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## Reconfiguration of Kazakh Ethnoaesthetics: Searching for New Artistic Paradigms in the Context of Cultural Globalization

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The article analyzes the processes of reconfiguring Kazakh ethnoaesthetics in the context of cultural globalization. The authors demonstrate that, contrary to fears of homogenization, the Kazakh aesthetic tradition is not disappearing but is actively transforming, giving rise to new artistic paradigms at the intersection of traditional cultural codes and global trends. The research relies on an interdisciplinary approach integrating methods from cultural studies, art history, anthropology, and philosophy. The theoretical framework is built on the concepts of hybridization (N. García Canclini), transculturation (F. Ortiz), glocalization (R. Robertson), and postcolonial theory (H. Bhabha). The empirical basis consists of specific examples from contemporary Kazakh practices in architecture, fashion, visual arts, music, and digital media. Emerging paradigms such as “Nomadic Minimalism” in architecture, “Ethno-Futurism” in design and fashion, “Post-Ethnic Art” in visual practices, “Sonic Landscape Synthesis” in music, and “Digital Ornamentation” in new media are identified and analyzed. The authors emphasize that traditional elements (ornamentation, yurt forms, natural materials, the sound of folk instruments) are creatively reinterpreted, acquiring new significance in a global context. The conclusion discusses the challenges related to balancing authenticity and commercialization, as well as the role of the state and creative industries in supporting this process. It is concluded that the reconfiguration of ethnoaesthetics contributes to the formation of a dynamic national identity, strengthens Kazakhstan’s position on the global cultural stage, and stimulates the development of the creative economy. The article contributes to understanding the mechanisms of adaptation of local cultures in the era of globalization.

*Keywords:* Kazakh ethnoaesthetics, cultural globalization, ethnofuturism, architecture, digital art, glocalization, cultural identity.

### Introduction

Cultural globalization is a complex and multifaceted process characterized by the intensification of interconnections and interdependencies among diverse world cultures. According to many scholars, this process leads both to the homogenization of cultural forms (e.g., through the spread of mass culture) and to processes of hybridization, or even the strengthening of local identities in response to global challenges. Roland Robertson introduced the concept of glocalization, emphasizing that global processes inevitably interact with local specificities, resulting in unique syntheses [1]. Arjun Appadurai, in turn, suggests analyzing global cultural flows through the framework of various “scapes”—such as ethnoscapes, mediascapes, technoscapes, and others—which reveal the dynamic movement of people, technologies, ideas, and images [2].

For national aesthetics such as the Kazakh one, globalization raises the critical issue of preserving cultural distinctiveness in the face of dominant global trends. Zygmunt Bauman describes modernity as “liquid”, highlighting its uncertainty and ongoing transformations—factors that directly influence cultural and aesthetic practices [3].

Ethnoaesthetics refers to a system of sensory and semantic forms, values, criteria for beauty, and modes of artistic expression that are intrinsic to a particular ethnic group. It is inseparably connected to the worldview of the ethnic group, its everyday life, rituals, and historical experience. In the case of Kazakh ethnoaesthetics, its deep roots in nomadic culture are evident through its emphasis on mobility, functionality, and a close relationship with nature. The influence of Islam and the Silk Road has also left a significant imprint, enriching the aesthetic vocabulary with diverse forms and meanings. Kazakh scholars such as Zira Nauryzbayeva have conducted in-depth analyses of the symbolism of Kazakh ornamentation, the philosophical foundations of traditional art, and its role in shaping cultural identity [4]. Ethnoaesthetics is not a static phenomenon; it is constantly evolving, adapting to new contexts and challenges.

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The study of the reconfiguration of Kazakh ethnoaesthetics in the context of globalization holds significant scientific and practical relevance. From an academic perspective, it addresses existing gaps in understanding the mechanisms through which local aesthetic systems adapt to global processes—particularly within the post-Soviet countries of Central Asia, which possess unique cultural heritages. The practical significance of this research lies in its potential to foster a deeper understanding of intercultural dialogue, to support the formation of a dynamic national identity, and to contribute to the development of a creative industry capable of representing Kazakhstan on the global stage.

The primary aim of this study is to identify and analyze new artistic paradigms emerging from the reconfiguration of Kazakh ethnoaesthetics under the influence of globalization. To achieve this objective, the research sets forth the following tasks:

- To analyze key theoretical approaches to cultural globalization and its impact on local aesthetic traditions;
- To investigate the historical foundations and contemporary forms of the Kazakh ethnostyle;
- To identify specific empirical examples of “new aesthetic solutions” in various fields such as architecture, fashion, visual arts, and design;
- To assess the philosophical and anthropological implications of these transformations for national identity;
- To determine the challenges and prospects for the further development of Kazakh ethnoaesthetics in the global context [4].

