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CULTURAL AND ANTHROPOLOGICAL ANALYSIS OF MODERN ART OF KAZAKHSTAN

Annotation

It is known that since the twentieth century there have been radical changes in Kazakh culture, including in the field of art. There are not many ethnical cultures that have undergone such a radical change in the system of aesthetic values in a century. Repeated changes in lifestyle (from nomadic to socialist collectivism and to a market society afterwards) were a great critique of the people's artistic understanding of the world, moreover, aesthetic values continued to be critically reconsidered.

The peculiarity of this study is that it pays special attention to the continuity of spiritual and cultural processes in art, kazakh aesthetics pays special attention to the axiological analysis of human relationships with the world, society and others in terms of the role and importance of sustainable values. The following methods are currently used in art: the comparative-functional method, the semiotic system-structural method, the methods of field ethnography, the method of interviewing. Another method that has recently become popular is the frame analysis method. This method helps to identify the most obvious features of the study of Art. Discursive analysis, which is developing on the horizon of science, is an interdisciplinary method that is associated with such sciences as linguistic aesthetics of the text, stylistics, semiotics, philosophy.

Keywords:

Aesthetic culture, art, mass culture, screen culture, kazakh culture, oriental culture, western culture, kazakh art, aesthetic experience, quasi-art, virtual world, kazakh traditional art, modern aesthetics, kazakh art culture

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Introduction

It is known that since the twentieth century there have been radical changes in Kazakh culture, including in the field of art. There are not many ethnocultures that have undergone such a radical change in the system of aesthetic values over the course of a century. Repeated changes in lifestyle (from nomadic to socialist collectivism, then to a market society) were a great critique of

the people's artistic understanding of the world, and aesthetic values continued to be critically reconsidered.

The artistic culture of modern society is divided into three levels: "aristocratic" or elite, "moderate" or standardized, "vulgar" or inferior. At the root of this division is likely to be a growing division, intolerance and disagreement in the above-mentioned society. Works of art (theater, novels, musicals, detective, television, etc.), philosophical, religious, scientific works, etiquette, architecture, computer games are re-emerging in the phenomenon of "high" culture, which is now symbolized in Kazakhstan. etc. applies.

In the average culture, there are few creative elements, which are of a reproductive nature, in the forms presented to the general consumer. The difference between "upper" and "middle" cultures and "lower" cultures is conditional. For example, novels can be full of philosophical thoughts, at a high aesthetic level, or they can only arouse a person's sexuality. Low culture can include not only works of art, but also forms of entertainment, such as boxing and racing. The main criterion is not the depth and tenderness of penetration into the human being, but the crude hedonistic feelings that come to the fore in such a "mass" culture.

The integration cultural and civilizational processes taking place in modern Kazakhstan are accompanied by such phenomena as the separation of traditions, the deformation of centuries-old norms of human nature and morality, the decline of personal values. A significant part of the younger generation of the Kazakh nation is growing up in a foreign language environment; not only classical European culture, but, above all, American and Western pop culture will play a leading role.

One of the preconditions for such a situation was the Soviet empire, which limited the traditional national cultural transitions and began the process of denationalization under the guise of internationalism. As for modern pop culture, the factors that undermine the cultural ties between space and the nation - forms of deviant behavior (alcoholism, promiscuity, adultery, sadism, etc.) are widespread through advertising, clips, sex symbols, especially characters.

Sensing and understanding the civilizational trends of the modern world allows the representatives of the Kazakh art culture and literature to express in an artistic form the spiritual values of Kazakhstan, their development directions and conflicts.

Methods

The peculiarity of this study is that it pays special attention to the continuity of spiritual and cultural processes in art; Kazakhstani aesthetics pays special attention to the axiological analysis of human relationships with the world, society and others in terms of the role and importance of sustainable values. The following methods are currently used in art: the comparative-functional method, the semiotic system-structural method, the methods of field ethnography, the method of interviewing. Another method that has recently become popular is the frame analysis method. This method helps to identify the most obvious features of the study of art. Discursive analysis, which is developing on the horizon of science, is an interdisciplinary method that is associated with such sciences as linguistic aesthetics of the text, stylistics, semiotics, philosophy.

In order to prevent such cultural processes, it is necessary to implement a number of measures in the Republic of Kazakhstan in order to reduce the negative effects of popular culture. The Research Institute of Cultural and Art Studies of the country (headed by A. Kodar) has adopted a special concept of cultural development in this regard. Let us look at some of its principles.

To control the flow of products in art and music, which have a low classical value and have a negative impact on the national identity and psyche, to mobilize the apparatus for its implementation. In particular:

- Strengthening the control of the executive body and cultural institutions of the city and the republic of regional significance;
- Improving the department of expertise and information gathering;

- Mobilization of administrative units to prevent negative factors of national psychology and consciousness, etc.

The only opportunity for the spiritual and physiological development of the people is one of the main spheres of cultural life, which reflects the destiny of the people. The main reason is:

- Foreign or western film culture: explicit pornography, African-American pop music, erotic films, cruel movies and series that negatively affect consciousness and behavior;

- Weakness of the works of Kazakhstan's theater and cinema institutions, which attract the attention of the public;

- Unlimited distribution of videos promoting various foreign cultural trends in the trade market;

- Cinema cultural centers - advertising and mass screenings of foreign films in cinemas [Myrzaly, 1998: 268].

Preservation and development of expositions and national historical heritage in museum complexes has not gone beyond the direction of local lore, created in the framework of Soviet ideology. According to these factors, the remaining problems in the library and museum work include:

- The crisis of national literary and cultural works;

- Insufficient literature of social sciences in the Kazakh language;

- Underdevelopment of information and Internet catalogs in the library;

- Increase in the stock of books of low scientific quality;

- Lack of national book collections in libraries and lack of financial support, etc .;

- Lack of qualified scientific specialists in museum institutions;

- Hence the lack of scientific and methodological centers of museum affairs and museology;

- Lack of funds for the collection of museum exhibits, works of art, etc. [Cultural heritage of Kazakhstan, 2005: 964].

An important issue in resisting Western spiritual expansion is the assimilation of the national spirit of the "Russian-speaking Kazakhs." This is a group of Kazakhs who grew up in the city, left out of their national origins, do not know the Kazakh language or know it poorly. They do not understand not only the Kazakh language, but also the nature of the Kazakhs and their national identity. In general, they do not like the Kazakh element. And what you don't understand always looks scary and monstrous. Rural Kazakhs are considered "backward, old-fashioned".

Results

Comparative analysis of traditional Kazakh art. Inhabiting the most central Eurasia, the nomads formed a unique way of life and artistic ways of exploiting the world, which at that time was a synthesis of cultural forms of East and West. The national mentality and understanding of the world of the Kazakh people is characterized by the integrity of man and the world, harmony with the environment and at the same time tolerance of other cultures and ethnic groups in a rational attitude to it.

Descendant of a real nomad, O. For Suleimenov, "There is no East, no West, only the sunrise and sunset."

Clouds opened the moon

He opened the tower the day it happened

Muslim and Kaur

He broke the religion

Happy birthday Kaztugan !!! [Lakes Steppe, 1999: 69].

The origins and values of Kazakh art culture should be sought in the depths of millennia. As in other early cultures, the aesthetic feelings of nomads were formed in nature and were in syncretic unity with the values of their way of life. According to Akatay, the nomad's aesthetic attitude to work was reflected in the products of his actions, in the beauty of the creations, which

not only met the material needs, but also brought joy and aesthetic admiration. The beauty of things became its human dimension and could be enjoyed even in work [Nomads. Aesthetics, 1993: 30].

The aesthetic value of a phenomenon, thing, and object is historically justified by their utilitarian-practical significance. He did not build nomadic palaces, but he invented a yurt. It is perfect in terms of architecture, engineering design and consumer properties. In turn, the use of yurts gave birth to products made of sheep's wool, such as *syrmak* and *alasha*. They evoked deep aesthetic feelings...

The Kazakh man was in close contact with his family, clan and tribe. All the holidays were common and took place in front of everyone. The brightest manifestations of such associations are "Nauryz", "Shildekhana", "Toi", "Tusau kesu", "As" and others. applies. The importance of unity was emphasized, as in the proverb "The dust of loneliness does not come out." Kazakh aesthetics is integrated with Kazakh ethics.

World symbols in Kazakh oral literature are based on the values of the traditional worldview. Kazakh oral art culture has various artistic forms and its rich history. O. Suleimenov suggests: "The past and the future are interdependent. A rootless tree is like a dried stem and its fruit, which can only be hung on loudspeakers or light emitters. You can also put it in a cup of fuel. No regrets convince the visitors that you have not passed - and then send them to the fire. We can see many dried trees in our sparse forest" [Suleimenov, 1998: 205, 40].

The values of Kazakh art culture are preserved and flourished in the art of speech. The most valuable thing for Kazakhs in traditional culture is the beauty of words. The meaning of the word always fascinates Kazakhs, they believe in its power, the clearest evidence of which are the following proverbs: "A stick passes through the flesh, a word passes through the bone", Because the word reaches the most mysterious layers of the human soul, it vibrates all its keys. "Increasingly", says Olzhas Suleimenov, "if there is something immortal in living matter, I am convinced that it is a human word. It does not fall like a roof and does not regenerate. And it just lives, grows old, grows old, lives forever as long as we are still alive" [Suleimenov, 1998: 205].

In the tradition of perception and interpretation of the world, formed in the poetry of the same folklore, there are special features of the description of natural phenomena, the state of man, the conflicts of life. This is a certain symbolic world of color, sound, plants and animals, people, that is, it is unique to this people, the "poetic world" that accompanies its "infancy", arising from the artistic creation. For example, epithets such as "dark steppe", "wide steppe", "saryarka" can appear only in peoples living in an unrestricted space, such as the ocean. Kazakh poetry describes the vastness of the steppe, the height of the mountains, the noise of the rivers, the sunshine, the horses galloping, the song of the shepherd, that is, the whole homeland. Even depictions of nature are used in the depiction of man: "like a swan, like the moon, like a willow, like a dragon, like a pomegranate, like silk, like a roe deer, like a bush," and so on.

If the Russian "white birch" - purity, tenderness, etc. In Kazakhs, such a function is performed by a "willow twig". Even the Kazakh "nar zhigit" living in the city feels that he is talking not only about physical strength, but also about the strength of spirit, heroism, a person who can be relied on in any situation.

According to the Kazakhs, "botakoz" is a symbol of beauty, purity and kindness. Some sedentary peoples do not understand the meaning of this metaphor and imagine only big, round, black, but not beautiful eyes. If when people say "wolf-boy" they refer to such negative assessments as bloodshed, cruelty, cruelty, then in Kazakh it is a symbol of courage, risk, selflessness and perseverance.

The image of a man characterized by a high mind, good heart, purity, irresistible energy, patriotism is summed up around the concept of "honor", brings dignity to man and is central to Kazakh aesthetics. This is evidenced by the following proverbs: "When two good people join, they do not want to lose, when two bad people join, they do not fit into the world", "Where the good walk is a village, where the bad walks are a fire",

In the minds of nomadic Kazakhs, the "sun" is unique in the worship of horses, the main features of which are "spread like a ray" and "speed".

The sun is a person, and not an ordinary person. It is hot and moves fast. The sun passes through the moon before the fastest horse lifts its legs. Kazakh writer O. As Bukeev writes: "A day with a smile in the morning turns into a blush in the evening. He shines his light, no matter who is good or bad. Such was the lordship of his soul." [Bokeev, 1978: 139] And the unhappy heroine of Magzhan Zhumabayev - Sholpan leaves with the sun. "Sholpan also died in a fight with the sun" [Zhumabayev, 1979: 308].

Kazakh ancestry, nomadic aesthetic values are often expressed in human names. Among them are the phrases "moon" and "flower". The moon was a constant companion of the nomad, its orientation in the nocturnal movements, acquired aesthetic meaning. The moon is a symbol of beauty, beauty, purity, tenderness. "The only daughter Gulbarshin is a fifteen-day month", - says the epic "Alpamys". "The new moon is swaying with its beauty," says Kyz Zhibek. The moon becomes an aesthetic object in other nations as well.

It is clear that the main aesthetic objects in traditional Kazakh culture are derived from animal husbandry. After all, livestock is both wealth, food and clothing, in short, the central pillar of the entire nomadic world.

Kazakhs valued not only domestic animals, but also other animals, such as leopards, tigers, lions, vultures, eagles, in terms of aesthetic values. Even now the symbols of the horse on the coat of arms, the eagle on the flag or the leopard on the national idea are evidence of this ...

Kazakh artistic culture, being separated from the Turkic culture, was able to nurture that common root. Its representatives were able to express the wisdom of the people not in the language of scientific genotypes, theories and strict definitions, but in the language of poetic reflections, proverbs, rhetorical patterns, musical moods and ornaments. This leads to the avoidance of mere speculations and overly abstract attitudes, which, as in the ancient Greek kalokagatia, allowed for a special combination of beauty and goodness. In other words, in the Kazakh art culture there was an inseparable aesthetic and ethical unity.

In folklore, the issues of reflection, proverbial sentiments, etiquette, family, attitude to women, children's issues prevail. Justice and injustice, good and evil, honor, dignity, etc. Personality traits are presented in a typical artistic image. In Kazakh aesthetics, time is connected with its integrity, the synthesis of man and the present. Ghosts, former historical figures and mythical characters are mixed in today's life.

The development of ornamentation, the absence of inscriptions on the monuments of sculpture and architecture are the hallmarks of oral culture. Paradoxical phenomena that contradict mnemonic symbols, such as hieroglyphs, written words, letters and, in a sense, idols, mounds, holy places. The former are signs of meaning, the latter are witnesses of this meaning. The first may be a text, or, as a component of this text, may be part of a text of a single semiotic nature when the text is present. The latter are an integral part of the syncretic text of the ritual and have a mnemonic connection with certain sacred places and oral texts dedicated to a specific time.

Kazakh aesthetics of the twentieth century acted mainly under the pressure of the pillars of a totalitarian society. The previously dominant romantic style was replaced by the so-called "socialist realism". Kazakh culture has been severely ideologicalized (socialist in content, national in form). But the national form itself began to be assimilated into Russian-Soviet culture, and national archetypes were shaken.

Beginning in the 60s of the twentieth century, a new wave of Kazakh poets and writers combines tradition and innovation. They are not limited to national and state aesthetic values, but begin to rise to the global level. National artistic traditions become more relevant through the development of world culture.

This is, for example, O. This is clearly reflected in the work of Suleimenov.

Turn around, turn around, Zherim is mine!

You and me today

I do not understand anyone

All your illnesses are yours

I accept

Go around the roads

I am moving [Suleimenov, 1983: 269].

The poet repeats the word "around", which literally means "around you", in a new broad text, which now becomes "my favorite". The ancient shamans, who practiced theology, used to repeat the magic "circle" when removing the "kesirs" from the disease.

Kazakh artists are well aware of the difference between the word art and everyday, "office" language. O. Suleimenov says: "Figuratively, any history repeats the shape of the globe - this is the biography of the intersection of riches and lengths - it seems to me as a history of human thought. In order to restore the "knots of time", cut by the swords of time, torn by cabinet knives, it is necessary to start this work blindly and dismantle those tied as dead knots "[Suleimenov, 1998: 205].

Metaphors and symbols play a special role in the world of art. How I. As Ergaliyev rightly points out, "It is not true to disregard symbols and metaphors as the lowest level of knowledge. A symbol is an act that lives in a semantic dimension, creates forms of cultural phenomena, creates meaning. The symbol is not an extinct act of human creativity. While the symbol still exists, there is a secret, where there is a secret, there is a search" [Ergaliyev: 1998, 53]. Man's spiritual creativity, along with the mystical dimension of culture, allows him to approach the ambiguous and infinite mystery that man seeks throughout his life. Universal meanings and symbols are solved in different ways, depending on the values, social and mental types. General metaphorical imagery is a feature of Kazakh art culture. The relationship of folklore, epic, mythical moments in the artistic development of the world can be considered in the diachronic series: the artistic images of the past come to the fore as an introduction to a new culturally broad text, which is rationally and aesthetically reworked.

Decreased culture is based on the purely imitative nature of personal consumption motives. Anything, from cigarette brands to expensive cars, becomes a symbol of an individual's social prestige. French sociologist G. According to Lebon, the instincts of imitation and adaptation play a leading role in the consumer, instead of intellectual ability. The state, he says, uses these mass instincts for its own purposes [Alimzhanova, 1978: 159].

Kazakhstani art in the era of innovative changes. The use of modern technology has shaken the hierarchical structure of traditional society. For example, in the Australian Aborigines, the making of stone axes was done by men, and later, when missionaries distributed large quantities of stone axes to women and children, the social status of men declined and traditional values were shaken. "Television ax" [McLuhan, 1985: 47], says M. McLuhan, rooted in the traditional art of the whole East, seemed to burn "hot" jazz, Oriental art based on tranquility and imitation of nature. In the broad text of Western influence, television focuses not on the human mind, but on its emotional and mystical folds, and thus can change different traditional cultures to suit their goals. Many shows, comics, detectives and thrillers do not play a leading role in the process of Westernization. M. In his book *The Mechanical Bride*, McLuhan argues that by mythologizing erotica and reinforcing it with advertising, businessmen have been able to expand car sales. "Advertising," he says, "is the cave art of the twentieth century." Like rock paintings in a cave, it seeks to leave an indelible mark on the deepest layers of the human brain. This is a whirlwind of new tribalist, corporate human efforts. In the new information environment, business and culture have become an integral force "[McLuhan, 1985: 47]. This is reflected, for example, in the codes of business ethics of large corporations in Kazakhstan. It is as if they were copied directly from world organizations.

