

МРНТИ 13.11.47Т.К. Samuratova¹, А. Naurysbaeva²^{1,2}*L.N.Gumilyov Eurasian National University, Astana, Kazakhstan*
(E-mail: ¹samyratovatk@mail.ru, ²aigulastana@inbox.ru)**Peculiarities of the people's artistic culture in the modern educational space**

Abstract: In the article features of national art culture in modern educational space are considered. The history and development of artistic culture are characterized by knowledge and skill, ability and mastership. The definition of artistic culture is given. The role of ornament in the upbringing of future generations is described. The author gives the opportunity to develop students' personal qualities in the field of design, their self-awareness, interest in the future profession, creativity, inspiration in creating works of art. The main problems of using the national-artistic culture, cultural values in the modern educational space. The conclusions of the experimental work are given.

Key words: culture, artistic culture, pedagogical basis, cultural heritage, ornament, national art, education.

One of the requirements of the forming of a future specialist is to develop a creative level of the educator, national and spiritual revival of a culture based on history and culture of peoples and it is written in the conception (constitution) of education of RK about "Continuous education of a new teacher" and "Higher Pedagogical Education of Republic of Kazakhstan". One of the main directions of the strategy "Kazakhstan - 2030" about the inner and foreign policy of Kazakhstan in the new era, is the development of cultural values and traditions of the people. In this regard, the importance of creating the artistic culture of future specialists is increasing.

Today the following definitions of "culture" and "art culture" are given in the philosophical, historical and ethnographic and architectural, art history, educational researches and dictionaries like:

- it is a set of human achievements in productive, social and mental attitudes [1: 276];

- it is (from Latin "Cultura" means cultivation, processing, upbringing) - historically certain degree of development of society and human being marked as a result of material and spiritual activity of people creating "second nature" [2:167];

Artistic - related to art, to work in the field of art, depicting the reality in the images corresponding to the requirements of art, aesthetic taste, a aesthetic beautiful one [1: 774];

Art is a skill, art in fact, fine arts, imitative and creative, sculpture, painting and architecture. Artwork is skilful, graceful, fine, painting, sculpture, construction [3: 700];

Each Science gives a definite notion of culture as the subject of its study. For archeology, culture is associated with the study of object remnants reached to our days, in which the results of people's lives of past eras are materialized. Ethnography is interested in the manifestations of traditional culture of people in its concrete diversity and integrity (rituals, customs and traditions). For the philosophy culture is important as a phenomenon of social life in general. For aesthetics it is a cultural study of art as a science of art - the phenomenon of culture and the cultural sense of artistic activity.

As a separate concept the word "culture" is known only from the XVIII century, with the Enlightenment. In the concept of "culture" as it was originally formed in the minds of XVIII century educators, mainly German educators like (S. Pufendorf, IG Herder) principal discoveries of a new age coming from humanists of the Renaissance, receiving a nick name "open man" were consolidated. This discovery meant the birth of a completely new view of man - as activity-being. Observing in the person a source of creative power, a new consciousness of time outlined the sphere of culture, its most important feature - embedded in its human element, focusing on the unity of culture, man and his activities.

Thus, according to Kant, the culture is different from the nature and it is the "act", "creation through freedom"; "culture has a special meaning, it is a product of man's capacity to set targets". For F. Schiller culture is a great civilized power, condition of improving the human being Schiller was one of the founders of the utopian idea of "saving" culture through the arts. Culture of ancient times is holistic, modern culture is fragmented into science, morality, art, realizing the idea of truth, goodness and beauty. The role of art means unity all the phenomena of culture [4: 7].

Western researchers (A. Kroeber, K. Klakhon, D. Kaplan, R. Menner) of 60, 70 of our time found 200 definitions of culture in world literature. It is extremely complicated to give the inclusive,

essential definition of culture, so it is sufficient to limit with general definition of culture.

A key concept in addressing the issue that is intended to explore the history of culture belongs to L.E. Kertman, who considers culture as the notion of spiritual life or spiritual being of society (it is ideas, theories, images) [5: 26].

B.G. Nurzhanov defines culture as the totality of rituals, traditions and social institutions [6: 7]. Culture appears as a human's creation "second nature". World culture - is a world of material and ideal ones.

Art culture is a set of artistic values, as well as a historically determined system of their reproduction and functioning in society and as a synonym the concept of "art" is used at times. The nature and level of development are ultimately determined by socio-economic development of society. ... component part, the kernel of aesthetic culture, that through this occurrence includes in the system of social relations. Culture aesthetic characterizes the state of society from the point of view of its ability to ensure the development of art and aesthetic relations [2: 269].

