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## **THE IDEAS OF AESTHETIC EDUCATION IN THE PEDAGOGICAL HERITAGE OF CONFUCIUS**

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The Ideas of Aesthetic Education in the Pedagogical Heritage of Confucius

The article is devoted to the ideas of aesthetic education in the pedagogical heritage of Confucius. The article discusses the importance of aesthetic education in the educational process, and examines the relationship of moral education and aesthetic education. It is shown that this relationship exists and aesthetic education plays an important role in the education of highly moral person in the development of the individual student. The article presents the statements of Confucius "Lun Yu" about the importance of music, poetry and other aspects of aesthetic education in school education. The main attention is drawn to one of the canons of Confucianism - "Book of Songs", which, according to Confucius, is the basis of music education, as evidenced by the numerous references to Confucius about "Book of Songs". Particular attention is paid to the study of music, poetry and ritual, which for a longtime in China is considered to be the main content of education. In conclusion, briefly discusses the role of aesthetic education, namely the study of literature, in particular "Shujing" in the development of personality of the leader and the governor of the state. It should be noted that the central role in the pedagogical heritage of Confucius takes moral education, but the aesthetic education is so closely connected with the moral that is an integral part in the upbringing education.

*Key words:* Confucius, aesthetic education, pedagogics.

It is well known, that a central aspect of the pedagogical concept of Confucius was moral education. But, despite this, Confucius also emphasized the importance of education of other important qualities by such means as music or poems, aesthetic education for Confucius also had an important role in education. All his ideas on education of highly moral and educated man Confucius embodied in practice within his school. In ancient Confucian education in the early stages "six arts" were included: rituals (ethical behavior in society), music, archery, riding in a chariot, writing and counting, and later it was poetry ("Book of Songs"), writing, rituals, music, classic "Book of Changes", the chronicle of "Spring and Autumn" and other

Confucian canons such as “Book of Rites”, “Book of History”. The Master considered poetry, ritual and music as the main content of education [1, p. 51].

Aesthetic education in China contained a strong ethical component contributing to the transformation of human nature and refining its sensual nature. Confucian ideal has to combine “cultural” and “natural” in person (and the first was identical to the concept of beauty as the corresponding “li” in the actions and words of the perfect man). Students was educated harmonious art of expressing own thoughts in verse (poetry) form, and the ability to dress nicely for the ritual; and, both considered external criterion inner peace. In the late Middle Ages opponents of Confucius supported renaissance liberation of the individual (teacher, philosopher Li Zhi, XVII c.), tried to put as the main aesthetic category “natural and natural” idea, but these views are not shaken the immutability of Confucian principles of aesthetic education. Almost 10 centuries BC learning “music” became mandatory according to ancient Confucian ideas, it was part of the ritual. As a very broad concept, “music” in the learning process included singing, playing musical instruments and dancing as attributes of ritual and martial arts [1, p. 61 – 62].

Understanding of the role and function of music in society and education was established in the late Zhou (770 – 255 BC), and was associated with the activities of Confucius. In the pedagogical ideas of Confucius music was a mean of establishing harmony between earth and sky, because sounds permeated the world. On other hand, music was a tool of governance and harmonious state. Attaching great importance to the educational role of music the Master said: “The mind is formed from reading, nature is brought up by rules of conduct, finished education is provided by music” [2, p. 142].

In the Confucian canon “Li Ji” (“Records of ritual”) in “YueZi” (“Records of Music”) we find: “All music sounds are born in the human heart. Feelings are originatet within the person and are embodied in the form of sounds; when all these sounds become completeness, it is called musical tones. That is why in the well-controlled society all the music sounds are peaceful ... in irregular society sounds are evil” [3, p. 330]. The Master thought the music is an integral part of governance.

Once Yan Yuan asked how to run the state, Confucius replied: “Follow the calendar of the Xia dynasty, ride in the carriage of the Shang, wear the ceremonial cap of the Zhou, and as for music, embrace the music of shao and wu. Ban the music of Zheng and keep a distance from glib men. Glib men are dangerous” (Wei Ling Gong, 10) [4].