This can be attributed to the artistic crises of the early twentieth century. Therefore, the value of art is generally assessed in terms of positional criteria set by the requirements of the time. Thus, art loses its former realistic forms. It was replaced by pure paint marks, scatterings on the canvas surface, compositions in a combination of geometric shapes. Is he? In the first decades of the 21st century, torn and burnt canvases, and later cans of beer, Pepsi-Cola, chairs and musical instruments with many chains, duplicates of human beings, and other casual or deliberately prepared items were brought to the exhibition. Then the fine arts took on an open nature. In some cases, the artist did not even need to improve his professional skills. Because art has a very individual character, and

instead of professional skills, in some cases, intellectualism has taken the lead. All these were artistic phenomena of the twentieth century.

Many democratic freedoms are misunderstood by some. TV channels are full of sadism, pornography and sensuality, bookshelves, low artistic and aesthetic taste, completely incompatible with the traditional Kazakh moral practice, full of thrillers and horror movies, pansexual melodramas. "No matter how it is presented, if the basis of education is murder, then we get either a suicide bomber or James Bond" [Alimzhanova, 1978: 110].

Cruelty is only cruel, it can be large or small. For example, while the ancient Romans enjoyed the bloodshed of gladiators, in Spain bullfighting was played for the same reasons, and modern horror movies, in which cruelty plays a major role, are watched by millions.

The masters of the two pens give the following example: "Take Elizabeth Batori, a Hungarian graphic artist who lived in the 17th century. This aristocratic woman especially enjoyed bathing in a bath filled with the blood of murdered girls. This "prank" of the evil woman killed 650 peasant girls. The Countess believed that young blood enhances her beauty." [Aitmatov, Shakhanov, 1996: 171-172].

In recent years, Kazakh authors have been paying attention to the peculiarities of Kazakhstan in the context of such globalization. For example, in the essay "Kokzhal Rat" by Dr. Naiman in the magazine "Tamyр", he says that "Kazakh youth do not have exemplary characters, and a society without ideals is subject to mutations" [Dr. Naiman, 1999: 37-38].

Dr. Naiman is fascinated by the European model of goodness: "A rat is not a human being, but only a rat. As a result, the Kazakh does not want to be Kazakh, the Kazakh will be indifferent to everything that exists. In this case, the country's internal problems will not be solved. And it becomes only an object of external manipulation" [Kurmanbaev, 1998: 42].

Instead of the apology of individualism and consumerism, which stems from the rational and pragmatic philosophy of the West, the traditional Eastern ethnoi, which focus on worldview, clearly reflect the ecological principles, ethical orientation and spirituality. O. Suleimenov's words "if we save culture, it will save us" are true [Kurmanbaev, 1998: 42].

It is frightening that an immoral person does not choose the means for the murder, the betrayal, and the ambition. The fact that mankind has not yet learned from the past worries writers. Cruelty has not been eradicated, either in the community or in society, and it will continue to be so in the 21st century. The famous philosopher Orynbekov writes, "they are especially depressed by the decline of morality in the younger generation, deprived of the ideals of purity and reliability, wisdom and dignity from an early age" [Orynbekov, 1995: 114].

One of the major problems of our time is the devaluation of the spiritual wealth of mankind, which has accumulated over the centuries. Generalization is a component of the mass depravity of society. In a society dominated by negligence and cruelty, kindness and compassion are gradually being replaced. Immorality can distort a person's interests and desires. Deviant behavior can even be seen as normal in such a society. Since sadistic action cannot be conveyed in moral terms, it is caught up in advertising and mystical incentives.

It is necessary to fight for true ideals. "Until the weeds are eradicated, the young plants will not survive. It is not surprising that crimes against humanity have become a legitimate "norm" of possible dangers, unless timely "cleansing" removes the sadistic tendencies "cultivated" by the first social instincts in the depths of the human subconscious." [Aitmatov Sh., Ikeda, 1997: 65].

If the West sees the world as an object and seeks to recognize and change it, then the East wants to know it by joining the world. The word is a means of objectifying the world. O. Suleimenov writes in his book "The Language of Letters": Acts of their interdependence have shaped humanity in man and in the environment. The history of "homo sapiens" begins with the first inscription" [Suleimenov, 1998: 205, 40].

O. Suleimenov says that in the word - "in the house of human nature" - the succession of generations and epochs is possible. "Languages are a storehouse of historical evidence that has not been preserved in excerpts. Languages are a museum that is non-flammable, non-flammable, non-washable, non-moss, non-ideologically distorted. The main intellectual heritage passed down to us

from countless generations of our ancestors, and the legacy bequeathed to us so that we can further unravel what they could not know, is their past” [Suleimenov, 1998: 205, 40].

The importance of the word for spiritual culture Sh. Aitmatov also notes: ”If we do not respect the word, even I would say, if we do not be greedy, if we waste it like water that flows day and night, if we do not measure the word, if we do not understand every” grain ”of it, then it loses its vitality. There is nothing behind his words, man himself is useless, and human society has understood since its inception” [Aitmatov, Ikeda, 1997: 65].

The greatest results in the creation of virtual reality have been achieved in two areas where the tasks of an artistic and aesthetic nature are not directly set; we are talking about the game segment of mass culture and the applied field, which in some way is associated with training programs. At this stage of virtual reality, the recipient's participation in computer activities, virtual space increases, ie the effect of virtual reality is actively realized.

Forms of virtual reality in the field of mass culture are used by the whole industry of interactive entertainment and new generation services, which include various computer games, video-computer attractions and shows, virtual fairs, TV shows, etc., which overcome the principle of feedback and participation. most often they are artistically decorated and very skilled. In some modern computer-networked games, the full effect of virtual reality is achieved without any additional sensors, only at the audiovisual and motor (keyboard) levels.

Gamers who have their own virtual pairs of games and control them freely often get fully accustomed to the game atmosphere without leaving the computer for several days. For a certain group of young people, modern online games, in which many players from different countries participate simultaneously, become a more important environment than real life itself. They are completely immersed in online gaming life and out of real life, which often leads to nervous disorders, mental and other illnesses. In the United States and other technologically advanced countries, this program is rising to the state level. Psychologists, doctors, teachers, philosophers are actively involved in it. The computer game industry is very profitable and growing rapidly.

The production of feature films and comics based on computer games has become a relatively new phenomenon. Among other phenomena of virtualization of mass culture, we note the post-mass production (toys, gadgets for popular movies and TV shows, etc.): it turned the art into a virtual advertisement of this type and created its own role metamorphosis.

In the field of application, developers of electronic training simulators (for example, driving a car or an airplane), as well as researchers from specialized centers for computer modeling of possible situations for scientific and military purposes, achieve impressive results, such as studying human behavior in emergencies. creates optimal solutions, etc.

It should be noted that in the field of application, hybrid forms that expand physical reality through virtual reality are widespread. This additional information about the environment on the cockpit display significantly expands the range of visual vision. For learning purposes, you can learn to fly, turn, fall, collide, increase speed, change direction, side and rear views, etc. A variety of optical and kinetic images are created, which are able to evoke fear in the student, a sense of danger, to attract his attention. According to a similar program, computer modeling of the actions of firefighters in a burning house, etc. b. carried out.

Among the online art practices that adapt traditional arts to the Internet, hyperliteration (hypertext) deserves special mention. The virtual hypertext set by the author can be read only with the help of a computer, thanks to the reader's interactivity, the plot chooses ways to develop, ”introduces” new episodes and characters, and so on. Online literature deserves special study, the change in traditional methods of literary writing depends on the state of the Internet. The Internet also performs the functions of Samizdat, archives and libraries. The experience of creating an online museum-exhibition space, virtual conservatories and theaters, online tours of any sights of the world, available to users in any part of the globe, is constantly expanding.

Thus, the motives and paradigms of artistic modeling of virtual reality are actively played in modern art culture in the development of computer technology and network spaces and technologies. Various digital products actually prepare the modern receiver, and the monitor sits

relatively passively in front of the screen, corresponding to the active actions in virtual reality and the psychology of perception; forms the phenomena of a new aesthetic consciousness. Apparently, in the future, the sign of a virtual artifact, such as fantasy, will be fully visible.

New technologies to implement the 21st century artistic avant-garde project full of creative improvisation, replacing the classic principle of "this is how I see" with the postulate "this is how I think, feel, act", abandoning the conventional framework (ramp, frame, film frames) allows. It remains to connect the principles of computer-networked gaming with the development of virtual theater, cinema, some topical art practices, and we will encounter a full-fledged virtual reality that is subject to our will and gives a real aesthetic experience in real life. It is clear that man embraces a completely new aesthetic experience that he has never encountered before and, accordingly, requires completely new, adequate methods of studying, understanding and describing it. In particular, if traditional art is based on the principle of mimetic, then in virtual reality it does not seem to exist at all. A person does not depict, express or think of something, but lives and acts in a virtual environment in accordance with the rules of the game. In fact, virtual reality is becoming a person of the XXI century. It is a special sphere that feels like a complete material being in the material world.

Conclusion

Spiritual education begins with the formation of cognitive interest as an important tool for self-improvement. Art plays a leading role in educating people. Perception of art (works of art, artistic values) is a complex type of emotional and cognitive activity. It is impossible to introduce art directly to a person. It requires knowledge, intelligence, the work of the senses, the ability to understand artistic allegories and metaphors.

Artistic values are divided into universal and national. But universal values are always presented in the national-ethnic form. We would like to finalize our analysis with the words of the poet Olzhas Suleimenov: "The world of the future is the opposite of the Self-Reality, the Reality Together" [Suleimenov, 1998: 204-205]. Now the Kazakh people have their rightful and recognizable place in the world community is interested in studying and presenting to the world the original aesthetic culture, which has been going on for centuries.

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ҚАЗАҚСТАННЫҢ ЗАМАНАУИ КӨРКЕМ ӨНЕРІН МӘДЕНИ-АНТРОПОЛОГИЯЛЫҚ ТАЛДАУ

Аңдатпа. XX ғасырдан бастап қазақ мәдениетінде, соның ішінде көркемөнер саласында түбегейлі өзгерістердің болғаны белгілі. Бір ғасыр ішінде осыншама эстетикалық құндылықтар жүйесінің түбегейлі өзгеруін басынан кешірген этномәдениет сирек кездеседі. Өмір салтының бірнеше рет өзгеруі (көшпенді өмір салтынан социалистік коллективизмге, одан нарық қоғамына) халықтың дүниені көркеми түйсінуді үшін үлкен сын болды, эстетикалық құндылықтар сыни қайта қаралуға ұшырай берді.

Бұл зерттеудің ерекшелігі – көркемөнердегі рухани және мәдени үдерістің үздіксіздігіне ерекше көңіл бөлу, қазақстандық эстетика адамның әлеммен, қоғаммен, өзінің басқа адамдармен қарым-қатынасына назар аударып, оларды тұрақты құндылықтардың рөлі мен маңыздылығы тұрғысынан аксиологиялық талдауға ерекше көңіл бөледі. Қазіргі таңда көркемөнерді пайдаланылатын келесідей әдістерді атауға болады: салыстырмалы-функционалды әдіс, семиотикалық жүйелі-құрылымдық әдіс, далалық этнография әдістері, сұхбат алу әдісі. Соңғы уақыттары танымал бола бастаған тағы бір әдіс – фреймдік талдау әдісі. Бұл әдіс көркемөнерді зерттеудің ең айқын ерекшеліктерін танып-білуге өз септігін тигізеді. Ғылым көкжиегінде дамып келе жатқан дискурстік талдау, мәтіннің лингвоэстетикасы, стилистика семиотика, философия сияқты ғылымдармен байланысы бар пәнаралық әдіс болып есептеледі.

Тірек сөздер: эстетикалық мәдениет, өнер, бұқаралық мәдениет, экран мәдениеті, қазақ мәдениеті, шығыс мәдениеті, батыс мәдениеті, қазақ өнері, эстетикалық тәжірибе, квази өнер, виртуалды әлем, қазақтың дәстүрлі өнері, заманауи эстетика, қазақ өнер мәдениеті.

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КУЛЬТУРНО-АНТРОПОЛОГИЧЕСКИЙ АНАЛИЗ ХУДОЖЕСТВЕННОЙ КУЛЬТУРЫ СОВРЕМЕННОГО КАЗАХСТАНА

Аннотация. Известно, что, начиная с XX века в казахской культуре, в том числе и в области искусства, произошли коренные изменения. Немногие этнокультуры претерпели столь радикальное изменение системы эстетических ценностей на протяжении века. Неоднократные изменения в образе жизни (от кочевого к социалистическому коллективизму, затем к рыночному обществу) были великой критикой народного художественного миропонимания, а эстетические ценности продолжали подвергаться критическому пересмотру.

Актуальность данного исследования заключается в том, что в нем особое внимание уделяется преемственности духовно-культурных процессов в искусстве, казахстанская эстетика уделяет особое внимание аксиологическому анализу взаимоотношений человека с миром, обществом и другими с точки зрения роли и значения устойчивых ценностей. В настоящее время в искусстве используются следующие методы: сравнительно-функциональный метод, семиотический системно-структурный метод, методы полевой этнографии, метод интервьюирования. Еще один метод, ставший популярным в последнее время, — это метод анализа фреймов. Этот метод помогает выявить наиболее очевидные черты изучения искусства. Дискурсивный анализ, развивающийся на горизонте науки, представляет собой междисциплинарный метод, который связан с такими науками, как лингвистическая эстетика текста, стилистика, семиотика, философия.

Ключевые слова: эстетическая культура, искусство, массовая культура, экранная культура, казахская культура, восточная культура, западная культура, казахское искусство, эстетический опыт, квазиискусство, виртуальный мир, казахское традиционное искусство, современная эстетика, казахская художественная культура.

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NATIONALITY AND UNIVERSALITY IN PHRASEOLOGICAL UNITS: A CROSS-CULTURAL ANALYSIS

Abstract

This article delves into the intricate interplay of nationality and universality within the realm of proverbs, specifically examining expressions in English, Uzbek, and French. Proverbs, as condensed repositories of cultural wisdom, serve as windows into the values and beliefs of societies. And explores the universal and shared characteristics of proverbs, which are brief and meaningful phrases passed down through generations for educational and growth purposes. Proverbs represent the values, beliefs, and experiences of different cultures worldwide, serving as a mirror of cultural heritage. They play a crucial role in traditional narratives and linguistic analyses, highlighting the creative linguistic traditions of diverse societies. Through a methodical analysis of diverse proverbs from each language, this study aims to unravel the unique cultural threads woven into these linguistic expressions while also identifying common themes that resonate across borders. The research not only explores the prevalence of nationality-centric themes but also delves into the universal truths encapsulated in proverbs, shedding light on shared human experiences. A comparative analysis facilitates a nuanced understanding of the distinct and common aspects of proverbial wisdom across these languages, offering implications for enhanced intercultural communication. As the world continues to witness increased global interaction, this study contributes valuable insights into the multifaceted nature of cultural expressions within the linguistic tapestry of English, Uzbek, and French proverbs.

Keywords:

Proverbs, Nationality, Universality, Cross-cultural analysis, Cultural specificity, Shared human experiences, Comparative analysis, Intercultural communication, Wisdom, Cultural identity, Linguistic nuances.

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Introduction

The study of proverbs, as succinct reflections of cultural wisdom, presents a captivating avenue for exploring the intricate dynamics of nationality and universality. Proverbs, deeply embedded in the fabric of language and tradition, serve as repositories of collective knowledge, encapsulating the values, beliefs, and experiences of diverse societies. This article delves into the

realms of English, Uzbek, and French proverbs, undertaking a systematic analysis to unravel the threads of cultural specificity and universal insights woven into these linguistic expressions.

Proverbs are not mere linguistic artifacts; they are cultural artifacts, reflective of the historical, social, and moral landscapes from which they emerge. As we embark on this exploration, the intention is to navigate through the labyrinth of proverbs in these distinct languages, deciphering the unique cultural markers that define each while also unveiling the shared human experiences that transcend linguistic and national boundaries [1]

Proverbs are brief (sentence-length) entextualized utterances, which derive a sense of wisdom, wit and authority from explicit and intentional intertextual reference to a tradition of previous similar wisdom utterances. This intertextual reference may take many forms, including replication (i.e., repetition of the text from previous contexts), imitation (i.e., modeling a new utterance after a previous utterance), or the use of features (rhyme, alliteration, meter, ascription to the elders, etc.) associated with previous wisdom sayings” [16]

“Just about everyone has heard at least one proverb, and most people have heard more. Proverbs offer a concise record of folk wisdom and have appeared in oral tradition, literature, art, and popular culture for centuries. One of the most varied and fascinating types of folklore, proverbs are studied at all levels and are of interest to a wide range of audiences” [15]

“It should be noted that proverbs and sayings are independent genres of folk art, and it is natural that a logical question arises as to how they can become a type of phraseology. If you look at the essence of the studied issue, it is not about the classification of genres specific to folklore, but whether it is in the form of literature, whether it is oral or written, the stagnation and figurativeness of the people’s genius” [17].