#### *Methods and materials*

The research is grounded in an interdisciplinary approach that integrates methods from cultural studies, art history, anthropology, philosophy, and architectural theory. The study employs a range of methodologies, including comparative analysis to juxtapose the Kazakh experience with that of other cultures; semiotic analysis to decode the meanings embedded in aesthetic forms; and case study methodology to examine specific examples in detail. A hermeneutic approach is also applied to interpret the symbolic meanings inherent in cultural expressions.

The theoretical framework of the study draws upon several key conceptual paradigms:

- The theory of cultural hybridization [5], which explores the blending of cultural forms;
- Transculturation [6], emphasizing mutual exchange and transformation between cultures;
- Glocalization [1], which explains the interplay between global and local dynamics;
- Postmodern and postcolonial theories of art [7], which address issues of identity, representation, and power in the global context.

*Theoretical Concepts of Ethnoaesthetic Reconfiguration. Néstor García Canclini's Theory of Cultural Hybridization and Its Application to the Kazakh Context.* The concept of cultural hybridization developed by Néstor García Canclini in his seminal work *Hybrid Cultures: Strategies for Entering and Leaving Modernity* offers a powerful analytical tool for understanding cultural transformations in the age of globalization [5; 38]. Canclini views hybridization not merely as a blending of elements, but as a multidimensional and dynamic process of reconfiguring meanings and practices, whereby diverse cultural logics intersect, interact, and give rise to new and often unexpected forms. This framework is particularly relevant to the analysis of how Kazakh ethnoaesthetic traditions evolve within a globalized cultural landscape.

He emphasizes that hybridization is not solely a consequence of globalization but has historically been inherent in many cultures, emerging at the intersection of diverse social and economic processes. In the Kazakh context, the concept of hybridization provides a valuable lens for understanding how traditional elements of Kazakh ethnoaesthetics—such as ornamentation, the structural form of the yurt, and the philosophy of nomadic life—interact with introduced components, including Soviet modernism, Western architectural styles, and digital technologies. This is not merely a case of borrowing, but rather a process of creative reinterpretation and adaptation, resulting in the emergence of unique synthetic forms.

Early instances of such hybridization in Kazakh culture can be observed in interactions with Persian, Chinese, and later Russian art, where elements were organically integrated while preserving a foundational cultural identity. Contemporary globalization serves to accelerate and complicate these processes, rendering hybridization more explicit and diverse.

*Transculturation and Postcolonial Perspectives.* The notion of “transculturation”, introduced by Cuban anthropologist Fernando Ortiz, offers an alternative to the term “acculturation”. Whereas acculturation often

implies the unilateral absorption of one culture by another, transculturation describes a reciprocal process of exchange, loss, and acquisition through which both interacting cultures are transformed, producing novel, synthetic cultural formations. In the context of Kazakh ethnoaesthetics, this suggests that engagement with global trends does not result in the disappearance of traditional forms, but rather in their reinterpretation and incorporation into a broader cultural landscape.

Complementing this view, postcolonial theory—particularly Homi K. Bhabha’s concept of the “third space”—is highly relevant. Bhabha contends that hybridity is not a mere fusion of two distinct cultures but the creation of an entirely new, ambivalent “third space” in which novel forms of identity and knowledge emerge—forms that cannot be reduced to either of the originating cultures. This space becomes a site of resistance to colonial narratives and a platform for the articulation of the genuinely new [7; 24].

For Kazakhstan, which has undergone a Soviet colonial experience, the postcolonial lens enables a critical examination of how Kazakh ethnoaesthetics is shedding imposed forms and actively constructing a new cultural vision—one that draws from both traditional heritage and global influences. The work of contemporary Kazakh scholars who engage with postcolonial theory in the context of cultural development offers valuable insights into this ongoing process.

*Glocalization and the Phenomenon of “Local Modernity”.* The concept of glocalization, developed by sociologist Roland Robertson, emphasizes that global processes do not necessarily lead to cultural homogenization. On the contrary, they are often adapted to local contexts and cultural specificities, resulting in the emergence of unique “glocal” forms. This implies that Kazakh ethnoaesthetics does not merely replicate global trends, but filters them through its own cultural codes, thereby generating distinctive aesthetic solutions that possess both universal appeal and profound local significance.