U.Borev mentions "Art culture is built on the verbal basis: literature exerts (systematizing) influence on all types of art in this context artistic images created in the other arts are perceived." [7: 314]. Mythological and literary themes and motives are the basis of the plot, composition and artistic conception of many paintings and sculptures.

Hegel considered the world culture in the process of historical development, and in its process the change of various kinds of art occurs. The basis of division of art, Hegel takes the criterion of consistency of content and form, or idea and image. He identified three types of relations between the idea and its formation, three general forms of art, which represent three stages of development of the spirit world:

- 1) symbolic (the art of various peoples of the Ancient East);
- 2) a classic (the art of ancient Greece, ancient sculpture);
- 3) romantic (painting, music, poetry).

Symbolic art (according to Hegel, before the art), namely architecture, is the first step of the comprehension of the absolute spirit. Sequential change of form is an expression of the struggle between spirit and matter. In classical art, specifically in the antique

sculpture, equilibrium, the unity of spirit and matter, form and content has been reached.

Romantic art is a higher step in the development of art: "At this stage art has free concrete spirituality. ... Art can only be used only for internal psychic life, merging with its subject as with itself, and for the subjective sincerity, for the heart, a sense of that as a spiritual sense of striving for freedom within itself and seeks and achieves its reconciliation only in the inner depths of the soul. This inner world is the content of romantic art ... The world of the soul triumphs over the external world ... [4:12].

By the romantic art, Hegel considers the art of Medieval, Renaissance and Modern art of XVII-XVIII centuries and the German romantics. Hegel names the rising number of individual arts: architecture, sculpture, painting, music, poetry.

The main types of fine arts are painting, drawing and sculpture. Using the plastic materials the artist creates a special world, and therefore all art forms are united in a group of plastic arts. The term "plastic arts" emphasizes the sensuous visual, tactile nature of the arts. Images of the plastic arts are deprived of development in real time (the time they can be represented by imagining). That is why the visual arts are also called static. Static art at the same time is space, as their characters exist in space.

Artworks, customs, traditions, knowledge of previous years are added by new generations to their social and historical context in order to increase the interest for them and then find out their original value. Along with material conditions of life, one of the sources of kazakh people's artistic art formation is ornament. It was used to decorate clothes, welfare items, jewelries, in wood, bone, metal and stone carving. Making ornaments technic is various: pressing of pattern, felt, applique work and mosaic method. Motives of kazakh ornaments are numerous. They reflected nation's artistic attitude to surrounding nature, reality, and in alignment with this at first the vegetal colors and later synthetic paints were sorted out. In ornamental patterns survived to this day there are cosmogonical, zoomorphic, vegetal and geometric motives. Aishik-gul(moon flower), octal rosace, zhuldiz-gul (star flower), shikkan-kun (sunrise), koshtar-muiz (sheep horn).

Ornament of Kazakh art was studied by Russian and Soviet scientists. Among them: Stasov V.V., Dudin S.M., Chepelov V.N.,

Denike B.P., Zhdanko T.A., Rempel L.E. and others. Researchers marked, that Kazakh people lived as if in the world of ornament. “Surrounding reality particularly poeticized in range of patterns. Utensils, dishes, weapon, clothes – everything is fondly covered with ornament” [8:83].

The ornament was formed on the bases of art of ancient stock-breeding tribes – saks, uisun, hun, turki, kangli, kipchak. In its main features it reflects their artistic thinking. Patterns creation came up in the course of labor activity and interaction of human with environment. In ancient time ornament had ritual meaning. For example, Kazakh people had bronze and silver talismans with solar circles – symbols of sun, moon, sky, which they idolized. Ornamented talisman was a mark of magic, symbol of happiness and prosperity, reflection of religious conception.

Motives of Kazakh ornament are extremely numerous and preserve features of different epochs and styles not only in forms, but in technique of its implementation. The main patterns can be distinguished as cosmogonic zoomorphic, vegetal, geometrical etc. Multitude of derivatives is formed from combinations of main patterns.

Cosmogonic patterns are related to ancient. Primarily, solar circle should be mentioned. Ancient breeders idolized it, and later Kazakh people did. In ancient time objects of art with solar marks were talismans, amulets. Vortical rosaces are referred to cosmogonic patterns and were also symbols of sun. These patterns make appearance on ceramics and in architectural decoration, for example on the front of Babadji Hatun tomb, located in the neighborhood of Dzhambul, on the border of Alasha khan tomb in Central Kazakhstan.

