

## EDUCATIONAL ASPECTS OF THE REFLECTION OF LANGUAGE CODE IN THE CONTEMPORARY ART OF KYRGYZSTAN

### ASPECTOS EDUCACIONAIS DO REFLEXO DO CÓDIGO LINGUÍSTICO NA ARTE CONTEMPORÂNEA DO QUIRGUISTÃO

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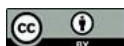
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#### Abstract

This article investigates the educational conditions under which unconscious psychological determinants contribute to the creative development of personality. The study is grounded in an integrative methodological framework combining cultural-historical, subject-oriented, contextual, and non-classical psychological approaches. Through theoretical analysis, it develops a structural-conceptual model that links educational environments with the dynamics between consciousness and the unconscious, focusing on how these interactions influence the learner's personal and creative growth. The research identifies the psychological mechanism of self-awareness as central to the learner's transition from an object of instruction to a subject of educational activity. The internalization of educational experiences

#### Resumo

*Este artigo investiga as condições educacionais nas quais determinantes psicológicos inconscientes contribuem para o desenvolvimento criativo da personalidade. O estudo baseia-se em uma estrutura metodológica integrativa que combina abordagens psicológicas culturais-históricas, orientadas para o sujeito, contextuais e não clássicas. Por meio de análises teóricas, desenvolve um modelo estrutural-conceitual que vincula ambientes educacionais à dinâmica entre a consciência e o inconsciente, com foco em como essas interações influenciam o crescimento pessoal e criativo do aluno. A pesquisa identifica o mecanismo psicológico da autoconsciência como central para a transição do aluno de um objeto de instrução para um sujeito da atividade educacional. A*



activates unconscious predictors—such as archetypes, fixed attitudes, and emotional-cognitive functions—which shape the "I"-image and determine creative initiative. The educational process, viewed as a culturally mediated system, serves as a developmental space where learners gradually integrate unconscious content into conscious self-construction. Education, when oriented toward the development of the whole personality, must address not only rational-cognitive skills but also the symbolic, emotional, and unconscious layers of the learner's psyche. Pedagogical strategies that promote self-reflection, symbolic engagement, and archetypal awareness can significantly enhance students' creative potential. The study proposes a shift in educational practice—from content transmission to facilitating inner psychological development—as a foundation for fostering creative, self-determined individuals.

**Keywords:** Educational Activity. Creative Development. Self-Awareness. Personality Formation. Educational Psychology.

*internalização das experiências educacionais ativa preditores inconscientes — como arquétipos, atitudes fixas e funções emocionais-cognitivas — que moldam a imagem do “eu” e determinam a iniciativa criativa. O processo educacional, visto como um sistema mediado culturalmente, serve como um espaço de desenvolvimento onde os alunos integram gradualmente o conteúdo inconsciente na autoconstrução consciente. A educação, quando orientada para o desenvolvimento de toda a personalidade, deve abordar não apenas as habilidades racionais-cognitivas, mas também as camadas simbólicas, emocionais e inconscientes da psique do aluno. Estratégias pedagógicas que promovem a autorreflexão, o envolvimento simbólico e a consciência arquetípica podem aumentar significativamente o potencial criativo dos alunos. O estudo propõe uma mudança na prática educacional — da transmissão de conteúdo para a facilitação do desenvolvimento psicológico interno — como base para a formação de indivíduos criativos e autodeterminados.*

**Palavras-chave:** Atividade Educacional. Desenvolvimento Criativo. Autoconsciência. Formação da Personalidade. Psicologia Educacional.

## 1 INTRODUCTION

Against the current backdrop of the social development of the Kyrgyz Republic, there is growing scientific interest in education policy and the revival of national culture using the means and methods of applied linguistics. Education promotes the realization of national cultural values and reproduces traditional values and concepts. From this follows an objective need to instill the values of national culture as part of education policy through Kyrgyzstan's art institutions. National cultural values are transmitted through the functioning of different directions of art. Researchers in Central Asia show increased interest in the educational aspects of the transmission of the cultural code in the Kyrgyz language as a Turkic language. Kyrgyzstan's multifaceted foreign policy dictates objective needs for intercultural communication and building communication with other countries with a significant number of Kyrgyz citizens working, studying, and living

there. Intercultural and intercountry relations raise the requirements for education and specialist training. The field of art is not an exception.