In the field of architecture, this principle is reflected in Kenneth Frampton’s concept of critical regionalism [8]. In his influential essay “Towards a Critical Regionalism: Six Points for an Architecture of Resistance”, Frampton advocates for an architectural approach that simultaneously embraces the technological advancements and materials of modernity, while remaining deliberately rooted in the particularities of local climate, landscape, history, and cultural traditions [8; 45]. This approach allows architects to avoid both unreflective imitation of global styles and nostalgic reproduction of archaic forms. In the context of Kazakh architecture, the framework of critical regionalism provides a valuable analytical lens for understanding how contemporary architects integrate elements of Kazakh design—such as ornamentation, structural forms, and the spatial logic of the yurt—into buildings that simultaneously meet international standards of functionality and aesthetics. Studies on architecture in Central Asia and the post-Soviet space frequently engage with these ideas to explore the complex negotiation between tradition and modernity. Philosophical and Anthropological Reflections on Aesthetic Transformation. Philosophical and anthropological perspectives offer profound insights into the mechanisms of aesthetic transformation. Jacques Rancière, in his theory of the aesthetic regime of art, argues that art does not merely reflect reality but reconfigures the “distribution of the sensible”, generating new modes of perception and understanding of the world [9]. This is especially relevant to the reconfiguration of Kazakh ethnoaesthetics, as it transforms the ways traditional forms are perceived and positioned within contemporary cultural discourse. Marc Augé’s concept of non-places—in contrast to anthropologically meaningful places—can be applied to analyze how the aesthetic reinterpretation of ethno-style contributes to the (re)creation of meaningful spaces of identity and belonging in increasingly impersonal global environments [10]. Innovative aesthetic solutions in Kazakh architecture and design can thus play a crucial role in producing unique, meaningful spatial experiences.

Timothy Morton’s ideas on hyperobjects and object-oriented ontology also offer a compelling framework for rethinking traditional materials such as felt, leather, and wood [11]. When these materials are employed in new aesthetic and functional contexts, they do not lose their intrinsic materiality but acquire new meanings and sensorial qualities, contributing to a deeper ecological and cultural symbolism.

Drawing on the work of Kazakh philosophers specializing in aesthetics and the philosophy of culture further enriches the analysis of current aesthetic processes in the country, offering context-specific insights into how Kazakh ethnoaesthetics evolves within a globalized cultural environment.

### Results

*New Artistic Paradigms in Kazakh Ethnoaesthetics — An Empirical Analysis.* Based on empirical analysis across various domains of contemporary Kazakh creative practice, several key artistic paradigms can be identified as emerging from the ongoing reconfiguration of Kazakh ethnoaesthetics. These paradigms do not constitute mere appropriation or imitation of external influences; rather, they represent a distinctive synthesis

of traditional cultural codes and global aesthetic currents. They exemplify how tradition serves not as a limitation but as a resource for innovation, generating new and expressive forms that are recognizable both locally and internationally.

Among the most prominent of these paradigms are:

- Nomadic Minimalism;
- Ethno-Futurism;
- Post-Ethnic Art;
- Sonic Landscape Synthesis;
- Digital Ornamentation [12; 30].

These paradigms reflect a dynamic and evolving aesthetic landscape in which Kazakh cultural heritage is actively reimagined through contemporary artistic expression.

*Architecture and Urbanism: A Synthesis of Tradition and Modernity.* Contemporary architecture in Kazakhstan—particularly in major urban centers such as Astana and Almaty—serves as a vivid arena for exploring the reconfiguration of ethnoaesthetics. These cities exhibit a deliberate effort to synthesize traditional motifs with advanced architectural technologies and global stylistic trends. In their pursuit of a distinctive urban identity, Kazakh architects and urban planners actively incorporate elements that reference the country's rich nomadic heritage and Islamic artistic traditions.

Several key directions can be identified:

- Ornamental Façades: The use of stylized Kazakh ornaments (such as *qoshqar muiz* and *oyu-örnek* motifs) in façade decoration, stained glass design, and landscape elements lends modern buildings a recognizable national character.
- Formal Allusions: Architectural projects referencing traditional forms—such as circular or domed structures reminiscent of yurts or mausoleums—serve as foundational models for contemporary building complexes.
- Use of Natural Materials and Color Palettes: The application of stone, wood, terracotta, and color schemes inspired by steppe landscapes reflects a return to ecological awareness and cultural rootedness [13; 9].