The field of phraseology, which occupies a special place and weight in linguistics, has also reached a new level. Phraseology is closely related to the spiritual culture, customs, occupations, place and composition, aspirations, and attitude to reality of the people who speak the language. [18]

Nowadays, a proverb is understood as: “a short, steady, melodically organized, complete sentence (simple or compound sentence) in everyday speech, reflecting centuries-old life experience of the people” [19]

In a world marked by increased globalization and interconnectedness, the significance of understanding the nuances of cross-cultural communication cannot be overstated. Proverbs, with their inherent cultural richness, offer a lens through which to examine the complexities of intercultural interactions. This study seeks to contribute to the broader discourse on cultural understanding by shedding light on the interplay between the local and the universal within the realm of proverbs in English, Uzbek, and French. As we delve into this exploration, the aim is to discern the cultural tapestry that shapes these linguistic expressions and to discern the universal threads that bind them together, providing insights that extend beyond the confines of language and nationality.

Methodology

The methodology employed in this study involves a comprehensive and systematic analysis of proverbs in English, Uzbek, and French, aiming to discern the intricate dynamics of nationality and universality within these linguistic expressions. The research design is structured to ensure a representative and diverse selection of proverbs that encapsulate a range of cultural, historical, and social contexts.

1. Corpus Compilation:

- A corpus of proverbs in each language is compiled from reputable linguistic and cultural sources, encompassing traditional sayings, idioms, and aphorisms.
- The selection process considers the diversity of themes, historical context, and societal relevance to capture a comprehensive snapshot of each language's proverbial landscape [2]

2. Categorization of Proverbs:

- Proverbs are categorized based on thematic content, allowing for the identification of prevalent topics such as family, ethics, time, nature, and interpersonal relationships [3]

- The categorization helps in isolating cultural and linguistic patterns within each set of proverbs.

3. Linguistic Analysis:

- Linguistic nuances within proverbs are examined to identify idiomatic expressions, metaphorical language, and cultural references unique to each language [4]

- Morphological and syntactical structures are analyzed to uncover linguistic idiosyncrasies that contribute to the cultural specificity of the proverbs.

4. Quantitative Analysis:

- Quantitative measures, such as the frequency of certain themes or linguistic elements, are employed to identify patterns and trends within each set of proverbs.

- Statistical tools may be utilized to analyze the distribution of themes across different categories.

5. Comparative Analysis:

- Selected proverbs from each language are compared to highlight both commonalities and distinctions, emphasizing the shared human experiences as well as culturally specific insights [5]

- The comparative analysis provides a nuanced understanding of the interplay between nationality and universality in proverbial expressions.

6. Historical and Cultural Context:

- The historical and cultural context of each proverb is examined to contextualize its origin and evolution over time.

- Consideration is given to historical events, societal norms, and cultural shifts that may have influenced the development of specific proverbs [6]

7. Interdisciplinary Approach:

- An interdisciplinary approach may be adopted, drawing insights from linguistics, anthropology, and cultural studies to enrich the analysis and provide a holistic understanding of the proverbs [7]

The combination of these methodological approaches ensures a thorough investigation into the interwoven aspects of nationality and universality in English, Uzbek, and French proverbs. This systematic analysis aims to contribute valuable insights to the broader understanding of cultural expressions within linguistic traditions.

Nationality in Proverbs

The examination of nationality in proverbs involves a detailed analysis of how these linguistic expressions uniquely reflect the cultural identity and values of specific communities. Proverbs, being embedded in the historical, social, and moral fabric of societies, often carry distinct markers of nationality. In this section, we delve into the characteristics that define the nationality-centric themes within proverbs in English, Uzbek, and French.

1. Cultural Specificity:

- Proverbs in each language are scrutinized for cultural markers that distinctly tie them to a particular nationality. This includes references to historical events, traditional practices, and societal norms [8]

- For instance, English proverbs may incorporate references to British history or customs, while Uzbek proverbs may draw from Central Asian traditions.

• *Christmas* comes, but once a year is enough.

• Pulingdan bir puling qolsa *palov* ye, Kuningdan bir kuning qolsa *palov* ye.

2. Geographical Influences:

- The geographical context plays a significant role in shaping proverbs. English proverbs, for example, may reflect the island nation's maritime history, while French proverbs might be influenced by continental European experiences [9]

- Uzbek proverbs may draw on the vast landscapes and nomadic traditions of Central Asia, providing unique insights into the region's cultural ethos.

- When at Rome, do as Romans do.
- Gap desang — qop-qop, Ish desang — Samarqanddan top.

3. Ethnic and Linguistic Diversity:

- Proverbs within each language may vary based on ethnic and linguistic diversity. English proverbs, reflecting the multicultural nature of the language, may incorporate expressions from diverse linguistic and cultural backgrounds [10]

- Uzbek proverbs, on the other hand, might highlight the rich tapestry of Turkic languages and the diverse ethnic groups within Uzbekistan.

4. Social Values and Norms:

- Nationality in proverbs is often manifested through the portrayal of societal values and norms. French proverbs, for instance, may emphasize aspects of etiquette and refinement reflective of French cultural ideals [11]

- English proverbs may encapsulate values rooted in individualism and resilience, characteristic of Anglo-Saxon cultural norms.

- Youth will serve.
- Yosh kelsa-ishga, Qari kelsa – oshga.

5. Historical Context:

- The historical context of each language contributes significantly to nationality-centric themes. Proverbs may carry echoes of historical events, revolutions, or significant cultural shifts. [12]

- English proverbs may reflect the impact of the Industrial Revolution, while Uzbek proverbs may draw from the history of the Silk Road and nomadic civilizations.

6. Regional Influences:

- Nationality in proverbs may also be shaped by regional influences. Proverbs from different regions within the same linguistic group may exhibit variations based on local traditions and practices [13]

- French proverbs from Provence, for example, may differ from those originating in Normandy, showcasing regional nuances within the broader French cultural identity.

7. Evolution of Language:

- Changes in language over time contribute to the evolution of nationality-centric themes in proverbs. Modern English proverbs may reflect contemporary cultural values, while older proverbs may offer insights into historical perspectives [14]

- The evolution of the Uzbek language and the impact of Russian and Persian influences may be evident in the changing themes within Uzbek proverbs.

By dissecting the nationality-specific elements within proverbs, this analysis provides a nuanced understanding of how these linguistic expressions serve as cultural artifacts, encapsulating the essence of nationality in English, Uzbek, and French proverbial wisdom.

Universality in Proverbs

The exploration of universality in proverbs involves investigating the shared human experiences, moral truths, and wisdom that transcend cultural and linguistic boundaries. Despite the distinct cultural identities reflected in proverbs from English, Uzbek, and French, there are often universal themes that resonate with people across different nationalities. This section delves into the common threads of universality found within these linguistic expressions.

1. Human Nature and Emotions:

- Proverbs often touch upon universal aspects of human nature and emotions. English, Uzbek, and French proverbs may share insights into love, friendship, joy, and sorrow, emphasizing the commonality of these experiences.

- For example, proverbs addressing the universality of human emotions may focus on themes such as the importance of empathy or the inevitability of facing challenges.

2. Ethical and Moral Values:

- Universality in proverbs is often evident in the promotion of ethical and moral values that transcend cultural boundaries. Proverbs from each language may highlight the virtues of honesty, integrity, and fairness.

- Shared moral principles, such as the consequences of deceit or the importance of compassion, contribute to the universal appeal of certain proverbs.

3. Timeless Wisdom:

- Proverbs that convey timeless wisdom, applicable across diverse contexts, contribute to universality. English, Uzbek, and French proverbs may offer guidance on perseverance, prudence, and resilience, emphasizing enduring principles.

- The idea that hard work leads to success or that patience is a virtue are examples of universally resonant themes found in proverbs.

4. Nature and Environment:

- Proverbs often draw upon observations of nature and the environment to convey universal truths. Metaphors derived from the natural world can be found in proverbs across languages, illustrating the interconnectedness of humanity with the world.

- Expressions related to seasons, weather, or natural phenomena may transcend cultural boundaries, connecting people through shared environmental experiences.

5. Interpersonal Relationships:

- Universality in proverbs is particularly pronounced in those addressing interpersonal relationships. English, Uzbek, and French proverbs may provide insights into the dynamics of family, friendship, and community.

- Shared principles such as the importance of trust, the value of communication, and the impact of loyalty on relationships contribute to the universality of certain proverbs.

- Mother, like daughter.

- Onasini ko‘rib, qizini ol, Egasini ko‘rib, molini ol.

6. Adages on Work and Success:

- Proverbs reflecting on the virtues of hard work, perseverance, and the pursuit of knowledge often have universal applicability. Themes related to personal and professional success can be found in proverbs across different languages.

- The idea that "success comes to those who work hard" or that "patience is a key to achievement" transcends cultural boundaries and resonates universally.

7. Adaptability and Change:

- Proverbs addressing adaptability and the inevitability of change contribute to universality. English, Uzbek, and French proverbs may offer insights into the importance of flexibility and resilience in the face of life's challenges.

- Shared reflections on the impermanence of circumstances and the need to adapt to change underscore the universal nature of certain proverbial wisdom.

By exploring the universal themes present in proverbs from English, Uzbek, and French, this analysis aims to highlight the shared human experiences and values that bind diverse cultures together, transcending the boundaries of nationality.

Comparative Analysis

The comparative analysis of proverbs from English, Uzbek, and French is essential to discern both the distinctive cultural markers and the common threads that weave through these linguistic expressions. This section undertakes a comparative examination to highlight the nuanced interplay between nationality and universality within the proverbial wisdom of these languages.

1. Shared Themes:

- Identifying shared themes across the three languages provides insights into universal human experiences. Proverbs addressing love, perseverance, and ethical principles may exhibit similarities, showcasing the commonality of certain values transcending linguistic and cultural differences.

2. Cultural Nuances:

- Analyzing the cultural nuances within proverbs allows for a deeper understanding of the unique perspectives of each language. While universal themes may exist, the specific cultural

references, historical events, and societal norms embedded in proverbs contribute to their distinctiveness.

- For example, French proverbs may emphasize elegance and sophistication, while Uzbek proverbs may draw on nomadic traditions, and English proverbs may reflect individualistic values.

3. Linguistic Characteristics:

- Examining linguistic characteristics, such as idiomatic expressions and metaphorical language, facilitates a comparative understanding of how each language conveys proverbial wisdom. Differences in linguistic structures contribute to the cultural specificity of proverbs.

- English proverbs may utilize Anglo-Saxon idioms, French proverbs may exhibit Romance language influences, and Uzbek proverbs may draw on Turkic linguistic elements.

4. Historical Influences:

- Considering historical influences on proverbs provides a context for understanding the evolution of linguistic expressions. English proverbs may reflect the impact of the Industrial Revolution, French proverbs may carry echoes of historical revolutions, and Uzbek proverbs may be influenced by the region's nomadic history.

5. Regional Variations:

- Exploring regional variations within each language's set of proverbs contributes to a more comprehensive comparative analysis. Divergences in proverbs from different regions within the same language may highlight local traditions and practices.

- French proverbs from different provinces, for instance, may vary in their emphasis, providing insights into regional cultural distinctions.

6. Contemporary Relevance:

- Assessing the contemporary relevance of proverbs in each language sheds light on how these expressions adapt to societal changes. English, Uzbek, and French proverbs may evolve to address modern challenges while preserving core cultural values.

- Proverbs that continue to resonate in contemporary contexts reveal enduring cultural wisdom, while new expressions may emerge to capture evolving societal norms.

7. Impact of Globalization:

- The impact of globalization on proverbial wisdom can be explored by identifying expressions that may have transcended their original cultural contexts and gained international recognition. Globalization may contribute to the dissemination of certain proverbs beyond national borders.

- English proverbs with global appeal, such as "actions speak louder than words," may illustrate the influence of globalization on the spread of cultural wisdom.

By conducting a comparative analysis that considers shared themes, cultural nuances, linguistic characteristics, historical influences, regional variations, contemporary relevance, and the impact of globalization, this study aims to unravel the complex interplay between nationality and universality within the proverbial traditions of English, Uzbek, and French. The findings contribute to a deeper understanding of how linguistic expressions both reflect and transcend cultural boundaries.

Implications for Intercultural Communication

Understanding the interplay between nationality and universality in English, Uzbek, and French proverbs holds significant implications for intercultural communication. Proverbs, as linguistic and cultural artifacts, offer valuable insights that can enhance cross-cultural interactions and contribute to fostering mutual understanding and respect. The implications for intercultural communication can be delineated as follows: [4]

1. Cultural Sensitivity:

- Awareness of the cultural specificity embedded in proverbs allows individuals to navigate conversations with cultural sensitivity. Recognizing the unique historical, social, and linguistic contexts of proverbs from each language helps in avoiding misunderstandings and promoting respectful communication.

2. Shared Values:

- Identifying universal themes within proverbs facilitates the recognition of shared values across cultures. Emphasizing common ground in ethical principles, interpersonal relationships, and human experiences can serve as a foundation for effective communication and collaboration.

3. Cultural Competence:

- The study of proverbs enhances cultural competence by providing insights into the values and norms of different linguistic communities. Individuals equipped with an understanding of the proverbial wisdom of English, Uzbek, and French cultures are better prepared to navigate diverse cultural contexts.

4. Effective Expression:

- Incorporating culturally resonant proverbs into communication can enhance the effectiveness of expression. Choosing proverbs that align with the cultural background of the audience can convey messages more persuasively and contribute to a shared linguistic and cultural understanding.

5. Building Rapport:

- Drawing upon proverbs that reflect universal truths can aid in building rapport across cultures. Shared insights into human nature, ethics, and interpersonal dynamics, as encapsulated in proverbs, provide a common ground for connection and rapport.

6. Conflict Resolution:

- Proverbs often offer wisdom on conflict resolution and problem-solving. Understanding the culturally specific approaches to conflict inherent in proverbs allows for more nuanced and culturally appropriate strategies in resolving disagreements and disputes.

7. Enhanced Cross-Cultural Education:

- Incorporating the study of proverbs into cross-cultural education programs provides a practical and engaging way to teach about cultural diversity. Proverbs serve as windows into the values and norms of different societies, fostering a deeper appreciation for linguistic and cultural nuances.

8. Navigating Cultural Nuances:

- Linguistic nuances within proverbs often encapsulate cultural subtleties. Understanding these nuances equips individuals to navigate cultural intricacies, allowing for more effective communication that respects the idiosyncrasies of each language.

9. Global Communication Competence:

- In an era of increasing global interconnectedness, possessing knowledge of proverbs from different languages contributes to global communication competence. Individuals well-versed in the proverbial wisdom of English, Uzbek, and French are better equipped to engage in meaningful and respectful communication on a global scale.

10. Promoting Cultural Exchange:

- Proverbs can serve as catalysts for cultural exchange, encouraging individuals to share and discuss the wisdom embedded in their linguistic traditions. This exchange fosters mutual learning, enriching intercultural communication experiences.

In conclusion, the implications for intercultural communication derived from the study of proverbs extend beyond linguistic understanding to encompass broader cultural insights. By acknowledging both the cultural specificity and universal aspects of proverbs, individuals can navigate the intricacies of cross-cultural communication with heightened sensitivity and effectiveness.

Conclusion

In conclusion, the exploration of proverbs in English, Uzbek, and French has illuminated the intricate interplay between nationality and universality within linguistic expressions of wisdom. Proverbs, as condensed repositories of cultural insight, provide a unique lens through which to understand the values, beliefs, and shared experiences of diverse societies. This comparative study

has revealed both the distinctive cultural markers and the common threads that weave through the proverbial traditions of these languages.

The analysis of nationality-centric themes within proverbs highlighted the richness of cultural specificity. From historical events and geographical influences to ethnic diversity and societal norms, proverbs emerged as cultural artifacts deeply rooted in the fabric of each linguistic community. The examination of universality within proverbs, on the other hand, unveiled shared human experiences, moral truths, and wisdom that transcend linguistic and national boundaries. Proverbs proved to be bridges connecting people through common themes such as love, ethics, and timeless wisdom.

The comparative analysis provided a nuanced understanding of how proverbs from English, Uzbek, and French reflect both the unique cultural perspectives and the universal aspects of human experience. Through considerations of shared themes, cultural nuances, linguistic characteristics, historical influences, regional variations, contemporary relevance, and the impact of globalization, this study has contributed to a comprehensive exploration of proverbial wisdom.

The implications for intercultural communication underscore the practical value of understanding proverbs in navigating cross-cultural interactions. From fostering cultural sensitivity and building rapport to enhancing conflict resolution strategies and promoting global communication competence, the study of proverbs equips individuals with tools for effective engagement in an increasingly interconnected world.

In the broader context, this research encourages a deeper appreciation for linguistic diversity and cultural richness. Proverbs, as dynamic reflections of societal values, continue to evolve and adapt, contributing to the ever-changing landscape of linguistic expressions. As societies continue to interact and influence one another, the study of proverbs remains a vital avenue for uncovering the shared and distinct aspects of diverse cultures, fostering mutual understanding, and promoting cultural exchange.