Confucius added music to a list of compulsory subjects in his school. For the Master music was an indispensable companion of “li”. The Master said, “If a person does not have humanity, how he may follow the ritual? If a person does not own humanity, then how can we talk about music at all?” (Bai, 3) [4]; “There are three kinds of pleasure are which are profitable, and three which are detrimental. To take pleasure is going regularly through the various branches of Ceremonial and Music, in speaking of others' goodness, in having many worthy wise friends, is profitable. To take pleasure in wild bold pleasures, in idling carelessly about, in the too jovial accompaniments of feasting, is detrimental” (Ji Shi, 5) [4]. There we find the disciples of Confucius reflection related to rituals and music, “Tzai Bo said: “Mourning for parents lasts for three years, and also one year [can be considered] for a long time. If a noble man for three years improves in the performance of rituals, they come in decline. If within three years [he] does not deal with music, the music will inevitably decline ... ”” (Yang Ho, 20) [4].

Confucius was an astute connoisseurs of music of ancient China and knew it very well, he learned to play musical instruments. The Master said about music: “How to play music may be known. At the commencement of the piece, all the parts should sound together. As it proceeds, they should be in harmony while severally distinct and flowing without break, and thus on to the conclusion” (Bai 23) [4]. He was engaged in the collection and sorting of music and initiated the tradition of collecting folk songs than made a great contribution to Chinese culture. That's what Confucius said about it: “I returned from Wei to Lu, and then the music was reformed, and the pieces in the Royal songs and Praise songs all found their proper places” (Zi Han, 14) [4].

It is well known that Confucianism gave priority attention to the musical arts and poetry. There are many references to the one of the greatest monuments of

ancient Chinese song poetry that come down to us - the famous “Classic of Poetry” – in the “Analects” (“Book of Songs”). According to many scientists, “Book of Songs”, containing 305 samples of song and poetry of ancient Chinese was made personally by Confucius in 484 BC. From the more than three thousand songs of different regions of China the Master took one tenth of and brought them into a single monument, it is called “Classic of Poetry”. “Classic of Poetry” was collected by Confucius, ancient Chinese historian SimaQian confirms it [2, p. 142].

Personally Confucius believed that educated man must necessarily learn music and poetry, he said: “It is Shang who can bring out my meaning. Now I can begin to talk about the odes with him” (Ba Yi, 8) [4]. The Master emphasized that every aspect of aesthetic education harmoniously complement each other, intertwined with moral education, bringing people and developing them: “It is by the Odes that the mind is aroused. It is by the Rules of Propriety that the character is established. It is from Music that the finish is received” (Tai Bo, 8) [4].

The Master not only told in words how to educate, but also used his ideas of aesthetic and moral education in his family. It is evident by the story of his son. Chen Kang asked Bo Yu, saying, “Have you heard any lessons from your father different from what we have all heard?”. Bo Yu replied, “No. He was standing alone once, when I passed below the hall with hasty steps, and said to me, "Have you learned the Odes?". On my replying "Not yet", he added, "If you do not learn the Odes, you will not be fit to converse with". I retired and studied the Odes. Another day, he was in the same way standing alone, when I passed by below the hall with hasty steps, and said to me, "Have you learned the rules of Propriety?". On my replying "Not yet," he added, "If you do not learn the rules of Propriety, your character cannot be established". I then retired, and learned the rules of Propriety. I have heard only these two things from him”. Chen Kang retired, and, quite delighted, said, “I asked one thing, and I have got three things. I have heard about the Odes. I have heard about the rules of Propriety. I have also heard that the superior man maintains a distant reserve towards his son” (Ji Shi, 13) [4].

Confucius praising “Shi jing” (“Book of Odes”) said: “In the Book of Poetry are three hundred pieces, but the design of them all may be embraced in one sentence – having no depraved thoughts” (Wei Zheng, 2) [4]. That Master believed that the study of these can make thoughts of people “clean”. If you follow the ritual and improve it, and if the person thoughts are “clean”, then human behavior will comply with all rules of decency.