These strategies illustrate how contemporary Kazakh architecture negotiates between heritage and innovation, creating spaces that are both aesthetically resonant and culturally meaningful.

In architecture, the paradigm of “Nomadic Minimalism” finds one of its most vivid expressions. This approach, inspired by the functionality and simplicity of the nomadic way of life, is reflected in concise yet expressive architectural solutions, where every element serves both a functional and aesthetic purpose. The Palace of Peace and Reconciliation in Astana stands as a prominent example of this synthesis of traditional forms and contemporary architecture.

Designed by British architect Norman Foster, the pyramid-shaped complex evokes sacred geometry and the symbolism of Mount Meru, as well as referencing the traditional pyramidal mazars (mausoleums) found throughout Central Asia. Its steel and glass construction allows for maximum use of natural light, creating a sense of lightness and transparency that resonates with the nomadic philosophy of openness and harmony with nature.

At the same time, its form and internal configuration—including an opera house, conference halls, and multi-faith prayer spaces—embody the idea of unity in diversity, a core aspect of Kazakh national identity. The use of golden hues in the interior and decorative finishes, characteristic of Kazakh ornamental art, further emphasizes the national character of the building while integrating it into a global architectural context.

International scholars of post-Soviet architecture frequently refer to this phenomenon as part of a broader trend of “national revival” within architectural discourse, highlighting how countries like Kazakhstan reinterpret heritage through modern forms and meanings.

*Fashion and Design: “Ethno-Futurism” and Global Runways.* Contemporary Kazakh fashion and design are undergoing a phase of intense experimentation, wherein traditional Kazakh elements are reinterpreted through the lens of global trends and technological innovation. Designers are not merely replicating forms of cultural heritage; rather, they aim to create novel expressions that fuse authenticity with contemporary relevance [14].

Among the key developments is the reimagining of cuts and silhouettes: inspiration is drawn from traditional Kazakh garments—such as the *shapan*, *kamzol*, and various traditional headpieces—to craft modern prêt-à-porter and haute couture collections. These reinterpretations may take the form of direct references or

abstract allusions to volume, layering, and movement, thus embedding cultural memory within progressive fashion narratives.

This ethno-futurist approach allows Kazakh fashion to engage meaningfully with global aesthetic discourses while asserting a distinctive national identity on international platforms.

**Ornamentation as Structure: Ethno-Futurist Aesthetics in Contemporary Kazakh Fashion.** Kazakh ornamentation (*oyu-örnek*) is no longer employed solely as a decorative accent; it is increasingly integrated into the structural elements of design, including textile prints and embroidery, often realized through innovative materials and techniques.

**Revival of Traditional Materials:** Materials such as felt, silk, leather, and fur are being reinterpreted in contemporary contexts and frequently combined with high-tech fabrics, creating a fusion of heritage and innovation. Traditional jewelry, bags, footwear, and headwear are reimagined through the lens of modern design, contributing to a renewed appreciation for cultural artifacts in everyday and luxury fashion. In the realm of fashion and design, the paradigm of ethno-futurism is most vividly expressed. Designers such as Aidana Omarova, Aida Kaumenova, and the brand Arunaz exemplify how national motifs can be successfully incorporated into high fashion. Emerging designers often experiment with the concept of ethno-futurism, producing aesthetic expressions that feel simultaneously rooted in the past and projected into the future.

Both Kazakh and international cultural theorists who examine fashion as a medium for constructing identity offer valuable analytical frameworks for understanding these developments. Through this lens, contemporary Kazakh fashion becomes a dynamic site of negotiation between tradition, innovation, and global visibility. **Visual and Contemporary Art: “Post-Ethnic Art” and the Reinterpretation of Heritage.** Contemporary visual art in Kazakhstan actively engages with ethnoaesthetics—not only as a source of inspiration but also as a field of critical reflection, experimentation, and dialogue with global artistic practices.

Among the key directions is the emergence of “post-ethnic art”, in which artists such as Almagul Menlibayeva, Said Atabekov, and Yerbossyn Meldibekov frequently draw upon traditional narratives, mythological imagery, rituals, and symbols of nomadic culture. These elements are reinterpreted through the lenses of postmodernism, conceptual art, video art, photography, and installation, generating new meanings and raising complex questions about the past, present, and future. National symbols, ornamental motifs, and everyday cultural elements are subjected to processes of artistic deconstruction and reconstruction, acquiring new significance within contemporary contexts.