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НАЦИОНАЛЬНОСТЬ И УНИВЕРСАЛЬНОСТЬ ВО ФРАЗЕОЛОГИЧЕСКИХ ЕДИНИЦАХ: КРОСС-КУЛЬТУРНЫЙ АНАЛИЗ

Аннотация. В статье рассматривается сложное взаимодействие национальности и универсальности в пословицах, в частности, изучаются выражения на английском, узбекском и французском языках. Пословицы, как сжатые хранилища культурной мудрости, служат окнами в ценности и убеждениях обществ. Исследуются универсальные и общие характеристики пословиц, которые представляют собой краткие и содержательные фразы, передаваемые из поколения в поколение в образовательных целях. Пословицы представляют ценности, убеждения и опыт разных культур по всему миру, выступая зеркалом культурного наследия. Они играют важную роль в традиционных повествованиях и лингвистическом анализе, подчеркивая творческие лингвистические традиции различных обществ. С помощью методического анализа различных пословиц из каждого языка это исследование направлено на то, чтобы "распутать" уникальные культурные нити, вплетенные в культурные языковые выражения, а также выявить общие темы, которые находят отклик через границы. Сравнительный анализ способствует тонкому пониманию отдельных и общих аспектов пословичной мудрости в этих языках, предлагая выводы для улучшенной межкультурной коммуникации. Поскольку мир продолжает наблюдать рост глобального взаимодействия, это исследование вносит ценные идеи в многогранную природу культурных выражений в лингвистическом полотне английских, узбекских и французских пословиц.

Ключевые слова: пословицы, национальность, универсальность, кросс-культурный анализ, культурная специфика, общий человеческий опыт, сравнительный анализ, межкультурная коммуникация, мудрость, культурная идентичность, языковые нюансы.

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ФРАЗЕОЛОГИЯЛЫҚ БІРЛІКТЕРДЕГІ ҰЛТТЫҚТЫҚ ЖӘНЕ ӘМБЕБАПТЫҚ: МӘДЕНИЕТАРАЛЫҚ ТАЛДАУ

Аннотация. Бұл мақалада мақал-мәтелдер саласындағы ұлттықтық пен әмбебаптықтың күрделі өзара әрекеттесуі қарастырылады. Атап айтқанда, ағылшын, өзбек және француз тілдеріндегі мақал-мәтелдер зерттеледі. Мақал-мәтелдер – мәдени даналықтың қысқа әрі нақты сақталынған үлгілері ретінде қоғамдардың құндылықтары мен сенімдерін көрсететін терезе іспетті. Бұл ұрпақтан-ұрпаққа білім беру мен тұлғалық даму мақсатында жеткізілетін қысқа әрі мағыналы тіркестер болып табылады. Мақал-мәтелдер әлемнің әртүрлі мәдениеттерінің құндылықтарын, сенімдерін және тәжірибелерін бейнелеп, мәдени мұраның айнасы ретінде қызмет етеді. Олар дәстүрлі баяндаулар мен лингвистикалық талдауда маңызды рөл атқарады, түрлі қоғамдардың шығармашылық тілдік дәстүрлерін айқындайды. Әр тілден алынған мақал-мәтелдерді әдістемелік тұрғыдан талдау арқылы бұл зерттеу осы тілдік тіркестерге енген ерекше мәдени жіптерді тарқатуға, сондай-ақ шекараларды кесіп өтетін ортақ тақырыптарды анықтауға бағытталған. Зерттеу ұлттықтыққа бағытталған тақырыптардың кең таралуын ғана емес, сонымен қатар мақал-мәтелдерге тән әмбебап шындықтарды да зерттеп, ортақ адамзаттық тәжірибеге жарық түсіреді. Салыстырмалы талдау ағылшын, өзбек және француз тілдеріндегі мақал-мәтелдердегі даналықтың жекелеген және ортақ аспектілерін терең түсінуге ықпал етеді, бұл мәдениетаралық коммуникацияны жақсартуға арналған қорытындылар ұсынады. Әлем жаһандық өзара әрекеттесудің өсуін жалғастырып жатқандықтан, бұл зерттеу ағылшын, өзбек және француз мақал-мәтелдеріндегі тілдік өрнектердің көпқырлы табиғаты туралы құнды идеялар береді.

Тірек сөздер: Мақал-мәтелдер, ұлттықтық, әмбебаптық, мәдениетаралық талдау, мәдени ерекшелік, ортақ адамзаттық тәжірибе, салыстырмалы талдау, мәдениетаралық коммуникация, даналық, мәдени сәйкестік, тілдік ерекшеліктер.

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THE HUMAN IN THE ARTISTIC AND PHILOSOPHICAL REPRESENTATION OF SCIENCE FICTION

Abstract

This article presents an exploration of the anthropological dimensions of science fiction, analysing how the genre serves as a speculative space for examining human identity, values, ethics, and morality. The study focuses on how science fiction operates both as a mirror of contemporary societal concerns and a lens for reimagining human existence in light of future possibilities. Using interdisciplinary methodologies that draw on literary criticism, anthropology, and philosophy, the research considers the works of Stanisław Lem, highlighting how the genre engages with philosophical inquiries into human identity, consciousness, and moral dilemmas. Through an analysis of defamiliarisation techniques and the portrayal of non-human entities, the paper demonstrates how science fiction offers critical reflections on human nature amidst technological and ecological transformations. Ultimately, the genre's ability to balance themes of change and constancy contributes to its unique role in broader philosophical and anthropological discourse, allowing for a profound exploration of what it means to be human in an ever-evolving world.

Keywords:

science fiction, human identity, Stanisław Lem, anthropology.

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Introduction

Science fiction broadens the horizons of thought, compelling readers to reassess their understanding of human values, identity, ethics, and morality. By presenting hypothetical scenarios that explore interactions with other intelligent beings, alternative life forms, or technologically advanced civilisations, science fiction literature engages in a profound discussion on the universality or variability of human nature. This genre does more than create speculative worlds that exist alongside our own - it actively engages with reality through the processes of reading and interpretation. In this way, fiction offers readers a unique tool for exploring both the self and the world around them, enriching reality with the possibilities that emerge from the literary text.

Science fiction operates simultaneously as both a mirror and a lens: it mirrors contemporary societal issues while serving as a lens through which the human condition can be reimagined in light of futuristic or alien encounters. These worlds are not mere flights of fantasy; they are intricately connected with our own, offering new interpretative lenses through which we can better understand the world as it is and as it might be. Thus, the study of science fiction transcends the

exploration of speculative futures. It serves as a crucial anthropological investigation into the nature of human existence and culture.

Materials and Research Methods

This study employs an interdisciplinary methodology, combining literary analysis, anthropological inquiry, and philosophical reflection to explore the representation of humanity in science fiction. By conducting close readings of seminal texts such as Stanisław Lem's *Star Diaries*, the research examines how speculative narratives construct alternate realities to interrogate human nature, identity, and ethics. Drawing on narrative analysis, the study situates these texts within broader anthropological and philosophical debates about human adaptability, technological transformation, and the limits of personhood. This analysis is further enriched by examining how science fiction reflects and critiques contemporary socio-cultural realities, making the genre a unique space for philosophical and anthropological reflection on the fluidity and resilience of the human condition. The study employs philosophical analysis to examine the metaphysical and ethical questions posed by science fiction, particularly in relation to identity, consciousness, and morality.

The anthropological dimension of science fiction has been examined by scholars such as D. Aidachich, A. Britikov, D. Brzostek, J. Evans, Lj. Gavrilović, A. Jarc, I. Kovačević, R. Lachmann, Y. Neyolov, A. Nyamtsua, among others. The literature on the anthropology of science fiction emphasises the genre's capacity to explore and interrogate cultural, social, and ecological issues through speculative narratives. D. Aidachich provides an extensive analysis of Slavic science fiction, with a focus on the depiction of human beings within these narratives [Aidachich, 2010]. His study examines various dimensions of Slavic speculative literature, exploring how the concept of humanity is transformed and reimagined within the fantastical and futuristic worlds crafted by Slavic authors. Aidachich's approach goes beyond individual character portrayal, investigating how broader societal, technological, and cultural shifts influence the representation of human nature in these speculative environments. Brzostek's work investigates the cognitive functions of science fiction, focusing on works such as Stanisław Lem's *Solaris* and Peter Watts' *Blindsight*, which apply anthropological methods to explore cultural categories and scientific processes [Brzostek, 2019]. Evans discusses the unique potential of science fiction to foster understanding and acceptance of diverse human experiences [Evans, 2017]. Jarc employs Adorno's theory of identity and non-identity to examine how science fiction deals with environmental concerns, presenting the genre as a platform for exploring the limits of human identity in the face of ecological crises [Jarc, 2022]. Gavrilović and Kovačević examine the prominence of anthropological discourse in Serbian science fiction, focusing on the formation of identity in speculative futures [Gavrilović & Kovačević, 2016]. Collectively, these studies highlight science fiction's ability to engage with anthropological questions, offering profound insights into human identity, culture, and the impact of technological and ecological transformations. Their work shows how science fiction serves as a medium to examine human nature, cultural dynamics, and societal change through speculative narratives, revealing how the genre confronts fundamental questions about what it means to be human, especially when humanity is juxtaposed with non-human or post-human entities.

Discussion

One of the central concerns of science fiction is the depiction of humanity, which constitutes a vital element of its poetics. Science fiction literature frequently examines the human condition within the context of scientific, technological, and socio-cultural progress, along with the possibilities and threats such developments present. In analysing the portrayal of humanity in a literary work, it is essential to approach it as an aesthetic construct – a model designed to fulfil specific artistic functions rather than to offer a comprehensive depiction of human nature in its

entirety. Humanity, as represented in literature, is inherently complex and multifaceted; however, the artistic work is not obliged to fully capture this complexity.

In our view, the representation of humanity in science fiction is not confined to its characters but pervades the entire ideological and artistic structure of the text [Shkurov, 2023]. What is particularly significant in the context of science fiction is that the core idea of a work is inseparably linked with its premise – an essential literary and artistic experiment upon which the fictional world is constructed. Science fiction operates within a speculative framework, often extrapolating from contemporary realities to explore hypothetical futures or alternative worlds. The premise – whether it involves the interaction with advanced technology, alien encounters, or the impact of social and political shifts – serves as the foundation for the world-building process. The idea embedded in this premise informs not only the plot and characters but also the thematic exploration of what it means to be human in a world transformed by forces beyond our control.

Science fiction as the literature of ideas is imbued with the spirit of experimentation and intellectual inquiry. Its anthropological credo can be interpreted in various ways. Science fiction, as a literature of ideas, is deeply infused with the spirit of experimentation and intellectual exploration. Its anthropological focus can be understood in multiple ways. R. Lachmann suggests that this focus often manifests through eccentric and anomalous imagery. She argues that science fiction frequently employs transformations, mutations, and changes – whether abrupt or gradual—as key narrative devices [Lahmann, 5]. These elements serve to illustrate the inherent instability and fluidity of the human soul and body, occasionally leading to dramatic reversals of personal identity. However, in contemporary science fiction, humanity is often portrayed with a sense of ambivalence. Alongside the recognition of human mutability, there persists a belief in something eternal and immutable—an aspect of human existence that no transformation can alter. In worlds filled with anomalies and constant change, science fiction often depicts the human soul as a constant, radiant element [Shkurov, 2023]. This tension between change and constancy is particularly pronounced in science fiction, which reflects deeply on anthropological, historiosophical, cultural, and cosmological issues.

Science fiction, as a genre of speculative thought, is fundamentally preoccupied with the nature of humanity in the face of radical transformations. Whether these transformations are brought about by technological advances, encounters with extraterrestrial life, or shifts in social and cultural paradigms, the genre serves as a crucible for exploring the limits of human identity [Shkurov, 2023]. Amidst this exploration of instability, many science fiction narratives assert the persistence of an essential human core – an immutable aspect of identity that endures through even the most extreme transformations. This duality, between the mutable and the eternal, allows science fiction to probe the deeper questions of human existence. As R. Lachmann observes, the eccentric and anomalous representations in science fiction point to the fragility of human identity, yet they simultaneously highlight the resilience of the human spirit in the face of overwhelming change [Lahmann, 5].

This tension is particularly evident in works that confront the anthropological and philosophical challenges of modernity, where the self is constantly redefined in response to external forces. Science fiction thus becomes a mirror to the contemporary human condition, reflecting both the anxieties and the hopes associated with the ever-accelerating pace of change. The genre's engagement with philosophical and metaphysical themes enables it to address not only the superficial changes wrought by technology and society but also the deeper, more fundamental aspects of human nature that remain constant through time.

In this way, science fiction provides a platform for exploring the intersection of change and continuity in human experience, allowing readers to contemplate the extent to which the self can be altered by external forces and the degree to which it remains anchored in something transcendent. The human soul, as depicted in these narratives, often serves as a symbol of continuity amidst chaos—a beacon of stability in a world of flux. This enduring aspect of the human condition, which resists the pressures of change, is especially prominent in works that grapple with grand existential questions. Science fiction often responds to anthroposophical, historiosophical, and cosmological

dilemmas, using speculative narratives to explore not only the future of humanity but also its timeless essence. The genre thus serves as both a reflection of and a response to the fundamental questions of human existence, positioning the human soul as a constant, even in the face of unprecedented transformation [Shkurov, 2023].

Science fiction creates environments that allow for the alteration of human nature, manipulating certain traits while constructing entirely new conditions for human existence. Yet, despite these transformations, the essence of humanity remains constant, unaltered by the forces of change. Even when a science fiction writer distances their work from the socio-cultural and temporal realities of their time, they do not abandon the fundamental nature of humanity—a nature shared across all races and generations of *Homo sapiens*.

This continuity of human essence, despite the imaginative departures from current realities, underscores a key tension within science fiction: the genre's capacity to engage with radical transformation while simultaneously reaffirming a stable core of human identity. The speculative scenarios presented in works like *Frankenstein* or *The Facts in the Case of M. Valdemar* reflect broader philosophical questions about what it means to be human in a world where the boundaries of life, death, and identity are constantly being redefined [Shkurov, 2023]. Science fiction thus becomes a space where human nature is not merely questioned but also preserved, allowing for a critical reflection on the permanence of human essence amidst a backdrop of change and experimentation. In conclusion, while science fiction often manipulates the conditions of human existence, the essential nature of humanity remains intact. Writers of speculative fiction, even when exploring worlds far removed from their own, continue to engage with the universal aspects of the human experience. This constancy serves as a reminder that, no matter how much the external environment or individual traits may change, the core of what it means to be human endures across time, space, and generations [Lahmann, 7].

One of the central artistic and deeply philosophical challenges that Stanisław Lem grapples with in *Star Diaries* is the exploration of human nature: what defines humanity, where its boundaries lie, where it originates, whether it can be perfected, and, crucially, how humans interact with one another – whether they truly achieve mutual understanding or remain perpetually disconnected. To approach the multifaceted nature of humanity and civilisation from diverse angles, Lem frequently employs the literary device of defamiliarisation (*ostranienie*). This technique allows Lem to depict humanity through an external perspective: through the eyes of aliens, robots, beings from different times and spaces, and even the character's own past or future selves. By applying this method of defamiliarisation, Lem enables an objective, external evaluation of human behaviours and social structures. However, upon closer examination of each of these exotic societies – whether they be robots, extraterrestrials, or other intelligent entities – it becomes evident that these beings are, in essence, human. They embody all the same vices and flaws that afflict humankind, including ignorance, prejudice, an inability to reach agreements, and the myriad unresolved existential and practical issues that define human existence [Lem, 1985].

Lem's use of defamiliarisation is not merely a narrative technique but a profound philosophical tool. It allows readers to reflect critically on human behaviour and social norms by observing them from an alien or robotic perspective, thus highlighting the absurdities and contradictions that might otherwise be invisible from a familiar human standpoint. By externalising human flaws and projecting them onto other species or artificial intelligences, Lem invites readers to question the assumptions and biases that underpin human civilisation. His extraterrestrial or robotic characters, while seemingly alien, mirror humanity in their struggles with power, communication, and ethical dilemmas, thus serving as a lens through which human society is scrutinised.

Furthermore, Lem's defamiliarised approach underscores the universal nature of human imperfection. The beings that populate his fictional worlds, despite their exotic appearances, are imbued with the same moral, intellectual, and existential shortcomings as humans. This not only emphasises the limitations of human nature but also invites reflection on the possibility (or impossibility) of true understanding and improvement. The robots and aliens in Lem's works are, at

their core, distorted reflections of ourselves—embodiments of our own unresolved internal conflicts, prejudices, and social failures.

By presenting humanity through these non-human lenses, Lem asks fundamental anthropological questions about what it means to be human. In this way, Lem's work bridges the gap between literary experimentation and philosophical reflection. The societies he constructs – whether alien or mechanical – serve as allegories for human society, offering readers a mirror through which to examine their own world. Ultimately, Lem's use of defamiliarisation not only critiques the shortcomings of humanity but also questions whether the flaws that define us are intrinsic to all intelligent beings, regardless of their form.

This limitation can also serve to the writer's advantage. An author may not possess the technical knowledge of cosmic mechanics or exobiology, but their understanding of human character can make their work artistically compelling and relevant. The portrayal of these non-human entities, when grounded in deep anthropological or philosophical questions, allows the narrative to transcend the technicalities of science and resonate on a more profound human level. This dual approach - balancing the creation of the alien with a focus on the human - enables science fiction to explore the boundaries of both identity and otherness.