The influence of education on the conceptualization of art cannot be overestimated, because the national language enables the effective assimilation of value-cultural meanings, allows one to capture cognitive learning experience, and supports the organization of communication through art. Current linguistic research clarifies and highlights patterns in the expression of meanings, thereby making a new contribution to art pedagogy. The information about national culture embedded in the national language is often encoded and found in the semantic structure of words. The scientific search for national cultural meanings has increased attention to language codes, whose educational role influences all spheres of society, including art.

**The study aims** to analyze the educational role of language code in the contemporary art of Kyrgyzstan.

## 2 METHODS

This research adopts a theoretical and conceptual methodology, grounded in established psychological frameworks relevant to educational contexts. The study synthesizes core principles from the cultural-historical approach, the subject-activity theory, the contextual approach, and non-classical psychology. These paradigms were employed to examine the functional interrelation between consciousness and unconscious determinants in the process of creative personality development. The methodological procedure involved the construction of a structural-conceptual model that integrates psychological constructs (archetypes, attitudes, self-image formation) with pedagogical variables (educational environment, cultural mediation, learner subjectivity). Through cross-disciplinary analysis, the research identifies educational mechanisms that activate unconscious predictors, thereby enabling the learner's transition from passive assimilation to autonomous creative activity.

### 3 RESULTS

K. Bekov's "Flying Horses" (2007) refers to mythological memory. The general ethnic and individual existence of the image of a flying horse is part of the world-conception system of the Kyrgyz people. The mythological memory of the Kyrgyz has preserved the image of the magic mare Kuu baytal — light, beautiful, and quick-footed. There is a legend that Akkula, the bogatyr horse of Manas, was born to Kuu baytal.

In the mythological space, the winged horses of batyrs fly under the cloudy sky, over the green surface of the earth ("Buluttuu köktün astı menen, Şiberlüü çöptün üstü menen"). The legendary Tulpar is, too, a flying horse.

The wingedness of magical horses is eulogized in the epic "Manas": Açbuudandı karmap alam dep/Manastayıñ baatırıñ/Kuup ele jurdü deyt./Oşondo turup Açıbuudan/Karçıga bolup asmanga/Çıgıp ele ketti deyt (Walikhanov, 1994).

"The peculiarity of myth is its claim to absolute significance, where the focus lies on man's relationship to the world as a whole as a universe, rather than on man's relationship to history, for in this latter case myth is recognized only as a metaphor with a transitional meaning" (Doroshevich, 1970, p. 122).

The work of Bekov serves as a bridge between myth and reality, bringing the phrase "flying horses" back into the modern language to make an appearance in the titles of articles, books, movies, and the names of businesses.

The images of flying horses have actualized the use of the name Tulpar, a legendary flying horse, in various nominations. Kyrgyzstan now has several enterprises bearing the name Tulpar and the Tulpar Karager car model.

Bashkortostan holds the Silver Akbuzat festival, the main prize of which is shaped as a flying horse. The image of a flying horse is prominent in the epic tales of the Bashkirs, forming a complete unity with the rider, yet flying horses have not been used as actively in nominations.

Thus, the language of Bekov as an artist has affected the audience's imagination so profoundly that the images of flying horses have started to be used in communicative modeling and the comprehension of the world because these images include mythical elements that serve as comprehensible meanings.

Although plenty of people have never encountered Bekov's works, once they hear the phrase "*flying horses*", they start using it in speech freely and easily. "The essence of any thing is now revealed in a genetic definition — through its construction out of the individual private conditions that constitute it" (Cassirer, 2000, p. 86).

The phenomenon of the creative personality of the artist Iu. Shygaev is intertwined with his ability to rely on the achievements of modern painting with the involvement of national motifs rooted in Kyrgyz history. Shygaev's triptych titled "The Sunny Horse" is a blend of the archaic and the modern inspired by the petroglyphs on rocks near Issyk-Kul and in Kyrgyzbai-Bulun.

"The cult of the Sun, also known as the solar cult, can be discerned in rock art, as well as in the designs of funerary structures and memorial monuments" (Tabaldyev, 2011, p. 53).

Shygaev brought his design to life using ancient signs and symbols whose polysemy uncovers the multitude of meanings (Berestnev, 2007). "Both in art, cultural studies, and history <...> the symbol has once again been comprehended on a new basis as a special sign of transcendent content that cannot be captured by other means of expression. Man's reliance on symbols is a necessity from a cognitive point of view and constitutes his 'cognitive instinct'. In symbols, the human consciousness finds the only possible footing that allows it to intellectually master its deep substantive potential" (Berestnev, 2008, p. 41).

Shygaev's triptych also acts as a bridge between modernity and Kyrgyz mythology.

The sun horse was reserved for the leader of the people. For example, Akkula in the epic "Manas" is a faithful friend and battle companion of Manas.