It is worth mentioning that Confucius paid special attention to the study of poetry. He personally participated in editing this book and made a textbook for his students to study poetry skills. No wonder that reading of poetry became a compulsory subject in Confucianism. Due to its high artistic performance and deep content collection of poetry had a huge influence on later Chinese poetry [6, p. 1].

Also, in order to be “educated in literature” Confucius recommended to study “Shu”. “Shu” is “Shanshu” or “Shujing” (chinese 书经, “The Book of History”). Confucius believed that as outlined in this book merits ancient emperors and rulers in the running of the state, they book contains important statements concerning this case, their study can help to learn how to be a decent person who adheres to all rules of decency and never rampant, to get experience in the management and learn how to run state [7, p. 60].

Therefore, Confucius insisted not only on the importance of moral education, but also stressed on the importance of aesthetic education. In his view, the aesthetic education of man strengthens morale and helps to become a leader, only well-educated and highly moral person can become a leader. “The man who has not studied the Zhou Nan and the Shao Nan is like one who stands with his face right against a wall” (YangHuo, 10) [4].

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Бабаян С. Б.

Ідеї естетичного виховання у педагогічній спадщині Конфуція

Стаття присвячена ідеям про естетичне виховання в педагогічній спадщині Конфуція. У статті розглянуто питання важливості естетичного виховання в процесі освіти, а також аналізується взаємозв'язок морального виховання та естетичного виховання. Показано, що цей взаємозв'язок існує й естетичне виховання відіграє важливу роль у вихованні високоморальної людини, у становленні та розвитку особистості учня. У статті наведено висловлювання Конфуція з «Лун Юй» про важливість музики, поезії та інших аспектів естетичного виховання в шкільній освіті. Головна увага звертається на один з канонів конфуціанства – «Книгу пісень», яка, на думку Конфуція, була основою музичної освіти, про що свідчать численні згадки Конфуцієм про «Книгу пісень». Особлива увага приділяється питанню вивчення музики, поезії і ритуалу, які з давніх часів у Китаї вважалися основним змістом навчання. На завершення коротко розглядається роль естетичного виховання, а саме вивчення літератури, зокрема «Шуцзін», в становленні особистості, лідера і правителя держави. Слід зазначити, що центральну роль в педагогічній спадщині Конфуція займає моральне виховання, але естетичне виховання настільки тісно пов'язане з моральним, що є невід'ємною частиною у вихованні та освіті.

*Ключові слова:* Конфуцій, естетичне виховання, педагогіка.

Бабаян С. Б.

Идеи эстетического воспитания в педагогическом наследии Конфуция

Статья посвящена идеям об эстетическом воспитании в педагогическом наследии Конфуция. В статье рассмотрен вопрос важности эстетического воспитания в процессе образования, а также анализируется взаимосвязь морального воспитания и эстетического воспитания. Показано, что эта взаимосвязь существует и эстетическое воспитание играет важную роль в воспитание высокоморального человека, в становлении и развитии личности ученика. В статье приведены высказывания Конфуция из «Лун Юй» о важности музыки, поэзии и других аспектов эстетического воспитания в школьном образовании. Главное внимание обращается на один из канонов конфуцианства – «Книгу песен», которая, по мнению Конфуция, являлась основой музыкального образования, о чем свидетельствуют многочисленные упоминания Конфуцием о «Книге песен». Особое внимание уделяется вопросу изучения музыки, поэзии и ритуала, которые с давних времен в Китае считались основным содержанием обучения. В заключение кратко рассматривается роль эстетического воспитания, а именно изучения литературы, в частности «Шуцзин», в становлении личности, лидера и правителя государства. Следует отметить, что центральную роль в педагогическом наследии Конфуция занимает моральное воспитание, но эстетическое воспитание настолько тесно связано с моральным, что является неотъемлемой частью в воспитании и образовании.

*Ключевые слова:* Конфуций, эстетическое воспитание, педагогика.

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