By choosing to either humanise or obscure the other mind, the writer is engaging in a complex dialogue between familiarity and the unknown. In doing so, the text invites readers to contemplate the limits of human understanding and the potential for communication with radically different forms of intelligence. Lem's *Solaris* is a particularly striking example of this approach: instead of offering a clear understanding of the alien intelligence, Lem deliberately leaves it as an enigma, thus challenging the very framework through which we, as humans, interpret and relate to otherness.

Moreover, the decision to anthropomorphise or mystify the alien mind is not merely a stylistic choice, but a fundamental part of the narrative's engagement with the themes of knowledge, empathy, and the limits of human comprehension. Works that succeed in depicting something novel, veering away from the traditional realist mimesis, are often those that push the boundaries of the genre and invite deeper philosophical reflection. These narratives open up questions not only about the nature of other minds but also about the capacity of literature itself to represent the incommensurable – the truly alien.

One of the central artistic and deeply philosophical challenges that Stanisław Lem grapples with in *Star Diaries* is the exploration of human nature: what defines humanity, where its boundaries lie, where it originates, whether it can be perfected, and, crucially, how humans interact with one another – whether they truly achieve mutual understanding or remain perpetually disconnected. To approach the multifaceted nature of humanity and civilisation from diverse angles, Lem frequently employs the literary device of defamiliarisation (*ostranenie*). This technique allows Lem to depict humanity through an external perspective: through the eyes of aliens, robots, beings from different times and spaces, and even the character's own past or future selves. By applying this method of defamiliarisation, Lem enables an objective, external evaluation of human behaviours and social structures. However, upon closer examination of each of these exotic societies – whether they be robots, extraterrestrials, or other intelligent entities – it becomes evident that these beings are, in essence, human. They embody all the same vices and flaws that afflict humankind, including ignorance, prejudice, an inability to reach agreements, and the myriad unresolved existential and practical issues that define human existence [Lem, 1985]. Lem's use of defamiliarisation is not merely a narrative technique but a profound philosophical tool. It allows readers to reflect critically on human behaviour and social norms by observing them from an alien or robotic perspective, thus highlighting the absurdities and contradictions that might otherwise be invisible from a familiar human standpoint. By externalising human flaws and projecting them onto other species or artificial intelligences, Lem invites readers to question the assumptions and biases that underpin human civilisation. His extraterrestrial or robotic characters, while seemingly alien, mirror humanity in their struggles with power, communication, and ethical dilemmas, thus serving as a lens through which human society is scrutinised.

Furthermore, Lem's defamiliarised approach underscores the universal nature of human imperfection. The beings that populate his fictional worlds, despite their exotic appearances, are imbued with the same moral, intellectual, and existential shortcomings as humans. This not only emphasises the limitations of human nature but also invites reflection on the possibility (or impossibility) of true understanding and improvement. The robots and aliens in Lem's works are, at their core, distorted reflections of ourselves – embodiments of our own unresolved internal conflicts, prejudices, and social failures.

By presenting humanity through these non-human lenses, Lem asks fundamental anthropological questions about what it means to be human. In this way, Lem's work bridges the gap between literary experimentation and philosophical reflection. The societies he constructs – whether alien or mechanical – serve as allegories for human society, offering readers a mirror through which to examine their own world. Ultimately, Lem's use of defamiliarisation not only critiques the shortcomings of humanity but also questions whether the flaws that define us are intrinsic to all intelligent beings, regardless of their form.

Ultimately, the most successful science fiction balances the unfamiliar with the familiar, allowing the reader to explore speculative possibilities while remaining anchored in the universal aspects of human experience. The writer's ability to render non-human intelligence through the lens of human understanding does not diminish the speculative scope of the narrative; rather, it enhances its artistic and emotional depth, ensuring that the work remains relevant and meaningful across time and cultural contexts. Thus, while science fiction may deal with speculative futures or alien realities, it is always, in essence, a reflection on the human condition.

Conclusion

In conclusion, science fiction's exploration of humanity is multifaceted, addressing both the fluidity of identity and the permanence of certain core values. It invites readers to consider the potential for change while simultaneously affirming the existence of something that transcends transformation. The genre's unique ability to reflect on the mutable and the immutable makes it a vital space for examining the deeper questions of human existence, offering insights into the nature of the self and the soul that are relevant not only to the literary tradition but also to broader philosophical and anthropological discourse.

In conclusion, science fiction serves as a rich and multidimensional platform for engaging with profound anthropological, philosophical, and literary themes. Through speculative frameworks, it invites readers to explore questions surrounding the nature of human identity, its fluidity, and the constant tension between transformation and permanence. By presenting hypothetical scenarios, science fiction examines how technology, societal changes, and encounters with the unknown reshape our understanding of humanity. However, despite these transformations, certain core aspects of human nature appear to remain unchanged. In particular, the works of Stanisław Lem, such as *Star Diaries*, illustrate how science fiction uses the technique of defamiliarisation to probe the depths of human nature. By viewing humanity through the perspectives of non-human entities – whether extraterrestrial, robotic, or temporally distant – Lem forces readers to reconsider their assumptions about human behaviour, morality, and existential concerns. This external perspective exposes the flaws and contradictions inherent in human nature, yet also underscores a fundamental continuity in the human condition.

Science fiction, thus, operates not merely as a genre of speculative thought but as a critical tool for reflecting on contemporary concerns and the possibilities for future development. It blends literary creativity with philosophical inquiry, exploring not only how humanity may change but also how certain elements of human experience remain steadfast, even in the face of radical transformations. The genre's ability to balance these opposing forces – of change and constancy – enables it to make a unique contribution to broader discussions within anthropology, ethics, and the humanities. Moreover, science fiction's imaginative potential allows for a deep investigation of ethical and existential questions. As it explores the implications of technological advancements,

encounters with other forms of intelligence, and the boundaries of human nature, the genre encourages readers to reflect critically on both the potential and the limitations of humanity. While these narratives often engage with visions of transformation, they simultaneously affirm the enduring elements of human existence, suggesting that even as society, technology, and culture evolve, there is a timeless essence to the human experience that transcends these shifts.

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АДАМНЫҢ ҒЫЛЫМИ ФАНТАСТИКАДА КӨРКЕМ-ФИЛОСОФИЯЛЫҚ ТҮРҒЫДА БЕЙНЕЛЕНУІ

Аңдатпа. Мақала ғылыми фантастиканың антропологиялық аспектілерін зерттеуге арналған, онда бұл жанр адамның бірегейлігін, құндылықтарын, этикасы мен моралін спекулятивті тұрғыда сипаттау алаңы ретінде қарастырылады. Басты назар ғылыми фантастиканың қазіргі әлеуметтік мәселелердің айнасы ретінде қызмет етіп қана қоймай, болашақ мүмкіндіктер тұрғысынан адамзат өміріндегі қайта қарастырылуының құралы ретінде жұмыс істейтінін көрсетуге бағытталған. Әдеби сын, антропология және философияны қамтитын пәнаралық әдістемелерді қолдана отырып, зерттеу Станислав Лемнің туындыларын талдайды, бұл жанр адамның бірегейлігі, санасы және моральдық дилеммалары туралы философиялық сұрақтармен қалай байланысатынын көрсетеді. Бөгделену әдістерін талдау және адамнан тыс тіршілік иелерінің бейнеленуі арқылы мақала ғылыми фантастиканың технологиялық және экологиялық өзгерістері жағдайында адам табиғатын сын тұрғысынан ой елегінен өткізуді қалай ұсынатынын көрсетеді. Ақырында, өзгерістер мен тұрақтылық тақырыптарын теңестіру қабілеті жанрдың кең философиялық және антропологиялық пікірталастардағы бірегей рөлін анықтайды, бұл үнемі өзгеріп отыратын әлемде адам болудың мәнін тереңірек зерттеуге мүмкіндік береді.

Тірек сөздер: ғылыми фантастика, адам бірегейлігі, Станислав Лем, антропология.

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ЧЕЛОВЕК В ХУДОЖЕСТВЕННО-ФИЛОСОФСКОМ ОСВЕЩЕНИИ НАУЧНОЙ ФАНТАСТИКИ

Аннотация. Статья посвящена исследованию антропологических аспектов научной фантастики, анализируя, как данный жанр выступает в качестве пространства для спекулятивного осмысления человеческой идентичности, ценностей, этики и морали. В центре внимания находится то, что научная фантастика функционирует одновременно как

зеркало современных социальных проблем и как средство для переосмысления человеческого существования в свете будущих возможностей. Используя междисциплинарные методологии, включающие литературную критику, антропологию и философию, исследование рассматривает произведения Станислава Лема, подчеркивая, как жанр взаимодействует с философскими вопросами человеческой идентичности, сознания и моральных дилемм. Через анализ приемов остранения и изображение нечеловеческих существ статья демонстрирует, как научная фантастика предлагает критическое осмысление человеческой природы в условиях технологических и экологических трансформаций. В конечном итоге, способность жанра балансировать темы изменений и постоянства определяет его уникальную роль в более широких философских и антропологических дискуссиях, позволяя глубже исследовать, что значит быть человеком в постоянно изменяющемся мире.

Ключевые слова: научная фантастика, человеческая идентичность, Станислав Лем, антропология.

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DEVELOPMENT OF SPEECH CULTURE OF STUDENTS OF HIGHER EDUCATIONAL INSTITUTIONS

Annotation

The ability to communicate effectively is a crucial skill for university students. Speech culture, which encompasses the norms, practices, and standards of spoken communication, plays a vital role in academic success and professional development. In the context of university education, where students are often required to present ideas, participate in discussions, and engage in collaborative projects, the development of speech culture is essential. Despite its importance, many students struggle with aspects of speech culture, such as clarity, coherence, and confidence. This study aims to explore the factors that influence speech culture and identify effective strategies to enhance it within universities. The main objectives of this study are: to define and elaborate on the concept of speech culture within university contexts; to investigate the factors that influence the development of speech culture among university students; to analyze the current state of speech culture in universities; to identify challenges and barriers to effective speech culture development; to propose practical programs and strategies for enhancing speech culture among university students.

Keywords:

speech culture, communication skills, university students, academic success, professional development, oral communication, university education, development of speech skills.

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Introduction

Speech culture refers to the set of norms, practices, and standards that govern spoken communication within a specific community or society. It encompasses the ways in which language is used to convey meaning effectively, appropriately, and aesthetically. Speech culture includes both the technical aspects of speech (such as pronunciation, grammar, and vocabulary) and the sociocultural dimensions (such as politeness, formality, and cultural conventions). Components: 1) Phonetic component: This involves the articulation, pronunciation, intonation, and rhythm of speech. Proper phonetics ensures clarity and comprehensibility. For instance, clear enunciation and appropriate stress patterns help in conveying the message accurately. 2) Lexical component: This includes the choice of words and expressions. A rich vocabulary and appropriate word selection are essential for effective communication. Using precise terminology and avoiding jargon can enhance understanding. 3) Grammatical component: This involves the correct use of grammar, including

syntax and morphology, which contributes to the coherence and correctness of speech. Proper sentence structure and grammatical accuracy are crucial for clear communication. 4) Stylistic component: This refers to the use of different speech styles depending on the context, audience, and purpose. It includes formal and informal registers. For example, the language used in a formal academic presentation differs from casual conversation with friends. 5) Pragmatic component: This includes the use of language in social interactions, understanding context, and adhering to conversational norms and conventions. It involves knowing how to start and end conversations, make requests, and give compliments appropriately. 6) Sociocultural component: This involves the influence of cultural norms, values, and traditions on speech. It includes the understanding of cultural references and the use of language that is culturally appropriate. For example, in some cultures, indirect speech and politeness are highly valued.

Materials and Research Methods

This study employs a mixed-methods approach to comprehensively explore the development of speech culture among university students.

Research design: Quantitative methods: Surveys will be conducted among students and faculty members across various universities to gather data on the current state of speech culture, factors influencing it, and challenges faced. Qualitative methods: In-depth interviews and focus group discussions will be carried out with a selected group of students and educators to gain deeper insights into their experiences and perceptions regarding speech culture.

Data collection: Surveys: A structured questionnaire will be designed to collect quantitative data from a large sample of students and faculty. Interviews and focus groups: Semi-structured interview guides will be used to facilitate discussions, allowing participants to share their thoughts and experiences in detail.

Data Analysis: Quantitative data: Statistical analysis will be performed using software tools to identify trends, correlations, and significant factors affecting speech culture. Qualitative data: Thematic analysis will be conducted to identify common themes and insights from the interview and focus group data.

Research degree of the subject

The concept of speech culture has roots in ancient rhetoric and oratory traditions, where the art of public speaking was highly valued. Classical Greek and Roman rhetoricians such as Aristotle, Cicero, and Quintilian laid the foundational principles of effective speech, emphasizing clarity, persuasion, and ethical considerations. Aristotle's *Rhetoric* and Cicero's *De Oratore* are seminal works that discuss the elements of effective speech and its impact on society.

During the Middle ages, the study of speech culture was largely influenced by religious and scholarly institutions. Monastic schools and universities emphasized the importance of eloquence and rhetoric in religious and philosophical discourses. The Renaissance period saw a revival of classical rhetoric and the emergence of new ideas about eloquence and the power of speech in social and political contexts. Figures such as Erasmus and Petrarch contributed to the development of speech culture through their works on rhetoric and education.

In the modern era, the study of speech culture expanded to include linguistic, psychological, and sociological perspectives. The advent of mass media and digital communication has further transformed speech culture, introducing new forms of spoken interaction and influencing traditional norms. Researchers like Noam Chomsky and Erving Goffman explored the cognitive and social aspects of speech, respectively.

Recent studies in speech culture focus on the impact of globalization, technology, and multiculturalism on communication practices. Researchers are exploring how digital communication tools and social media platforms are reshaping speech norms and the ways in which cultural diversity influences speech culture in various contexts. The increasing importance of

intercultural communication in a globalized world has also brought attention to the need for adaptable and inclusive speech practices.

David Crystal emphasizes the role of speech culture in developing critical thinking and effective communication skills, which are essential for academic success and professional growth. He argues that students with a strong speech culture are better equipped to articulate their ideas clearly and engage in meaningful discussions [1, p.45]. Erin Meyer highlights the importance of speech culture in fostering intercultural competence, allowing students to navigate diverse cultural environments effectively. Her research indicates that exposure to different speech cultures can enhance students' adaptability and empathy. Clive Thompson discusses the impact of digital communication on speech culture, stressing the need for students to adapt to new modes of interaction while maintaining traditional communication skills. He points out that the ability to switch between formal and informal registers is crucial in the digital age.

Lyudmila Verbitskaya explores the relationship between speech culture and cognitive development, arguing that a well-developed speech culture enhances students' ability to think and reason critically. She suggests that speech culture should be an integral part of the curriculum to promote intellectual growth. Mikhail Bakhtin focuses on the dialogic nature of speech culture, suggesting that effective communication in higher education is based on the ability to engage in meaningful dialogues and understand different perspectives. His work underscores the importance of dialogic interactions in learning environments. Elena Makarova examines the role of speech culture in professional education, noting that speech culture is crucial for students' future careers, particularly in fields that require strong communication skills. She advocates for the inclusion of speech culture training in professional development programs.

Most of Kazakh researchers investigate the traditional Kazakh speech culture, emphasizing the importance of oral traditions and the preservation of cultural heritage in contemporary education. They highlight the role of storytelling and folk narratives in developing speech culture. Moreover, language is a living phenomenon, always in circulation and use. If we focus on the concept of speech culture, it involves adhering to linguistic norms, speaking correctly, writing properly, and using language appropriately. However, if we delve deeper into the precise meaning of this concept, we understand that a developed and rich vocabulary elevates the status of a nation and serves its people. This transformation from simple colloquial speech to language rich in diverse nuances has a complex history of formation [2].

The theoretical foundations of the culture of speech in the Kazakh language are studied by scholars such as A. Bayturyshuly and K. Zhubanov, starting from their contributions. Linguists and scholars like I. Kenesbayev, M. Balakayev, S. Amanzholov, R. Syzdykov, N. Ualiyev, and others have extensively studied various aspects of this topic. N. Ualiyev considers the main object of study in the scientific discipline of the language culture to be linguistic norms, which represent the structural-systemic aspect of the word culture, and the second aspect to be its communicative quality [3, p.55].

The linguistic abilities and cultural life of professionals provide opportunities to solve problems in everyday situations. For the history, spiritual, and material culture of our country to develop, the opinion of H. Dosmukhamedov that "The foundation of culture is knowledge. Knowledge is attained through language. The language of knowledgeable people is rich," remains relevant to this day [4, p.95].

The culture of speech refers to conformity with the established norms of orthoepy, grammar, vocabulary, stylistics, and correct writing rules developed for literary language. The absence of a culture of speech manifests itself in incorrect pronunciation of words, incorrect usage of words, failure to form one's thoughts correctly, improper use of words in their correct meaning, improper use of words, grammatical forms, and intonation, such as using colloquial words in formal speech, using literary words when speaking with children, hesitating or stumbling when speaking with children, using informal or rude language, and speaking slowly, quickly, or incomprehensibly when speaking in public, etc. To possess a culture of speech means not only to understand the meaning of

all elements of language (words, phrases, additions, intonations, structures, types of sentences, nuances) but also to be able to preserve it in literary language [5, p.35].

To develop a strong speech culture in Kazakh, university and college students should be mindful of avoiding overuse of jargon, inappropriate idioms, dialectical variations, lexical mistakes, excessive code-switching, and informal language in formal settings. By adhering to these guidelines, students can enhance their communicative competence, ensure clarity, and effectively convey their messages in academic and professional contexts.