The artist's choice of theme is not the result of a purely subjective whim. The artist reflects what is interesting to a person in the world around them in their particular epoch. Ultimately, the problems inherent in the artist's work are determined by the social demands of the time.

This circumstance stems from an interest in Kyrgyz folk culture both among the ethnic group itself and among other peoples who have taken an appreciation of its originality.

"The Sunny Horse" can be seen as an explosion that has actualized the nomination fund of not only the Kyrgyz language.

M.A. Begaliev composed music under the title "Sunny Horses" (1986); director D. Sodanbek filmed "Doom in the Name of Birth" ("Sunny Horses") based on the novel "Time" by K. Akmatov; since 2003, the "Sunny Horse" film festival has been held in Yakutia; toys and souvenirs called "sunny horses" have been created; equestrian schools have been opened bearing the names "*The Sunny Horse*" and "*Sunny Horses*"; there are websites titled "*Sunny Horses*" and "*Künöstüü attarKünöstüü attar*". Master classes titled "*Sunny Horses*" are held in Kyrgyzstan and other countries, along with various contests named "*The Sunny Horse*".

Shygaev (2005) creates works that "carry a powerful layer of the reflexive, processed by the spiritual world of the individual, creating a sense of duality: it seems to be understandable, perceptible, but impossible to comprehend in a single situation".

A painting evokes an emotional response if there is a sense of originality and the primordality of the image, or if genetic memory has preserved similar images that evoke a treasured response in the heart.

The moment of artistic perception is the recipient's transfer of images and statements from the work to their life situation, the *identification* of the hero with their Self.

The resulting imprinting generates associative links between familiar nominations and Shygaev's "The Sunny Horse".

Pagan Slavic peoples used the Sun horse as an amulet to protect the dwelling from evil spirits. A horse figure was made from straw without a needle and hung above the entrance.

Songs and special rites were dedicated to the Sun horse: *Cruel is my god, the horse of horses, the Sun horse*. In a fairly short time, *the sun horse* became *The Sunny Horse*.

"*The sunny horse*" is used by authors in the titles of books and newspaper articles.

The fact that "The Sunny Horse" as a title arouses interest is evidenced by the phenomenon of *antonomasia*. In the mid-twentieth century, G. Serebryakov published a book dedicated to the Palekh art "The Golden Horses", which was republished in 2012 under the title "The Sunny Horses". The winged horse from Bashkir mythology — Akbuzat — became known as "The White Sunny Horse" (Amanbaeva, 2012).

In art, the act of sensory perception is only the beginning rather than the end of a reaction. For this reason, the psychology of art starts not with a chapter that usually deals with elementary aesthetic experiences, but instead with two other problems — the feeling and the imagination.

By virtue of its visual impact, paintings stimulate the use of evaluations of the depicted in speech. The images of a flying or sunny horse show how the artist conceptualizes the world around them.

M. Bakhtin (1975) remarked that "the aesthetic object is a creation that includes the creator" (p. 86). The artist's system of images "becomes a kind of universal language", claiming to cover the entire universe (Shaliutin, 1985, p. 67).

However, the thought of a painter, sculptor, or musician is inexpressible in words and is accomplished without them, although it assumes a significant level of development, achieved only through language.

A painting creates a dialog with the individual viewing it, which largely depends on the person's level of education, cultural environment, and emotional status.

Thus, the relationship between language and painting is multidimensional, except that they are fueled by different sources.

Behind the creation of a painting stands the author, while the use of evaluations of the painting in discourse can come from the viewer or someone who has heard this evaluation from the viewer.

Therefore, an important role is given to the question of how real the sphere of the visual-verbal fusion of painting and speech is. Accepting the names or evaluations of paintings by the communicative environment leads to their frequent use in institutional discourse and the generation of a language code.

Language changes slowly. The paremic corpus and literature may contain obsolete lexical and grammatical forms: "*kak kur (petukh) v oshchip*"; "*Nu, dai bog nashemu teliati da volka poimati*".

Advancements in digital technologies allowed us to obtain information freely and communicate from any place in the world, which led first to the use of "running horses" and "the sunny horse" in the discourse of other languages and then in various nominations.

The author's view is accepted as an information-coded communication model that involves: the addresser (the holder and sender of information); the message (information);

the context (connected with the content of the message, the information it conveys); contact ("psychological connection between the addresser and the addressee, which allows establishing and maintaining communication"); code (a set of fixed rules used to communicate the message); and the addressee (the receiver of information) (Jacobson, 1985).