Patterns that symbolically images of nature are cosmogonically closely connected. Land and water are the main elements of breeders, they were idolized as holy. Kazakh people’s wavy, curve lines, zigzags, called *su*, mean water, river, flow.

Patterns in the form of head, horn, animal hoof, wings and pads of birds are basic in Kazakh ornament. A lot of derivatives are created from them. Moreover, variety of curves and wavy lines, spirals and curls were developed on their bases.

Zoomorphic patterns, which are not rarely connected with ancient mythology, developed on the bases of realistic images of totem animals and birds: sheep, argali, deer, wolf, bull, camel, golden

eagle, falcon and others. Some of them, for example in the shape of horn and footsteps of animals had ritual meaning.

In the ornament of Kazakhs, Turkmens, Kyrgyz and Uzbek graceful heart-shaped figures – *zhurekshe* remained.

Geometrical elements of Kazakh ornament go to the second millennium B.C. In Soviet period at the territory of Kazakhstan a lot of memorials of bronze epoch were researched, among them ceramics with geometric ornament, reminding Kazakh carpet patterns. It also was found on cliff pictures and bronze goods.

Geometric ornament is widely used in architectural decoration, carpet fabric, wood and stone carving, pressing on leather. It is square, rhomb, and quadrangle, triangle, making up the half of square or rhomb, divided by diagonal, hexagon, and octagon, figures from squares and triangles, parallelograms. Balance between separate elements, proportional dividing of figures, inscribed into composition is common with geometric patterns. There variety of are all kinds of lines: straight, wavy, spiral, in the form of chain, cord.

Variety of basic initial elements gave folk foremen wide opportunities in creating derivative patterns, figures, different ornamental compositions by combining and matching them with simple motives, spiral and wavy curls, zigzags, circles, rhombs etc.

The ornament is always correlated with size and shape of the item. Well skilled folk foremen put difficult in their configuration compositions on both big and small image plane.

Approximate equality of surface of background and patterns is common for ornamental compositions. Background is usually painted differently than patterns, by means of it the impression of additional patterns is made.

Thus, different kinds of art distinguish on images, content, materials and means of artistic expression in its vividly-cognitive and emotional impact. However, the artistic and cultural attitude of world is revealed in all its fullness and richness in the interaction, the synthesis of all arts.

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Самуратова Т.К.¹, Наурызбаева А.²

¹²*Л.Н. Гумилев атындағы Еуразия ұлттық университеті, Астана, Қазақстан*

Заманауи білім беру кеңістігіндегі халық көркем мәдениетінің ерекшеліктері

Аннотация: Мақалада қазіргі заманғы білім кеңістігінде ұлттық өнер мәдениетінің ерекшеліктері қарастырылады. Көркем мәдениеттің тарихы мен дамуы, одан алынған білім мен дағды, шеберлік және әдіс сипатталады. Көркем мәдениетке анықтама беріледі. Болашақ ұрпақтарды тәрбиелеудегі ою-өрнек рөлі сипатталған. Автор білім алушыларға ою-өрнектегі жеке қасиеттерін дамытуға, олардың өзін-өзі тануына, болашақ мамандыққа деген қызығушылығын, шығармашылығын, өнер туындыларын шығаруға шабыттандыруды дамытуға мүмкіндік береді. Қазіргі заманғы білім беру кеңістігінде ұлттық-көркемдік мәдениетті, мәдени құндылықтарды қолданудың негізгі мәселелері қарастырылады. Эксперименттік жұмыстың қорытындылары келтірілген.

Кілт сөздер: мәдениет, көркем мәдениет, ою-өрнек, педагогикалық негіз, мәдени мұра, ұлттық өнер, білім.

Самуратова Т.К.¹, Наурызбаева А.²

¹²*Евразийский национальный университет им. Л.Н.Гумилева, Астана, Казахстан*

Особенности народной художественной культуры в современном образовательном пространстве

Аннотация: В статье рассматриваются особенности народной художественной культуры в современном образовательном пространстве.

История и развитие художественной культуры характеризуются знаниями и умением, навыком и мастерством. Дается определение художественной культуре. Описывается роль орнамента в воспитании будущего поколения. Автор дает возможность развивать личные качества студентов в области орнамента, их самосознание, интерес к будущей профессии, творчество, вдохновение в создании произведений искусства. Освещены основные проблемы использования национально-художественной культуры, культурных ценностей в современном образовательном пространстве. Даются выводы экспериментальных работ.

Ключевые слова: культура, художественная культура, орнамент, педагогические основы, культурное наследие, национальное искусство, воспитание.