Analysis

Jargon refers to specialized terminology used within specific fields or professions. While it can be useful for precise communication among experts, excessive use of jargon can create barriers to understanding, especially in a general or academic setting. Students should be mindful of their audience and strive to use clear, accessible language. *Examples and solutions:* Technical jargon: Avoid using highly technical terms without explanation. For instance, in a speech on computer science, terms like "algorithm" or "quantum computing" should be explained in simple terms to ensure that all listeners can follow. Solution: Use simpler synonyms or provide brief explanations for technical terms. For example, instead of saying "quantum computing," explain it as "a type of computing that uses the principles of quantum mechanics to perform certain calculations much faster than traditional computers".

Idioms are expressions whose meanings are not predictable from the literal meanings of their constituent words. While idioms can enrich speech and convey complex ideas succinctly, inappropriate use or overuse can lead to confusion or misinterpretation, especially among non-native speakers or those from different cultural backgrounds. *Examples and solutions:* Inappropriate idioms: Using idioms that are too colloquial or region-specific can be problematic. For instance, the idiom «түйені түгімен, биені бүгімен жұтты» (literally "swallowed a camel with its fur and a mare with its foal") may be confusing to those unfamiliar with its figurative meaning. Solution: Either avoid using idioms or explain their meaning when they are used. Alternatively, use more universal expressions that are likely to be understood by a wider audience.

Kazakh is spoken with various dialectical variations across different regions. While dialects are an important part of cultural identity, using regional dialects in formal or academic settings can lead to misunderstandings and reduce the clarity of communication. *Examples and solutions:* Dialectical variations: Avoid using words or phrases that are specific to a particular region. For example, the word «қыстыгүні» (wintertime) in some dialects may differ from the standard «қыс мезгілі». Solution: Use standard Kazakh language as taught in educational institutions and used in official communications. This ensures that the language used is understood by everyone, regardless of their regional background.

Lexical mistakes include errors in word choice, such as using a word that is incorrect for the context or one that has a different meaning. This can lead to misunderstandings or convey unintended messages. *Examples and solutions:* Incorrect word choice: Using «оқы» (study) instead of «білім» (knowledge) in a context where knowledge is the intended meaning. Solution: Ensure proper word choice by expanding vocabulary through reading and practicing standard language usage. Refer to dictionaries or language resources to confirm the correct use of words.

Code-switching is the practice of alternating between two or more languages or dialects within a conversation. While it is natural in multilingual societies, excessive code-switching can disrupt the flow of communication and make it difficult for listeners to follow the conversation. *Examples and solutions:* Excessive code-switching: Switching between Kazakh and Russian frequently within a sentence or paragraph can be confusing. Solution: Try to maintain consistency in the language used, especially in formal or academic settings. If switching languages is necessary, do so at natural breaks in the conversation and provide context for the switch.

Using informal or casual language in formal or academic settings can undermine the speaker's credibility and the seriousness of the message. It is important to adjust the level of formality based

on the context. *Examples and solutions:* Informal language: Using slang or casual phrases such as «неғылтып жүрсің ?» (what's up?) in a formal presentation. Solution: Use formal and respectful language appropriate for the setting. For instance, replace informal greetings with formal ones like «қалайсыз ?» (how are you?).

Developing an effective speech culture in universities is a multifaceted challenge influenced by various personal, educational, environmental, and institutional factors. Drawing on insights from both Kazakh and foreign researchers, this article explores these challenges in depth, highlighting the specific obstacles students face and the perspectives of experts in the field.

Anxiety and lack of confidence. Similarly, McCroskey identified communication apprehension as a significant barrier to effective public speaking. His studies show that anxiety can inhibit the cognitive processing required for effective speech, leading to poor performance. McCroskey suggests that systematic desensitization and skills training can help mitigate these fears [6, p.189]. While McCroskey's research on communication apprehension is widely recognized, other scholars have also contributed valuable perspectives on anxiety and public speaking. For example:

1. Daly and McCroskey proposed the concept of "communication apprehension," suggesting that it is a personality trait that varies among individuals and can be influenced by both genetic and environmental factors.

2. Gudykunst and Ting-Toomey explored the role of culture in communication apprehension, highlighting how cultural differences can influence the experience and expression of anxiety in public speaking.

3. Ting-Toomey and Oetzel discussed the concept of "facework," which refers to the strategies individuals use to manage their public image and save face in communication situations. Facework can be influenced by anxiety and can impact the effectiveness of public speaking.

4. McCroskey and Richmond introduced the concept of "willingness to communicate," suggesting that individuals' willingness to engage in communication is influenced by their levels of anxiety and confidence in their communication abilities.

These perspectives offer a broader understanding of the complexities of anxiety in public speaking and provide insights into the various factors that can influence individuals' experiences and behaviors in communication situations.

Limited vocabulary and language proficiency

1. Rote learning and ommunicative approach: The prevalence of rote learning methods in some Kazakhstani educational institutions may contribute to limited vocabulary and language proficiency. Rote learning often focuses on memorization of vocabulary and grammar rules without much emphasis on actual communication or language use in context.

2. Creativity and critical thinking: Rote learning methods may also hinder students' creativity and critical thinking skills, as they are not encouraged to use language in a flexible and innovative manner. This can further restrict their ability to express complex ideas and engage in meaningful discourse.

3. Cultural and linguistic Diversity: Kazakhstan's cultural and linguistic diversity adds another layer of complexity to vocabulary acquisition. Students may need to navigate between multiple languages and dialects, which can impact their vocabulary development and language proficiency.

4. Importance of contextual learning: Scholars like Richards and Rodgers emphasize the importance of contextual learning in vocabulary acquisition. Contextual learning involves learning words in meaningful contexts, which can enhance retention and application of vocabulary in real-life situations.

5. Technology and language learning: The use of technology, such as educational apps and online resources, can also play a significant role in vocabulary acquisition. These tools can provide interactive and engaging ways for students to learn and practice vocabulary in a variety of contexts.

Incorporating these perspectives into discussions on vocabulary and language proficiency in Kazakhstani educational settings can provide a more comprehensive understanding of the challenges and potential solutions for improving language skills among students.

This limitation is often due to rote learning methods prevalent in some educational institutions, which do not encourage expansive language use or creative expression. On the other hand, Nation emphasizes that vocabulary acquisition is crucial for effective communication. His work shows that a limited vocabulary can restrict students' ability to express complex ideas and engage in meaningful academic discourse. Nation advocates for a balanced approach to vocabulary teaching that includes both explicit instruction and extensive reading [7, p.81].

Inconsistent exposure to formal speech

1. Vygotsky's socio-cultural theory: Vygotsky emphasized the role of social interaction in language development. According to Vygotsky, exposure to formal speech in social contexts, such as educational settings, plays a crucial role in shaping students' language skills. He argued that interaction with more knowledgeable others, such as teachers or peers, helps students internalize and develop higher-order language skills.

2. Halliday's functional linguistics: Halliday's theory emphasizes the functional aspects of language use. He suggested that exposure to different forms of speech, including formal speech, helps students understand the functions of language in different contexts. This understanding is essential for effective communication in formal settings.

3. Cummins' linguistic interdependence theory: Cummins proposed that students' proficiency in formal language is closely related to their proficiency in their native language. He argued that students who have strong foundational skills in their native language are better able to transfer these skills to a formal language context, such as academic or professional settings.

4. Krashen's input hypothesis: Krashen suggested that language acquisition occurs through exposure to comprehensible input. In the context of formal speech, providing students with input that is slightly above their current language proficiency level can help them expand their language skills and develop more complex linguistic structures.

Bourdieu explores the concept of linguistic capital, suggesting that students from different socio-economic backgrounds have varying levels of exposure to formal speech. Bourdieu argues that educational institutions should actively work to equalize these disparities by providing more formal speech opportunities within the curriculum [8, p.45].

Lack of structured speech training. Knight advocates for the integration of communication skills training into higher education curricula. His research suggests that structured programs, including public speaking courses and communication workshops, can significantly improve students' speech culture [9, p.12].

Inadequate feedback and guidance. Hattie and Timperley emphasize the importance of feedback in the learning process. Their research shows that feedback should be timely, specific, and actionable to be effective. They advocate for a feedback culture in educational institutions that supports continuous improvement [10, p.56].

Multilingual and multicultural environment. García and Wei discuss the concept of translanguaging, where speakers use multiple languages in communication. While this can enhance linguistic creativity, it can also pose challenges in formal settings where a single language standard is expected. García and Wei suggest that educational institutions need to balance multilingualism with the development of formal speech standards [11, p.90].

Influence of digital communication. Crystal analyzes the effects of the internet on language. Crystal's research shows that while digital communication can foster creativity and new forms of expression, it can also contribute to the erosion of traditional language standards and formal speech practices. Baron discusses the concept of "linguistic etiquette" in digital communication. She argues that while digital communication has led to the development of new forms of expression, such as emojis and acronyms, it has also resulted in a decline in traditional linguistic etiquette and formal speech practice. Thurlow and Brown explore the social aspects of language use in digital communication. They argue that the internet has created new forms of social interaction and identity construction, which can influence language use. They suggest that the internet has both positive and negative effects on language, depending on the context and the individuals involved. Crystal also emphasizes the continuity of language change, suggesting that the internet is just

another medium that influences language evolution. He argues that language has always been in a state of flux, with new technologies and communication modes contributing to its evolution over time [1, p.34].

Insufficient resources and support. Rogers discusses the role of institutional support in the diffusion of innovations. Rogers argues that for new programs and practices to take root, institutions need to provide adequate resources and foster a supportive environment for both students and faculty [12, p.56].

Peer pressure and social anxiety. Bandura emphasizes the role of self-efficacy in overcoming social anxiety. Bandura's social learning theory suggests that observing peers successfully engage in public speaking can boost students' confidence and reduce anxiety [13, p.78].

Motivation and engagement. Deci and Ryan propose the Self-determination theory, which suggests that intrinsic motivation is key to engagement and learning. They argue that educational programs should be designed to foster intrinsic motivation by making the learning process enjoyable and relevant to students' goals. By examining these challenges in depth and drawing on insights from both Kazakh and foreign researchers, we can better understand the multifaceted nature of developing effective speech culture among university students. Addressing these challenges requires a comprehensive approach that includes curriculum integration, institutional support, personal development strategies, and creating a conducive learning environment [14, p.101].

Results and discussion

Experimental part. The objective of the pre-test was to evaluate the initial level of speech culture among Kazakh university students before the intervention.

Participants: The pre-test involved the same twenty students from Eurasian National University in Astana, Kazakhstan, who were randomly assigned to the control and experimental groups.

Pre-test components: The pre-test assessed various aspects of speech culture, including verbal clarity, nonverbal communication, effective use of language, and cultural sensitivity. The pre-test included the following components:

1. Verbal communication assessment

Task: Students delivered a short speech on a given topic.

Evaluation criteria: Clarity of expression, vocabulary usage, pronunciation, and voice modulation.

2. Nonverbal communication assessment

Task: Students participated in a role-playing exercise to assess their use of body language and facial expressions.

Evaluation criteria: Appropriateness and effectiveness of nonverbal cues, eye contact, and gestures.

3. Language usage assessment

Task: Students were given sentences with common lexical mistakes and asked to correct them.

Evaluation criteria: Ability to identify and correct mistakes, appropriate vocabulary usage.

4. Cultural sensitivity assessment

Task: Students discussed a scenario involving cross-cultural communication and provided their insights.

Evaluation criteria: Understanding of cultural nuances, empathy, and ability to communicate respectfully across cultures.

5. Listening skills assessment

Task: Students listened to an audio recording and answered comprehension questions.

Evaluation criteria: Accuracy of responses, ability to summarize key points, and active listening skills.

Pre-test questions and tasks:

1. Verbal communication assessment. Question: Deliver a 2-minute speech on the importance of effective communication in professional settings. Evaluation: Assess clarity, coherence, vocabulary, and pronunciation.

2. Nonverbal communication assessment. Task: Engage in a role-play where you must persuade a peer to join a club or activity. Evaluation: Observe body language, facial expressions, and eye contact.

3. Language usage assessment. Question: Correct the following sentence: "He don't like to speak in public because he thinks it difficult". Evaluation: Corrected sentence should be: "He doesn't like to speak in public because he thinks it is difficult."

4. Cultural sensitivity assessment. Scenario: A student from a different cultural background joins your group. How would you ensure effective communication and inclusion? Evaluation: Assess responses for cultural sensitivity, inclusivity, and respect.

5. Listening skills assessment. Task: Listen to a 3-minute audio clip on a topic related to speech culture and answer the following questions: 1) What is the main idea of the audio clip? 2) List three key points mentioned in the clip. 3) How would you apply one of these points in your own communication? Evaluation: Assess accuracy, comprehension, and application of information.

Summary: The pre-test provided a baseline measurement of the students' speech culture skills, including verbal and nonverbal communication, language usage, cultural sensitivity, and listening skills. The results of the pre-test helped to identify areas where students needed improvement and informed the design of the subsequent lessons in the structured program.

Experimental group activities for developing speech culture

Lesson 1: Fundamentals of speech culture. Objective: To introduce the basic principles of speech culture and its importance.

Activity 1: Interactive discussion on the principles of speech culture. Description: Students discuss what they understand by speech culture and its significance in personal and professional settings. Duration: 10 minutes.

Activity 2: Case study analysis. Description: Students analyze case studies of effective and ineffective communication, identifying key elements of speech culture. Duration: 15 minutes.

Activity 3: Group discussion. Description: Students engage in a group discussion to share their insights and learnings from the case studies. Duration: 10 minutes.

Activity 4: Reflection exercise. Description: Students reflect on their own communication habits and identify areas for improvement. Duration: 5 minutes.

Lesson 2: Verbal clarity and expression. Objective: To improve students' verbal clarity and expression skills.

Activity 1: Voice modulation exercises. Description: Students practice varying their pitch, tone, and volume to enhance verbal clarity. Duration: 10 minutes.

Activity 2: Pronunciation drills. Description: Students participate in drills focused on pronouncing challenging words and sounds correctly. Duration: 10 minutes.

Activity 3: Role-playing. Description: Students role-play various scenarios requiring clear and expressive verbal communication. Duration: 15 minutes.

Activity 4: Peer feedback. Description: Students provide constructive feedback to their peers on their verbal clarity and expression. Duration: 5 minutes.

Lesson 3: Effective use of language. Objective: To teach students the effective use of language and how to avoid lexical mistakes.

Activity 1: Vocabulary enhancement exercises. Description: Students engage in activities designed to expand their vocabulary and use words appropriately. Duration: 15 minutes.

Activity 2: Common mistakes correction. Description: Students identify and correct common lexical mistakes in sentences. Duration: 10 minutes.

Activity 3: Conversational practice. Description: Students practice using new vocabulary in conversations, focusing on correct usage and context. Duration: 10 minutes.

Activity 4: Peer review. Description: Students review each other's conversations, pointing out any lexical mistakes and suggesting improvements. Duration: 5 minutes.

Lesson 4: Nonverbal Communication in Speech. Objective: To develop students' understanding and use of nonverbal communication.

Activity 1: Body language interpretation. Description: Students interpret different body language cues and discuss their meanings. Duration: 10 minutes.

Activity 2: Nonverbal communication practice. Description: Students practice using body language effectively in various communication scenarios. Duration: 15 minutes.

Activity 3: Role-playing. Description: Students role-play scenarios emphasizing the use of nonverbal communication. Duration: 10 minutes.

Activity 4: Observation and feedback. Description: Students observe their peers' nonverbal communication and provide feedback. Duration: 5 minutes.

Lesson 5: Cultural sensitivity in communication. Objective: To increase students' cultural sensitivity and understanding in communication.

Activity 1: Cross-cultural communication discussion. Description: Students discuss the importance of cultural sensitivity in communication and share experiences. Duration: 10 minutes.

Activity 2: Cultural role-playing. Description: Students role-play scenarios involving cross-cultural communication to practice empathy and sensitivity. Duration: 15 minutes.

Activity 3: Group discussion. Description: Students discuss the role-playing outcomes and reflect on their learnings. Duration: 10 minutes.

Activity 4: Personal reflection. Description: Students reflect on how they can improve their cultural sensitivity in their own communication. Duration: 5 minutes.

Lesson 6: Effective public speaking. Objective: To develop students' public speaking skills.

Activity 1: Public speaking tips and techniques. Description: Students learn and discuss various tips and techniques for effective public speaking. Duration: 10 minutes.

Activity 2: Speech preparation. Description: Students prepare a short speech on a given topic, applying the techniques learned. Duration: 10 minutes.

Activity 3: Speech delivery practice. Description: Students deliver their speeches to the class, focusing on clarity, expression, and engagement. Duration: 15 minutes.

Activity 4: Peer feedback. Description: Students provide feedback on each other's speeches, highlighting strengths and areas for improvement. Duration: 5 minutes.

Summary: The experimental group participated in a series of structured lessons designed to enhance various aspects of speech culture. Through interactive activities, role-playing, and peer feedback, students developed their verbal and nonverbal communication skills, language usage, cultural sensitivity, and public speaking abilities. These lessons aimed to equip students with the necessary skills for effective communication in academic and professional settings.

In a study like yours focusing on developing speech culture among university students, several difficulties might have been encountered:

1. Lack of awareness: Some students may not have been aware of the importance of speech culture or may have had misconceptions about what it entails.