Every artist depicts the world in their work not in the way it exists objectively but in the form it takes in their imaginary image of the world.

Due to the fact that language participates in the establishment of the ethnic group and nation by storing and transmitting the culture and public self-awareness of the given speech community, intercultural communication gives rise to the "asymmetry of language worldviews" that manifests itself at all levels of the language system.

#### **4 DISCUSSION**

We examined the educational role of the language code in the contemporary art of Kyrgyzstan using the example of the animalistic code. This direction of research is currently expanding. Over the 23 centuries of its history, the Kyrgyz people have accumulated a rich culture that can be learned through the linguistic code embedded in the semantic structure of the word (Kadyrkulova, Arslanbekova, 2020). This fact constitutes an urgent agenda for pedagogical science and art pedagogy. The roots of art as a cultural and historical phenomenon of consciousness stretch into deep antiquity when its emergence was associated with a way of transmitting universal information (Alekseeva, 2009).

The 20th century marked the synthesis of the centuries-old experience of the world schools of art education and aesthetic upbringing. The Kyrgyz Republic has Kyrgyz and Russian as its official languages, and both are used in school education, including art education. Thus, the Russian language retains its significance as a means of intercultural communication and the reproduction of Kyrgyzstan's cultural and historical experience in the sphere of art.

This suggests that both languages play the role of language code, each accumulating pedagogical, aesthetic, and cultural-axiological information. Therefore,

mastering these language codes is a critical organizational-pedagogical precondition for mastering art.

Language code is the central concept of pedagogy and linguodidactics and has a fundamental meaning. This concept is the subject of research in many humanities. The language code is represented by a system of signs with substantiation of the rules of their functioning. Language code is produced in culture and art and fulfills corresponding roles (Buevich, 2014). The code describes a class of signs and is interpreted in a particular culture based on the rules of reading it. Most often, a cultural code is understood as a system of signs of the material and spiritual world that allow one to communicate the value-cultural meanings contained in these signs. The cultural code provides the conceptualization and categorization of the surrounding world, allowing it to be structured and analyzed. It is believed the language code of a culture contains the archetypes of the people's collective unconscious that encode the ideas of national culture. The concept of language code is derived from the concept of cultural code, having a rich semantic field represented by numerous varieties of such codes. National phraseological expressions are considered the most culture-intensive linguistic units, because they reflect different cultural codes, including language codes. There are many theoretical approaches to defining the types of cultural codes, and there are no clear boundaries between them. Linguistic research provides no exhaustive classification of cultural codes or language codes.

Modern researchers criticize the approach that equates the concepts of code and language. One of these researchers is N. Love (2006), who gives several arguments in defense of his views. Love suggests that a language code is not enough for interpreting a text, which requires knowledge about the differences between the code of the addresser and the addressee. The transformation of information from one form to another requires reliance on non-linguistic codes, i.e., non-verbal thinking of various types.

A similar standpoint, albeit with different arguments, is expressed by J.M. Lotman (1992), who views the code as an ideal model of the language devoid of its historical foundation. On the other hand, language at its core incorporates the code and historical context.

According to N.I. Zhinkin (1964), language code is non-verbal and presented with the images, schemes, and imprints of conscious reality through mental cognitive

processes. The code as a dynamic mechanism transforms sensory signals into an objective structure. The expression of thought in the form of a code is characterized by a complex psychological mechanism that, in some cases, requires pedagogical support (education and upbringing).

A.A. Buevich (2014) argues that the continuous functioning of cultural codes, including language codes, is the basis for maintaining national culture, expressed in productive and spiritual social practices. The specific weight of a language code in a culture depends on specific traditions, the maintenance of which is a matter of upbringing, education, and socialization, including that organized via various art forms.

## 5 CONCLUSIONS

We discussed the mythological images of flying and sunny horses, which play an important role in the cultural and historical memory of the Kyrgyz people, and their influence on the contemporary art of Kyrgyzstan. The study shows how these symbols remain relevant in contemporary cultural and artistic contexts, preserving links with ancient Turkic myths and the Manas epic. An important aspect is the integration of the mythological code into art, where winged horses personify strength, freedom, and harmony with nature and the universe. The analysis of the educational aspects of the reflection of language code in art demonstrates the significance of preserving and popularizing mythological heritage as an important component of cultural identity. Overall, the results emphasize that mythological images continue to function actively in contemporary culture, stimulating new forms of creativity and contributing to the preservation of national identity.

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### **Authors' Contribution**

All authors contributed equally to the development of this article.

### **Data availability**

All datasets relevant to this study's findings are fully available within the article.

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