Kazakhstan artists actively participate in international exhibitions, contributing a distinctive voice to global artistic discourse. Their work illustrates how local cultural references can achieve universal resonance and artistic relevance. Through such practices, contemporary Kazakh visual art becomes a critical and creative space in which heritage is not preserved in static form, but reimagined, challenged, and rearticulated in relation to broader global currents.

Art Historians and Curators—including those affiliated with contemporary art centers and the A. Kastejev State Museum of Arts—as well as international scholars specializing in Central Asian art, are actively engaged in analyzing these transformative processes in Kazakh visual culture.

*“Sonic Landscape Synthesis”.* Kazakhstan’s musical landscape also offers compelling examples of the reconfiguration of ethnoaesthetics. Traditional Kazakh instruments and vocal techniques have become foundational elements in experimental fusions with contemporary musical genres. Key developments include:

- **Fusion:** The blending of the sounds of the *kobyz*, *dombra*, and *zhetygen* with electronic music, jazz, and classical forms results in the creation of unique sonic landscapes that unite ancient tonalities with modern modes of expression. A prominent example is the Kazakh ensemble *Ulytau*, recipients of Grand Prix awards at international competitions. Their work exemplifies the innovative merging of traditional and contemporary musical idioms.

- **Contemporary Arrangements:** Traditional Kazakh folk songs and *kui* are reinterpreted through modern arrangements that preserve their melodic foundations while enriching them with contemporary harmonic progressions and rhythmic structures. This approach is exemplified in the work of world-renowned Kazakh vocalist *Dimash Kudaibergen*, whose performances integrate traditional motifs with global musical aesthetics, bridging cultural heritage and international appeal [15].

Through such practices, Kazakh music and sound art contribute to a broader cultural movement in which ethnoaesthetic traditions are dynamically reimagined for new audiences and new modes of artistic engagement. The use of traditional natural sounds of the steppe and echoes of nomadic life in contemporary sound art installations enables the creation of immersive auditory environments that evoke cultural memory and identity. This field most vividly embodies the paradigm of “Sonic Landscape Synthesis”, wherein tradi-

tional Kazakh instruments and folklore are fused with contemporary musical genres, producing a distinctive and recognizable sound that enriches the global musical discourse. Kazakh musicologists specializing in cross-cultural interaction and contemporary musical practices are key experts in analyzing and contextualizing these developments, offering critical insights into the evolving relationship between heritage and innovation in sound-based artistic expression.

*Multimedia and Digital Art: “Digital Ornamentation” and “Virtual Ethno-Spaces”*—Expanding the Horizons of Kazakh Ethnoaesthetics. The evolution of digital technologies has opened new avenues for the reconfiguration of Kazakh ethnoaesthetics. Cinema and theatre have emerged as powerful mediums for the representation and reinterpretation of national aesthetics. In historical films such as *Nomad*, *Kyz Zhibek*, and *Tomiris*, the visual language is constructed through the symbolic interplay of costume, landscape, and interior design, forming a mythopoetic narrative that expresses cultural depth and identity.

Contemporary theatre directors such as Erkin Zhuasbek and Bolat Atabayev actively incorporate elements of nomadic culture and shamanistic ritualism into scenography and movement. Kazakh postdramatic theatre frequently employs ethnic soundscapes, video installations, and minimalist aesthetics to establish emotionally resonant connections with traditional heritage.

Emerging trends in digital aesthetics include: the creation of animated ornaments, 3D models of traditional objects, and interactive installations based on ethnic motifs serves to revitalize cultural heritage through technological means. These innovations not only preserve but also reimagine the visual and symbolic vocabulary of Kazakh tradition for digital environments and global audiences.

Together, these developments reflect an expanding field of digital ethnoaesthetics that bridges past and future, memory and innovation, embedding cultural identity within evolving forms of artistic production.

*Virtual and Augmented Reality: “Virtual Ethno-Spaces”*. Projects utilizing virtual reality (VR) and augmented reality (AR) are being developed to allow users to immerse themselves in traditional Kazakh environments and interact with cultural artifacts within digital spaces. This emerging paradigm may be referred to as “Virtual Ethno-Spaces”, wherein immersive technologies facilitate new modes of cultural experience, preservation, and education. These virtual platforms offer innovative ways to engage with Kazakh heritage, especially among digitally native audiences.