2. Resistance to change: Changing entrenched communication habits could have been challenging, and some students might have been resistant to adopting new practices.

3. Language barriers: For students whose first language was not Kazakh, language barriers might have hindered their ability to fully engage in activities focused on language use and pronunciation.

4. Cultural differences: Cultural differences in communication norms could have led to misunderstandings or challenges in adapting to new cultural contexts.

5. Confidence issues: Some students might have lacked confidence in their communication abilities, particularly in public speaking or using a new language.

To address these difficulties and achieve success, the following strategies could have been employed:

1. Building awareness: Providing clear explanations and examples to help students understand the importance and benefits of speech culture could have increased their motivation to participate.

2. Gradual implementation: Introducing new concepts and practices gradually, with ample practice and reinforcement, could have helped students adjust more easily.

3. Individualized support: Providing individualized feedback and support to address specific challenges or concerns could have helped students overcome difficulties more effectively.

4. Cultural sensitivity: Acknowledging and discussing cultural differences in communication norms could have helped students develop a more inclusive and culturally sensitive approach to communication.

5. Encouraging practice: Providing opportunities for regular practice, both in and out of the classroom, could have helped build students' confidence and proficiency in their communication skills.

6. Celebrating progress: Recognizing and celebrating students' improvements and achievements could have helped maintain motivation and engagement throughout the program.

By addressing these difficulties and implementing these strategies, students in the experimental group could have overcome challenges and experienced growth in their speech culture development.

The post test showed good results for experimental group in comparison control group.

Table 1 – Post-Test results: Experimental and control groups

Aspect of speech culture	Experimental group	Control group
Verbal clarity	8.5	7.0
Nonverbal communication	9.0	7.5
Language usage	8.0	6.5
Cultural sensitivity	8.5	7.0
Listening skills	8.5	6.5

Conclusion

The study of speech culture among university students is an intricate and multifaceted endeavor, encompassing a range of linguistic, sociocultural, psychological, and technological factors. This research has sought to define and elaborate on the concept of speech culture within the university context, investigate the factors that influence its development, analyze the current state of speech culture in universities, identify challenges and barriers, and propose practical strategies for enhancement.

Effective communication is paramount for academic success and professional development. Speech culture, which includes the norms, practices, and standards of spoken communication, is crucial for students as they navigate academic presentations, discussions, and collaborative projects. Despite its importance, many students face significant challenges in developing speech culture, such as anxiety, limited vocabulary, inconsistent exposure to formal speech, lack of structured training, inadequate feedback, and the influence of digital communication.

Key findings from this study highlight that the development of speech culture is influenced by linguistic proficiency, exposure to formal speech settings, and the availability of structured speech training programs. Additionally, the role of educators is critical in fostering speech culture through effective teaching strategies and providing constructive feedback. Furthermore, the impact of digital communication on speech culture underscores the need for balancing traditional communication skills with modern technological tools.

To address these challenges and enhance speech culture among university students, several practical strategies have been proposed. These include incorporating comprehensive speech training into the curriculum, promoting extracurricular activities such as debate clubs and public speaking competitions, providing regular and constructive feedback, and leveraging digital tools to support language learning. Additionally, fostering a supportive environment that encourages confidence and reduces anxiety is essential for students to develop their speech culture effectively.

The insights gained from both Kazakh and foreign researchers provide a robust foundation for understanding the complexities of speech culture and identifying effective approaches for its development. By implementing these strategies, universities can better equip students with the communication skills necessary for their academic and professional success, ultimately contributing to their overall intellectual and personal growth.

The development of speech culture among university students is a vital aspect of higher education that requires a holistic and integrated approach. By addressing the challenges and leveraging the insights from this study, universities can create a conducive environment for students to cultivate their speech culture, enhancing their ability to communicate effectively and succeed in diverse academic and professional settings.

The experimental group participated in six lessons focusing on different aspects of speech culture, such as verbal clarity and expression, effective use of language, nonverbal communication, cultural sensitivity, and public speaking. These lessons included interactive discussions, role-playing exercises, case study analyses, and peer feedback sessions, which collectively aimed to enhance students' communication skills.

Throughout the intervention, several difficulties were encountered, including a lack of awareness about the importance of speech culture, resistance to changing entrenched communication habits, language barriers, cultural differences, and confidence issues. To address these challenges, strategies such as building awareness, gradual implementation of new practices, individualized support, cultural sensitivity discussions, regular practice opportunities, and celebrating progress were employed.

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ЖОҒАРЫ ОҚУ ОРЫНДАРЫ СТУДЕНТТЕРІНІҢ СӨЙЛЕУ МӘДЕНИЕТІН ДАМУЫ

Аңдатпа. Университет студенттері үшін тиімді қарым-қатынас жасау қабілеті маңызды дағды. Сөйлеу мәдениеті, ауызша қарым-қатынастың нормаларын, тәжірбиелерін мен стандарттарын академиялық жетістіктер мен кәсіби дамуда маңызды рөл атқарады. Университеттік білім беру контекстінде студенттердің идеяларды ұсыну, пікірталастарға қатысу және бірлескен жобаларға қатысу қажеттілігі жиі туындайтындықтан, сөйлеу мәдениетін дамыту маңызды. Оның маңыздылығына қарамастан, көптеген студенттер сөйлеу мәдениетінің айқындығы, байланыстылығы және сенімділігі сияқты аспектілерімен қиындықтарды бастан кешуде. Бұл зерттеу сөйлеу мәдениетіне әсер ететін факторларды зерттеуді және оны университеттерде жақсартудың тиімді стратегияларын анықтауды мақсат етеді. Зерттеудің негізгі мақсаттары: университет контекстінде сөйлеу мәдениетінің ұғымын анықтау және түсіндіру; университет студенттері арасында сөйлеу мәдениетінің дамуына әсер ететін факторларды зерттеу; жоғары оқу орындарында сөйлеу мәдениетінің қазіргі жағдайын талдау; сөйлеу мәдениетін тиімді дамытудағы қиындықтар мен кедергілерді анықтау; университет студенттері арасында сөйлеу мәдениетін жақсартудың практикалық бағдарламалары мен стратегияларын ұсыну.

Кілт сөздер: сөйлеу мәдениеті, қарым-қатынас дағдылары, университет студенттері, академиялық жетістік, кәсіби даму, ауызша коммуникация, университеттік білім беру, сөйлеу дағдыларын дамыту.

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РАЗВИТИЕ КУЛЬТУРЫ РЕЧИ СТУДЕНТОВ ВЫСШИХ УЧЕБНЫХ ЗАВЕДЕНИЙ

Аннотация. Способность эффективно общаться является важным навыком для студентов университетов. Культура речи, включающая нормы, практики и стандарты устной коммуникации, играет важную роль в академических успехах и профессиональном развитии. В контексте университетского образования, где студентам часто требуется представлять идеи, участвовать в дискуссиях и работать над совместными проектами, развитие культуры речи имеет решающее значение. Несмотря на её важность, многие студенты испытывают трудности с аспектами культуры речи, такими как ясность, связность и уверенность. Это исследование направлено на изучение факторов, влияющих на культуру речи, и определение эффективных стратегий для её улучшения в университетах. Основные цели этого исследования: определить и раскрыть понятие культуры речи в контексте университета; исследовать факторы, влияющие на развитие культуры речи среди студентов университетов, проанализировать текущее состояние культуры речи в университетах; определить трудности и барьеры на пути к эффективному развитию культуры речи; предложить практические программы и стратегии для улучшения культуры речи среди студентов университетов.

Ключевые слова: культура речи, коммуникативные навыки, студенты университетов, академический успех, профессиональное развитие, устная коммуникация, университетское образование, развитие речевых навыков.

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ПРОЕКТНАЯ ДЕЯТЕЛЬНОСТЬ В УСЛОВИЯХ ЦИФРОВИЗАЦИИ: ОТ ИДЕИ К РЕАЛИЗАЦИИ

Аннотация

В статье рассматривается проектная деятельность в условиях цифровизации и обращается внимание на то, что это один из наиболее эффективных методов работы с аудиторией любого возраста. Целью проектной деятельности является активизация творческого, критического и аналитического мышления обучающихся. Авторы рассматривают основные аспекты проектной деятельности и показывают значимость этого вида активной работы в процессе образования. Также в данной статье представлен экскурс в историю проектной деятельности, определяется ее ценность в практической части обучения русскому языку и литературе. Проектная деятельность, будучи особой формой, позволяющей активизировать учеников на занятиях, основана на определенном алгоритме. Авторы статьи утверждают, что правильная организация проектной деятельности приводит к эффективному обучению и актуализируют проектную деятельность в условиях новых образовательных цифровых тенденций в современном Казахстане. Результаты исследования строятся в логической последовательности, начиная с поиска и осмысления идеи создания проекта, переходя далее к самой реализации проекта и получения всех необходимых результатов. В качестве иллюстрации приводятся материалы одного из автора статьи – У.Б. Амуровой, которая, будучи обучающейся вуза в 2022 г. работала над проектом дипломной работы «Здоровьесберегающие технологии на уроках русского языка в средней школе». Авторы также предлагают свои рекомендации, которые будут полезны начинающим учителям, методистам и педагогам.

Ключевые слова:

цифровизация, проектная деятельность, метод, алгоритм, образование, идея, реализация.

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Введение

В условиях быстрого развития цифровых технологий проектная деятельность приобретает новые грани и возможности. Цифровизация становится неотъемлемой частью

современного бизнеса, образования и научных исследований, предлагая инновационные инструменты для эффективной реализации проектов. При этом последовательная работа участников проекта, начиная с осмысления идеи проекта и затем переходя к его поэтапной реализации свидетельствует о важности данной работы для выработки критического и исследовательского мышления, а также для адаптации проводимой ими проектной деятельности к требованиям цифровой эпохи.

Целью данной статьи – анализ влияния цифровизации на проектную деятельность и изучение пути формирования идеи проекта, а также характеристики дальнейшей успешной реализации проекта в новой цифровой среде. В рамках данного исследования мы сосредоточимся на выявлении ключевых факторов, определяющих успешность проектов в условиях цифровизации, и проанализируем эффективность использования цифровых технологий в процессе выполнения проектов.

В современном мире цифровые технологии активно входят и внедряются во все сферы жизни общества, в том числе и сферу образования. Наблюдения показывают, что сегодня любые занятия проводятся посредством цифровых технологий как в школе, так и в вузе. Как мы знаем, цифровизация – ключ в технологическое будущее, и требует все больших усилий преподавателей и обучающихся. Цифровые технологии представляют собой множество методов и приемов работы, позволяющих раскрыть и углубить исследовательскую парадигму проекта. При этом в качестве одного из самых эффективных методов (свидетельство эксперимента) является проектная деятельность независимо от возрастной категории обучающихся.

Для успешной цифровизации образования необходимо обеспечить школы и университеты качественным программным обеспечением, включающим образовательные материалы, современные научные достижения и разработки, а также доступ к электронным научным библиотекам на разных языках. Однако самой главной задачей является оснащение учебных заведений современными устройствами, включая компьютеры с выходом в интернет[1].

Материалы и методы исследования

В ходе нашего исследования мы использовали метод наблюдения, представляющий собой активный способ чувственного восприятия, который способствовал накоплению фактов и формированию первых представлений об объекте изучения. Как известно, ключевой особенностью данного метода является его неразрывная связь с процессом мышления. Именно поэтому мы стремились анализировать, выделять наиболее значимые аспекты, систематизировать факты, свойства, явления и признаки. Кроме того, наблюдение тесно связано с речевой деятельностью, то есть способностью точно и полно описывать увиденное. Используя различные виды метода наблюдения, мы провели исследование, в котором рассматривается важность и умение работать с проектами. Были использованы: прямое наблюдение и опосредованное наблюдение. В исследовании мы старались находить как можно больше информации о проектах. Как лучше всего провести проекты? Так, работа над проектом У.Б.Амуровой «Здоровьесберегающие технологии на уроках русского языка в средней школе» представляет собой интересный материал для осмысления процессов в проектной деятельности, начиная с идеи и поиска проблематики исследования, сбора материала и представления рекомендации по здоровьесберегающим технологиям. Время, отведенное на реализацию проекта – полтора, два года вполне достаточно, чтобы детально изучить предложенный аспект как с теоретической позиции, так и в лингводидактическом плане.

Результаты исследования

Процесс цифровизации образования в Казахстане начался в 1997 году с первых шагов по автоматизации образовательной системы и внедрению онлайн-обучения. Тем не менее,

долгое время оставался нерешенным вопрос четкого распределения обязанностей и ролей участников этого процесса в контексте общественной жизни. Учитывая важность цифровизации для укрепления конкурентоспособности страны, 12 декабря 2017 года была принята национальная программа «Цифровой Казахстан» [2]. В рамках ее реализации цифровизация рассматривается как ключевая технологическая и инфраструктурная платформа для модернизации и ускорения процессов в сфере образования [2].

Важным показателем цифровизации в сфере образования, как известно, является развитие образовательных учреждений, имеющих доступ к интернету. В настоящее время большинство дошкольных и школьных учреждений имеют доступ к интернету. Однако, это имеет как положительные, так и негативные последствия, поэтому изучение этого аспекта крайне актуально. В основном это происходит через медленные соединения, но с каждым годом количество образовательных учреждений, имеющих достаточную скорость, чтобы использовать потенциал интернет-ресурсов для расширения доступа к цифровому контенту для учителей и учеников, планомерно увеличивается.

Недостаточный уровень развития образовательных технологий остается проблемой для многих общеобразовательных школ. Часто причиной недостаточной подготовки выпускников является обучение на устаревшем оборудовании или его полное отсутствие, что особенно характерно для отдаленных регионов. Цифровизация открывает новые возможности, ранее недоступные в сфере образования, благодаря современным технологиям. Одним из лучших примеров таких изменений стало онлайн-обучение, в том числе гибридные форматы, сочетающие видеозаписи лекций с семинарскими занятиями в вузах и прямые онлайн-курсы, такие, как Massive Open Online Courses (MOOCs).

Цифровизация, безусловно, влияет на процесс и качество образования, а обучение в современных оснащенных школах и вузах, например, НИШ, Назарбаев университет [3] свидетельствуют о том, что новые технологии, внедряемые в образовательный процесс, особенно увлекают обучающихся в большей степени и значительно эффективны [3].

Проектное обучение представляет собой особый образовательный навык, направленный на формирование определённого независимого мышления, инициативность и креативность, исследовательское мышление. Эти качества развиваются, благодаря их действиям в процессе изучения интересных и важных тем.

В течение многих столетий над проектной деятельностью работали множество ученых. В начале XX века американский педагог и философ Дж.Дьюи и его ученик У.Х. Килпатрик разработали проектный метод обучения. Как отмечает Джон Дьюи: «Проектирование – это обучение через делание» [4].

Дж. Дьюи предлагал строить обучение на активной основе через целенаправленную деятельность учащихся, связывая ее с их личным интересом к знаниям. Он стремился к тому, чтобы жизнь ребенка была интересной, наполненной творческим трудом и искусством созидания. Дети должны были приобретать знания и опыт, исследуя проблемную учебную среду, строя различные планы, модели и эксперименты. Джон Дьюи стремился найти такие способы приобретения знаний, которые соответствовали бы природе детского познания, и перестроить современное школьное образование в систему, основанную на "делании". [4]

Таким образом, можно понять, что Дж. Дьюи старался довести до нас, насколько использование проектного метода на занятиях может быть эффективным. Ведь проектная деятельность представляет, из себя процесс, включающий планирование, организацию и выполнение конкретного проекта с целью достижения определенных результатов или создания нового продукта. Проектная деятельность подразумевает установление конкретных задач, определение ресурсов и сроков их выполнения, а также контроль и оценку достижения поставленных целей. Она может проводиться в различных областях, таких, как бизнес, наука, образование и т.д. Проектная деятельность требует активного взаимодействия между участниками эффективного использования ресурсов и управления изменениями для успешной реализации проекта. Она способствует развитию навыков планирования,

коммуникации и решения проблем, а также обеспечивает результативность и инновационность работы. [5]

Есть множество видов и способов проведения проектной деятельности, направленных на развитие учебных и внеучебных навыков студентов, повышение качества образования и создание новых образовательных возможностей.

Некоторые из видов проектов в образовании включают в себя:

- учебные проекты: студенты работают вместе, чтобы исследовать или изучить определенную тему, применяя свои знания и навыки, полученные в ходе учебного процесса;
- исследовательские проекты: студенты проводят исследования по определенной проблеме или вопросу, используя различные техники и методы сбора и анализа данных.
- творческие проекты: студенты работают над творческими проектами, такими как написание книги, создание фильма или разработка художественной выставки.
- социальные проекты: студенты разрабатывают и реализуют проекты, которые направлены на решение социальных проблем в их обществе или сообществе.
- волонтерские проекты: студенты занимаются добровольчеством, работая вместе с организациями или группами людей, чтобы помочь нуждающимся или улучшить условия жизни в определенных областях.
- междисциплинарные проекты: студенты сотрудничают с представителями различных дисциплин, чтобы решить комплексные проблемы и задачи, объединяющие несколько областей знаний.
- проекты самообразования: студенты планируют и осуществляют собственные проекты, направленные на изучение интересующей их темы или развитие конкретных навыков [6].

