crafts), which has a great philosophical, aesthetic and ethical potential. At the same time, in physical lessons, it is necessary to promote national games, such as: asyk, arkan tartu and others.

Thus, the school education system has real opportunities for the implementation of some traditional education, which we consider as part of the intangible cultural heritage of the Kazakhs.

## Conclusion

The systematization of scientific and fund scientific research has shown that traditional education elements have special opportunities these days, but require special “reading” through the pedagogical and scientific theories prism such as a cultural, structuralism, the theory of intercultural competence, etc.

At the same time, insufficient scientific study of the traditions game education in Kazakh culture is urgent. So, the traditional games and games with toys (dolls, asyks, etc.) showed their deep educational potential, preserved by centuries of folk wisdom.

The traditional Turkic/Kazakh children’s toys and the process of playing studies in general is connected with numerous difficulties, beginning from the poor materials up to the almost loss of its use/manufacture in modern Kazakhstani reality.

Also, deep attention is analysis and interpretation of language messages and communication in traditional culture/folklore through a universal scheme prism – the language-code-sender and receiver of the message, which we consider in: encoded knowledge transmitted from the older generation to the younger (through folklore, game, etc.).

According to the above, we believe that in the near future, the domestic humanities should initiate a larger-scale study of the childhood’s culture phenomenon and not only from the various scientific discipline’s perspectives, but also to strengthening identity processes.

Thus, a comprehensive study of the educational possibilities of the Kazakh narrative and children’s play, as well as the search of ways to use traditional methods of education in the modern education, allows us to say:

- each types/genres of Kazakh oral-poetic art, according to age periodization (infancy – youth), using the big arsenal of the Sacred Word was used not only as a pastime, but had a clear specific goal. In this context, it can be said with confidence that through folklore, the Kazakh people formed their own ideal personality;

- folk games, as well as children’s games with toys, must be considered as part of the traditional education system, which combines the unique levels of the folk view.

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