The integration of Kazakh mythology, characters, and traditional costumes into digital media products — such as video games and animated films — plays a vital role in promoting cultural heritage among younger generations and international audiences. These formats serve as powerful tools for storytelling, identity formation, and cultural dissemination in a globalized media landscape.

Art historians and cultural theorists specializing in new media are actively examining these evolving trends, positioning them within broader global discourses on digital heritage and cultural innovation. Their research highlights how digital technologies are not merely representational tools, but dynamic platforms for reimagining and transmitting intangible cultural values across time and space.

### Discussion

*Challenges and Prospects of Reconfiguring Kazakh Ethnoaesthetics*. The Dialectic of Authenticity and Commercialization. The process of reconfiguring ethnoaesthetics inevitably raises questions concerning authenticity and commercialization. On one hand, the active incorporation of ethnic motifs in design and fashion contributes to their wider popularization, including on international platforms. This, in turn, has the potential to stimulate the economic development of the creative industries. Despite its evident advantages, the reconfiguration of ethnoaesthetics also generates critical concerns related to issues of authenticity and the risks of commodification. While the widespread use of ethnic elements facilitates their visibility and dissemination, there is a real danger of superficial appropriation — where traditional symbols and forms are deployed without a deep understanding of their cultural significance. This process may reduce complex cultural expressions to mere decorative motifs or «souvenir aesthetics» [15].

Such practices risk undermining the integrity of cultural heritage, leading to the erosion of original meanings and, in some cases, the distortion of cultural narratives. Balancing cultural authenticity with market-driven innovation remains one of the most pressing challenges in the ongoing transformation of Kazakh ethnoaesthetics.

For instance, some critics point to cases in which elements of Kazakh ornamentation or traditional clothing are used without consideration of their original symbolism and cultural context, reducing them to mere fashion trends. This has sparked ongoing debates about what constitutes «authentic» Kazakh identity in

a constantly evolving world, and where the line should be drawn between creative reinterpretation and commercial simplification.

It is important to recognize that a drive toward innovation does not always ensure the preservation of deeper cultural meanings. In some cases, the pursuit of global appeal may lead to the loss of subtle nuances that make Kazakh ethnoaesthetics truly distinctive. Striking a delicate balance between innovation and the safeguarding of cultural depth is essential in order to avoid both essentialization — the reduction of culture to a fixed, immutable essence — and its complete dissolution into global trends.

The works of cultural theorists and anthropologists addressing issues of authenticity and cultural appropriation in a globalized world provide a valuable theoretical foundation for analyzing this dialectic. They offer critical insights into how cultural forms can be transformed, recontextualized, or even co-opted, and how these dynamics influence the construction of identity and heritage in contemporary societies.

*Kazakhstan's Place in the Global Cultural Landscape.* The development of new aesthetic paradigms plays a crucial role in shaping Kazakhstan's position on the global cultural stage. The active incorporation of a distinctive ethno-style into contemporary art, architecture, design, and fashion enables the country to establish a recognizable and appealing cultural brand. Major international cultural events — such as EXPO 2017 in Astana, the Asian Winter Games, and various film festivals — serve as platforms for showcasing these evolving aesthetic directions. Cultural diplomacy has become a key instrument for promoting national cultural values and enhancing Kazakhstan's international image. The integration of ethnoaesthetics into contemporary artistic forms fosters intercultural dialogue, broadens global understanding of Central Asia, and contributes to deeper mutual appreciation among cultures. Political scientists and cultural scholars in Kazakhstani universities actively explore issues related to image-making policies and the role of culture in international cooperation.

*The Role of the State and the Creative Industries in the Development of Ethnoaesthetics.* State cultural policy and the growth of the creative industries play a significant role in supporting and stimulating the reconfiguration of Kazakh ethnoaesthetics. Public funding, institutional support, and educational initiatives aimed at promoting traditional arts and their contemporary reinterpretations provide the necessary infrastructure for innovation. The collaboration between governmental bodies, independent artists, and cultural institutions helps ensure that ethnoaesthetic development is both culturally grounded and forward-looking.

*Talent Development and Institutional Support.*

- Funding educational programs, grants, and artist residencies for young creative — including artists, designers, and architects — who engage with national themes plays a vital role in nurturing a new generation of culturally grounded innovators.

- The creation of new cultural spaces such as galleries, design centers, studios, and art hubs fosters artistic experimentation and interdisciplinary collaboration. These platforms act as incubators for creativity and dialogue within the ethnoaesthetic discourse.

