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PHILOSOPHICAL BASICS OF KAZAKH NATIONAL APPLIED ART

Түйіндеме

Мақалада қазақ ұлттық қолданбалы өнерінің дүниетанымдық негіздері мазмұндалған.

Аннотация

В статье рассматриваются философские основы казахского прикладного искусства различных времен и эпох, и их особенности в воспитании будущих поколений.

Upbringing of the person has always been a hard job. Various problems in rising of the young generation appear even at normal and stable stages of the development of the society. The discussions regarding these problems in various spheres of a science have a long history, they can be various on the content and studying aspects, appointment and width of conclusions. Necessity of these categories for pedagogics considers having substantiation - it isn't axiomatic. Their efficiency is noticed in ability to open other measurements of a pedagogical reality, in possibility to be backbone factors in development of a pedagogical science and practice.

Research foreshortenings of concepts of space and time analysis in pedagogics can be various. Their natural place is seen in the pedagogical prognostics directed on reception of the advancing information directed as means of the organization of purposeful activity in optimization of functioning of modern formation.

In the XX-th century the quantitative approach to treatment of time and space in which time appears as a receptacle of processes, and space appears as a receptacle of things. Both of them are absolutely indifferent to those things they contain in themselves. Instead of this approach - "accounting" by M.Heidegger substantial "measurement" is entered: the space is set not only things, but also senses; time flows not only out of or in us, but also it does thanks to us.

Interpretation of these categories is more significantly for pedagogics that it realizes the humanitarian nature and humanitarian mission. Concept of value and sense being basic for this approach opens originally human measurements of the pedagogical phenomena, highlighting the spiritual bases of educational process.

It becomes obvious that, besides prognostics, the requirement in the analysis of the pedagogical content of space and time categories arises in the theoretical and practical situations connected with understanding of the person in educational process as the subject of ability to live, with revealing of a place and meaning in its educational influen-

ces, training activity, relations and so on. It seems that pedagogics "is doomed" to constant search of the answer to a question: "How our word will respond?" We can find answers, true for certain conditions and situations. Sense of "preguessing" - and in the process of search is needed to improve methodically and expand theoretically.

Values of pedagogical relations "here and now" are accented that we should not bring up the person with the set qualities, but we should support him and develop the individuality, personal functions of the child and his "egoism". Efforts of modern humanitarian psychology and similar intervention or "tracking" are represented to us. And in any of these cases we put "diagnosis" that there is a person here and now, we reveal and we form his present and past. However the person exists only in time, he "is spread" in the past, the present and the future.

Psychological aspect of time of the person is to find reflection in concepts of a course of life, individual stories of the person which open various strategies of ability to live, the qualities of the person providing various types of his realization.

For pedagogics, at least, two directions are opened here. The theoretical -substantial aspect of pedagogical activity is connected with problems of children's training of time to live intelligently and responsibly; upbringing of the valuable relation to the life, directed on time organization, understanding of timeliness as a way of reduction in conformity of external and internal living conditions, and as a whole, it is connected with problems of formation of children as subjects of their own life.

The methodological technological aspect concerns its unity with space of realization of educational process. We will come out with the following assumption: spatial factors of upbringing and training have pedagogical meaning, that they actually become pedagogical factors only under condition of their inclusiveness in time transforming of children. Deducing of a pedagogical situation in space-time of ability to live of the pupil is a way to understanding of a semantic vector of existence of the person, its meaning for realization of the high spiritual purposes, service to it, creations of the human

nature. A substantial and technological aspect of understanding of space-time of upbringing is first of all, problems of sense of pedagogical act or action in a context of life of our pupils. As a whole, it is morals problems where responsibility is put forward on the first place as possibility to realize all consequences, to expect result of the actions, responsibility for all missed things.

In our opinion acting, addressing and responsibility are "knot of properties" which should characterize all displays of the pedagogical activity understood not only as action of the teacher, but also as acts of all subjects of upbringing process at its various levels. Out of these characteristics multidimensionality of existential coordinates of upbringing disappears and its understanding becomes simpler to stimulating and reactive jet momentary forms. We consider methodologically attractive the description of space-time of upbringing through concept of a pedagogical action and event.

Opening of a field of cultural-historical senses, turns pedagogics and the concrete teacher to philosophy of morals, sets ethical regulations to pedagogical knowledge and activity. The real space and time in the fine arts are an objective category. If the phenomena of conceptual space and time are concept, so they are collected in consciousness of the person, perceptive space and time correspond to changes of a psychological condition of sense organs.

For example, the widespread work of art of the Kazakh national creativity, a yurt is the universal device of space and time because it is a copy world space between uyk time, the home - designates happy life. In this connection national wishes "Let shanurak be high", "Don't allow the home fire to go out", "Let your home be happy" - have the big upbringing meaning.

This problem in the light of modern outlook forms feeling of perception of a work of art in consciousness and national-art system of thinking; in the light of knowledge - the general ethnic culture; and in sphere of world culture - the linear image. We will notice thus that the ornament engraving, color of paint get esthetic educational meaning.

The space and time phenomena rising cultures, have passed various and long stages. Scientist A.Sejdimbek has fairly defined the concept and knowledge about art of nomads in our opinion as two level categories; the first is mythical, the second is real space and time [1.464].

It is inherent also in the fine arts because the content of all times is represented mythically and really. If the myth is the image content on the stones so the real phenomena are grouped in biological, situational, ethnographic, natural, historical space and time. In addition to it developing together with folklore they develop spiritual culture of the people.

Totemnye concepts of them become in due course symbols and signs, continuing traditions. For example, the Kok bori - the genealogical tree of nomads saks was a symbol on a banner of fighters at that time. If in a Turkic tribe in honor of wolves competitions on jumps were held and this continuity can be seen at ancient saks «blue bori» and «girl bori» were held, and at Kazakhs it can be seen in national shooting galleries, as «kokpar», «kus kuu». To define the space and time phenomena it is necessary to make the detailed analysis of products. The sequence of an arrangement of events in time measurements usually shows the subject content of concepts: the event means action here. At existence of actions there are a time measurement and the place of space characterizing essence and spirit of an epoch.

In Kazakh folk art epoch of time plays the special role. Geometrical ornaments of the Stone Age, "an animal sign" of saks, the fine arts of the middle century, the national culture formed up to now all these things make an image of a unique epoch. In other words, the interpreter in art is shown in subject time of an epoch and biological, situational, ethnographic, natural, historical space and time. They are in a close connection otherwise, it is very difficult to make the analysis of art work without each other.

Thus, the Kazakh fine arts with its radical history, the content outlook, educational meaning in the spirit of folk art, a genre version, material actions take a special place in spiritual life of the national oral literature.

Irrespective of change of a stylish direction, a sight at outlook in the art works which have developed within several centuries, realistic traditions and signs of the national characteristic were and will be the basic problems of a civilization of nomads in works of various generations of artists.

Therefore aesthetic features of culture of various times and epoch are the main way in education of artists and spectators, a support to philosophical depths, epic open spaces and ethnic traditions.

Literature

1. Seydimbek L. The Kazakh world: ethnic thinking. - Tutorial Almaty: Sanat, 1997. - p. 464.