- Strategic frameworks for the development of the creative industries, protection of intellectual property rights, and the creation of a favorable environment for cultural entrepreneurship are critical components of sustainable growth.

- Organizing exhibitions, festivals, and fashion shows at both national and international levels facilitates the visibility and dissemination of Kazakh cultural expressions, positioning them within global artistic networks.

The development of the creative economy, in which cultural heritage becomes a source of added value, represents a key area of national potential. Cultural economists and creative industry experts in Kazakhstan are increasingly analyzing this sector's contribution to national GDP and its potential for future growth. These insights inform policy-making aimed at harnessing cultural resources not only for identity formation but also for economic resilience and international competitiveness.

### *Conclusion*

The reconfiguration of Kazakh ethnoaesthetics in the context of cultural globalization is a complex, multifaceted, and above all, creative process. This study demonstrates that traditional Kazakh aesthetics is not subject to homogenization or disappearance under global pressures. On the contrary, it exhibits a remarkable capacity for adaptation, transformation, and hybridization, giving rise to new and unique artistic paradigms.

The key findings of this research confirm that Kazakh ethnoaesthetics actively participates in the global cultural dialogue while maintaining its distinctiveness. The emergence of new aesthetic solutions in architec-

ture, fashion, visual art, music, and digital media attests to the ongoing nature of this transformation. These developments represent a synthesis of deeply rooted cultural foundations and an openness to global aesthetic innovations, generating forms that are both locally grounded and internationally recognizable.

Today, Kazakh ethnoaesthetics can be understood as a dynamic process in which tradition functions not as a limitation, but as a resource for innovation. The emerging forms in architecture, fashion, digital art, and education articulate a contemporary expression of the steppe's philosophical worldview in the 21st century. These expressions are not intended to be merely "antiquarian" or folkloric; rather, they embody a vital sense of modernity and possess the potential to reshape the global cultural landscape.

This study has identified the formation and development of several key artistic paradigms:

– Nomadic Minimalism in architecture and design, reflecting the functionality and simplicity of the nomadic way of life.

– Ethno-Futurism in fashion and design, in which traditional elements are reinterpreted to create avant-garde, forward-looking collections.

– Post-Ethnic Art in the visual arts, where traditional narratives are critically reimagined through the lens of contemporary artistic practice.

– Sonic Landscape Synthesis in music and sound art, merging traditional instruments and techniques with modern musical genres [16].

These paradigms signal a shift toward a more nuanced and globally engaged cultural identity, wherein Kazakh ethnoaesthetic heritage is not only preserved but also transformed into a driving force of contemporary creativity.

"Digital Ornamentation" and "Virtual Ethno-Spaces" in multimedia and digital art utilize emerging technologies to revitalize cultural heritage and foster new forms of aesthetic engagement. These developments represent a convergence of tradition and innovation, allowing for immersive and interactive experiences that reinterpret Kazakh cultural symbols in contemporary digital environments.

Looking ahead, the ecological and spiritual dimensions of Kazakh aesthetics are likely to become more pronounced, alongside increased integration into global cultural trends as an equal participant in aesthetic dialogue. Kazakh ethnoaesthetics is also becoming an increasingly significant component of educational programs in Kazakhstan. With the modernization of humanities curricula, greater emphasis is being placed on cultivating national consciousness and aesthetic sensitivity through the study of cultural codes.

Universities are introducing courses on Kazakh visual culture, ethno-design, and the history of decorative and applied arts. Art schools and colleges play a crucial role by offering training programs that synthesize traditional techniques—such as embroidery, felting, and ornamentation—with digital media.

Kazakh ethnoaesthetics is also gaining traction in non-formal education, through workshops, craft festivals, and coworking spaces dedicated to applied arts. These practices contribute to the preservation of intangible cultural heritage and its transmission to future generations, ensuring its continued relevance in a rapidly evolving cultural and technological landscape.

Kazakh ethnoaesthetics demonstrates resilience and creativity under globalization. Its paradigms—nomadic minimalism, ethno-futurism, post-ethnic art, sonic synthesis, and digital ornamentation—offer Kazakhstan a distinctive cultural brand and a platform for global dialogue. Future research should address regional variations, migration effects, and the expanding role of digital heritage in education.

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### **Қазақ этноэстетикасының реконфигурациясы: мәдени жаһандану жағдайында жаңа көркемдік парадигмаларды іздеу**

Мақала мәдени жаһандану жағдайында қазақ этноэстетикасын қайта құру үдерістерін талдайды. Авторлар біркелкілену қауіптеріне қарамастан, қазақ эстетикалық дәстүрінің жоғалып кетпейтінін, керісінше, дәстүрлі мәдени кодтар мен жаһандық тенденциялардың қиылысында жаңа көркемдік парадигмаларды туғыза отырып, белсенді түрде өзгеріп жатқанын көрсетеді. Зерттеу мәдениеттану, өнертану, антропология және философия әдістерін біріктіретін кешенді тәсілге негізделген. Жұмыстың теориялық негізін гибридизация (Н. Гарсиа Канклинни), транскультурация (Ф. Ортис), глокализация (Р. Робертсон) және постколониалдық теория (Х. Бхабха) тұжырымдамалары құрайды. Эмпирикалық негіз ретінде қазіргі заманғы қазақстандық сәулет, сән, бейнелеу өнері, музыка және цифрлық медиа тәжірибесінен алынған нақты мысалдар қарастырылады. Сәулеттегі «Номадты минимализм», дизайн мен сәндегі «Этнофутуризм», бейнелеу өнеріндегі «Постэтникалық өнер», музыкадағы «Дыбыстық ландшафттар синтезі» және жаңа медиадағы «Сандық ою-өрнек» сияқты пайда болып жатқан парадигмалар анықталып, талданған. Авторлар дәстүрлі элементтердің (ою-өрнек, киіз үй пішімдері, табиғи материалдар, халық аспаптарының дыбысы) шығармашылық түрде қайта қаралып, жаһандық контексте жаңа мағынаға ие болатынын атап өтеді. Қорытынды бөлімінде шынайылық пен коммерцияландыру арасындағы тепе-теңдікке байланысты қиындықтар, сондай-ақ мемлекет пен креативті индустриялардың осы үдерісті қолдаудағы рөлі талқыланды. Этноэстетиканы қайта құру динамикалық ұлттық бірегейлікті қалыптастыруға ықпал ететіні, Қазақстанның жаһандық мәдени сахнадағы орнын нығайтатыны және креативті экономиканың дамуын ынталандыратыны туралы қорытынды жасалған. Мақала жаһандану дәуіріндегі жергілікті мәдениеттерді бейімдеу механизмдерін түсінуге үлес қосады.

*Кілт сөздер:* этноэстетика, жаһандану, қазақ мәдениеті, көркемдік парадигмалар, мәдени бірегейлік, гибридтену, креативті индустрия.

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### **Реконфигурация казахской этноэстетики: поиск новых художественных парадигм в условиях культурной глобализаций**

Статья анализирует процессы реконфигурации казахской этноэстетики в условиях культурной глобализации. Авторы демонстрируют, что, вопреки опасениям гомогенизации, казахская эстетическая традиция не исчезает, а активно трансформируется, порождая новые художественные парадигмы на стыке традиционных культурных кодов и глобальных тенденций. Исследование опирается на междисциплинарный подход, интегрирующий методы культурологии, искусствоведения, антропологии и философии. Теоретическая рамка работы строится на концепциях гибридизации (Н. Гарсиа Канклинни), транскультурации (Ф. Ортис), глокализации (Р. Робертсон) и постколониальной теории

(Х. Бхабха). Эмпирическую базу составляют конкретные примеры из современной казахстанской практики в архитектуре, моде, изобразительном искусстве, музыке и цифровых медиа. Выявляются и анализируются такие emerging paradigms, как «номадный минимализм» в архитектуре, «этнофутуризм» в дизайне и моде, «постэтническое искусство» в визуальных практиках, «синтез звуковых ландшафтов» в музыке и «цифровой орнамент» в новых медиа. Авторы подчеркивают, что традиционные элементы (орнамент, формы юрты, натуральные материалы, звучание народных инструментов) творчески переосмысливаются, приобретая новое звучание в глобальном контексте. В заключении обсуждаются вызовы, связанные с балансом между аутентичностью и коммерциализацией, а также роль государства и креативных индустрий в поддержке этого процесса. Делается вывод о том, что реконфигурация этноэстетики способствует формированию динамичной национальной идентичности, укрепляет позиции Казахстана на глобальной культурной арене и стимулирует развитие креативной экономики. Статья вносит вклад в понимание механизмов адаптации локальных культур в эпоху глобализации.

*Ключевые слова:* этноэстетика, глобализация, казахская культура, художественные парадигмы, культурная идентичность, гибридизация, креативная индустрия.

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