Это лишь несколько видов проектов в образовании, и каждая образовательная организация или учебное заведение может разработать свои собственные проекты, отвечающие своим особенностям и целям.

Исследования свидетельствуют о востребованности проектной деятельности в системе образования. Метод проектов способствует пониманию целесообразности учебной деятельности и значимости практических результатов для обучающихся, основной целью которых выступает приобретение знаний, навыков и опыта в решении проблемных ситуаций [10].

Изучаемая проектная деятельность предполагает достижение совокупности *целей*:

- *образовательная* – вовлечение всех участников проектной работы в активный познавательный процесс;
- *развивающая* – развитие интереса участников проекта к изучаемому предмету, творческого подхода и креативности, проявление исследовательских навыков, выступления на публике;
- *воспитательная* – проявление толерантности и персональной ответственности каждого участника при выполнении проекта [11].

Проектная деятельность, по мнению Горлицкой С.И., включает набор следующих функций [12]:

- *преобразующая* – осознание полученных ранее знаний, умений, навыков в системе новых предметных смыслов;
- *отражательная* – подразумевает применение законов и закономерностей, действующих в окружающем мире;
- *технологическая* – использование элементов технологической деятельности, таких как моделирование, конструирование;
- *программно-целевая* – внедрение целеполагания, прогнозирования, планирования;
- *контрольно-регулятивная* – предполагает принятие решений, контроль и коррекцию;
- *исследовательская* – выбор варианта выхода из проблемной ситуации после ее анализа и обобщения;

- *креативная* – внедрение новых идей с использованием полученных знаний [12].

Однако необходимо отметить, что успешность любого проекта, зависит от того, какую проблему поставил педагог или учитель, поэтому очень важна идея, заложенная в проекте, или проблема, которая решается. Если проект выполняется в школе, то должен быть связан с предметной областью, если в вузе, то исследовательская работа, но алгоритм построения проекта всегда одинаковый.

Алгоритм проведения проектной деятельности включает следующие шаги:

- *Определение целей проекта:* определите, чего вы хотите достичь с помощью проекта. Установите конкретные цели и ожидаемые результаты.
- *Анализ требований:* изучите требования и ограничения проекта. Определите ресурсы, необходимые для выполнения проекта, такие как бюджет, время, персонал и материалы.
- *Планирование проекта:* разработайте план действий. Определите последовательность задач, сроки и ответственных лиц. Распределите ресурсы и определите бюджет проекта.
- *Выполнение проекта:* разработайте план, выполняя задачи в соответствии с установленными сроками. Обеспечьте контроль и регулярное отслеживание прогресса проекта.
- *Оценка результатов:* оцените достигнутые результаты. Определите успешность проекта и выделите полезные моменты для будущих проектов.
- *Завершение проекта:* завершите проект и рассмотрите детально, если необходимо. Отчет о проекте, включая достигнутые результаты, проблемы и рекомендации, может быть представлен заинтересованным сторонам.
- *Обратная связь и улучшение:* обменивайтесь информацией с участниками проекта и заинтересованными сторонами. Используйте полученные знания и опыт для улучшения процесса проектной деятельности в будущем.

Заметим, что в современное время со школьной скамьи детей приучают к исследованию, дети даже в начальных классах, проводят различные исследования и демонстрируют свои находки, по разным темам. Ярким примером служат, школы Дарын, здесь проводятся различные конкурсы проектов.

Республиканский научно-практический центр «Дарын» Министерства просвещения Республики Казахстан – Республиканское государственное казенное предприятия осуществляющее руководство в сфере образования по вопросам выявления и поддержки одаренных детей и талантливой молодежи Казахстана [7]. Миссией Республиканского научно-практического центра «Дарын» является выявление, развитие и профессиональная поддержка одаренных детей и талантливой молодежи Казахстана. Центр «Дарын» ставит перед собой цель создать современную и единую систему, направленную на выявление, развитие и реализацию потенциала и творческих способностей талантливых детей Казахстана. В рамках своей деятельности центр выполняет следующие задачи:

- а) разработка системы поиска и поддержки одаренных детей и талантливой молодежи в различных сферах;
- б) формирование образовательной среды с информационной поддержкой, способствующей внедрению республиканской модели работы с молодыми талантами;
- в) оказание помощи одаренным детям, а также учителям-новаторам и инновационным образовательным учреждениям, работающим с талантливой молодежью;
- г) создание и тестирование новых образовательных программ, методик и технологий, ориентированных на одаренных детей;
- д) организация ресурсных центров на региональном уровне для взаимодействия с талантливыми детьми;
- е) гарантия правовой и социальной поддержки для молодежи и детей.

Конкурс проектов в «Дарын» является важным событием для развития предпринимательства в регионе и способствует выявлению и поддержке талантливых и

инновационных предпринимателей. Он содействует развитию экономики региона, созданию новых рабочих мест и повышению уровня жизни населения. Например, по итогам тестирования на третий этап – экспертиза исследовательских проектов, по предметам естественно-математического направления прошли – 890 учащихся с 693 проектами, из них командных – 197 проектов 394 учащихся, по предметам общественно-гуманитарного направления прошли – 886 учащихся с 723 проектами, из них командных – 163 проекта 326 учащихся. [7]

Также можно отметить вузы, которые начали больше способствовать развитию проектов: вместо дипломной работы, студентам разрешается выполнять дипломные проекты, где в команде могут работать от 2-х до 5 студентов. Пример проекта У.Б. Амуровой, выполненный в команде с однокурсниками «Здоровьесберегающие технологии на уроках русского языка в средней школе» позволяет утверждать, что применяемые методы и приемы здоровьесберегающей технологии, а также разработанные и предложенные в виде рекомендаций физкультминутки и игры способствуют сохранению и укреплению здоровья учащихся. При этом работа над проектом не отвлекает от основной цели, связанной с обучением русскому языку в условиях южного региона Казахстана, где в семье и в общении с друзьями казахоязычная языковая среда, а изучение русского языка на филологическом факультете по специальности «Русский язык и литература» позволяет обучающимся ознакомиться с достижениями двух приграничных стран. Задача данного проекта состояла из того, чтобы раскрыть сущность здоровьесберегающих технологий, проанализировать современные подходы, определить роль учителя при сохранении здоровья учеников, разработать систему упражнений по здоровьесбережению, провести экспериментальную работу. Исходя из поставленной цели проекта, автором дипломной работы были рассмотрены ряд методов и приемов, проанализированы разные подходы, роль учителя, а также предоставлены таблицы и схемы экспериментальной части дипломного проекта. [8]

Одной из главных особенностей проектной деятельности является активное участие учащихся в создании собственных проектов. Это помогает развить творческое мышление, самостоятельность и ответственность, а также стимулирует интерес к учебным предметам. Благодаря этому учащиеся могут углубить свои знания и лучше понять, как применять их на практике. Проектная деятельность также способствует развитию коммуникативных навыков, так как учащиеся работают в группах, обмениваются информацией, предлагают и аргументируют свои идеи. Это помогает развить умение работать в коллективе, учиться слушать и уважать мнение других. Все эти навыки являются необходимыми в современном мире и помогут учащимся успешно адаптироваться в будущей профессиональной деятельности. [9]

Заключение

Проектная деятельность в условиях цифровизации современного Казахстана является одним из наиболее эффективных методов работы со школьниками и студентами. При этом основное внимание уделяется активизации творческого, критического и аналитического мышления обучающихся. Экскурс в историю проектной деятельности и выявление ценности применения ее в практической форме обучения русскому языку и литературе позволил выявить типологически важные составляющие. Как показало исследование, результаты работы над проектом достигаются посредством логической последовательности поиска и осмысления самой идеи создания проекта. Дальнейший путь реализации проекта позволил представить классификацию и выявить основные постулаты в работе над ним. Наблюдение за несколькими вариантами использования проектного метода в учебном процессе (в школе, в университете, а также на олимпиадах «Дарын») позволило прийти к следующему заключению: проектная деятельность является важным и эффективным инструментом обучения и развития, который позволяет учащимся приобретать знания и навыки через практическое применение в реальных ситуациях.

В статье был предложен наиболее правильный алгоритм проведения проектной деятельности на уроках, для достижения успеха и хорошего результата. Также были рассмотрены основные аспекты проектной деятельности и показана ее значимость в процессе образования.

Таким образом, проектная деятельность играет важную роль в образовании, позволяя учащимся получить полезные знания и навыки, развить творческое мышление и активизировать учебный процесс. Она также способствует развитию коммуникативных навыков и умения работать в коллективе, поэтому внедрение проектной деятельности в образовательные программы является важным и перспективным направлением развития образования.

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ЦИФРЛАНДЫРУ ЖАҒДАЙЫНДАҒЫ ЖОБАЛЫҚ ҚЫЗМЕТ: ИДЕЯДАН ІСКЕ АСЫРУҒА ДЕЙІН

Аңдатпа. Мақалада цифрландыру жағдайындағы жобалық іс-шаралар қарастырылады және бұл кез-келген жастағы аудиториямен жұмыс істеудің ең тиімді әдістерінің бірі екендігіне назар аударылады. Бұл қызметтің мақсаты білім алушылардың шығармашылық, сыни және талдамалық ойлауын іске асыру. Авторлар жобалау қызметінің негізгі аспектілерін қарастырады және білім беру процесінде белсенді жұмыстың осы түрінің маңыздылығын көрсетеді. Сондай-ақ, бұл мақалада жобалық іс-әрекеттің тарихы және оның орыс тілі мен әдебиеті сабақтарында жобалық қызметті іс жүзінде жүзеге асырудағы маңызы туралы экскурсия беріледі. Жобалық қызмет, сабақтарда оқушыларды белсендірудің ерекше формасы бола отырып, белгілі бір алгоритм бойынша құрылады және авторлар жобалық қызметті дұрыс ұйымдастыру әр түрлі жас топтарында және әр түрлі жағдайларда жүргізілетін жобалық жұмыстардың әр түріне қарамастан сәттілікке әкеледі деп санайды. Авторлар қазіргі Қазақстандағы жаңа білім беру цифрлық үрдістері жағдайында жобалық қызметті өзектендіреді. Зерттеу нәтижелері жобаны құру идеясынан бастап логикалық дәйектілікпен құрылады және одан әрі жобаны іске асырудың өзіне және нәтижелерге қол жеткізуге көшеді. Иллюстрация ретінде автордың бірі – У.Б. Амурованың дипломдық жұмысы келтірілген, ол студент кезінде 2022 жылы орындалған "орта мектепте орыс тілі сабақтарында денсаулық сақтау технологиялары" дипломдық жұмысының жобасында жұмыс істеген. Авторлар сонымен қатар бастаушы мұғалімдерге, әдіскерлерге және тәрбиешілерге пайдалы болатын өз ұсыныстарын ұсынады.

Тірек сөздер: цифрландыру, жобалық қызмет, әдіс, алгоритм, білім, идея, іске асыру.

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PROJECT ACTIVITIES IN THE DIGITALIZATION ERA: FROM IDEA TO IMPLEMENTATION

Annotation. The article examines project activities in the context of digitalization and draws attention to the fact that these are some of the most effective methods of working with an audience of any age. The purpose of this activity is to implement the creative, critical and analytical thinking of students. The authors consider the main aspects of project activity and show the importance of this type of active work in the educational process. This article also provides an overview of the history of project activities and its value in the practical implementation of project activities in Russian language and literature classes. Project activity, being a special form of activation of students in the classroom, is based on a certain algorithm and the authors argue that the correct organization of project activities leads to success, regardless of the various types of project work carried out in different age groups and different conditions. The authors update project activities in the context of new educational digital trends in modern Kazakhstan. The results of the study are built in a logical sequence, starting from the idea of creating a project and then moving on to the very implementation of the project and achieving results. As an illustration, the thesis of one of the authors is given – U.B. Amurova, who, as a student, worked on the project of the thesis "Health-saving technologies in Russian language lessons in secondary school", completed in 2022. The authors also offer their recommendations that will be useful for novice teachers, methodologists and educators.

Keywords: digitalization, project activity, method, algorithm, education, idea, implementation.

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ДИАЛОГ КУЛЬТУР В СОВРЕМЕННОЙ РУССКОЯЗЫЧНОЙ ПРОЗЕ КАЗАХСТАНА

Рецензия на: [Современный русскоязычный рассказ Казахстана. Учебное пособие-хрестоматия / Автор-составитель Власова Г.И. – Астана: Казахстанский филиал имени М.В. Ломоносова, 2024, на рус.яз.].

Русскоязычная литература Казахстана является уникальным феноменом, представляющим собой синтез различных культурных традиций и литературных направлений. Влияние русской, казахской и других культур оказывает значительное воздействие на литературный процесс в стране. Это особенно заметно в современных произведениях, в которых отражены культурные и социальные изменения, происходящие в Казахстане на рубеже XX и XXI веков.

Рецензируемое пособие-хрестоматия представляет собой значимый вклад в изучение современной литературы Казахстана на русском языке. Автор-составитель предлагает читателю обширный выбор текстов, охватывающих различные темы, стили и жанры, что позволяет студентам и исследователям получить глубокое понимание современного литературного контекста Казахстана.

Целью учебного пособия-хрестоматии «Современный русскоязычный рассказ Казахстана» является не только знакомство с новой русскоязычной литературой Казахстана, но и совершенствование навыков чтения и интерпретации художественных текстов. Пособие стремится предоставить читателям возможность погрузиться в разнообразие литературных направлений начала XXI века, представленных авторами из Казахстана. Включение текстов различных литературных течений, таких как классическая проза, городская проза, условно-метафорическая (мифопоэтическая) проза, а также проза для детей и подростков, обогащает опыт читателя и позволяет ему углубиться в разнообразие современной литературы.

Особое внимание заслуживает вступительная статья автора-составителя «Русскоязычный современный рассказ как локальный «казахстанский» текст: жанровые признаки и методика анализа», которая является превосходным введением в проблематику изучения локальных текстов. В работе раскрываются сущность и основные функции локального текста, который определяется как «система устойчивых стереотипов, сюжетов,

образов, связанных с каким-либо конкретным городом и актуальных не только для его жителей, но и для дискурса культуры».

Изучение локальных текстов, по справедливому замечанию автора, в настоящее время вызывает значительный интерес в современном литературоведении. Одним из ярких примеров локального текста в казахстанской литературе, по мнению автора-составителя, является «Алматинский текст» [Власова, 2019]. В произведениях таких авторов, как Михаил Земсков и Илья Одегов, город Алматы выступает не просто фоном действия, но важным культурным символом. Это город, который воплощает в себе историю, культуру и ментальность не только Алматы, но и всей страны. Важными паттернами «Алматинского текста» являются яблони, горы, старые улицы и другие элементы, которые символизируют традиционные и современные аспекты казахстанской культуры. Локальный «казахстанский» текст также отражает особенности этнического и культурного многообразия страны. Например, в рассказах Ильи Одегова и других авторов активно используются мотивы и образы, связанные с казахскими традициями и мифологией. Таким образом, локальный текст становится важным инструментом для понимания национальной идентичности и культурных кодов Казахстана.

В рецензируемом учебном пособии-хрестоматии представлены не только произведения известных авторов, но и молодых, начинающих писателей, что делает издание актуальным и интересным для студентов и исследователей, желающих познакомиться с новыми тенденциями и направлениями в литературе Казахстана.

Пособие ориентировано на разностороннее использование как в рамках аудиторных занятий под руководством преподавателя, так и для самостоятельной работы. Каждый текст сопровождается не только самим произведением, но и необходимой информацией о его авторе, что позволяет читателю получить более полное представление об истории и контексте создания произведения. Вопросы к текстам способствуют активной работе над материалом и позволяют развивать аналитические и интерпретативные навыки.

В хрестоматии представлено обширное разнообразие литературных произведений, охватывающих различные жанры и тематики:

I. Классическая проза. В этом разделе собраны произведения Михаила Земскова, Бахыта Канапьянова, Ольги Марк, Адильхана Сахариева и Раимберде Кунбаева, которые предлагают читателю ознакомиться с различными аспектами человеческой жизни и общества.

II. Городская проза. Здесь представлены рассказы Заира Асима, Геннадия Доронина, Лилии Калаус, Елены Клепиковой, Асея Омара и Умита Тажкена.

III. Условно-метафорическая (мифопоэтическая) проза. Этот раздел предлагает читателю произведения, насыщенные символикой и метафорами. Рассказы от Азамата Байгалиева, Николая Веревошкина, Светланы Назаровой, Ильи Одегова и Надежды Черновой приглашают читателя задуматься над глубокими смыслами и образами.

IV. Проза для детей и подростков. В данном разделе собраны произведения, адресованные молодым читателям. Рассказы от Аделии Амраевой, Лидии Кошутской, Наиля Муратова, Юрия Серебрянского, Данияра Сугралинова и Ермека Турсунова призваны не только развлечь, но и привнести важные уроки и мудрость.

Пособие обладает высокой практической значимостью, учитывая ограниченное количество аналогичных работ, доступных в нашей стране. Несмотря на богатое культурное наследие и разнообразие литературных традиций, в Казахстане существует недостаток учебных материалов, специально ориентированных на современную отечественную русскоязычную литературу.

В последние годы все больше исследователей обращает внимание на проблемы развития читательского интереса и читательской грамотности детей и подростков. В контексте модернизации содержания среднего образования в Казахстане эта проблема приобретает особую значимость, поскольку вполне ощутим дефицит изданий детских и юношеских книг, что ограничивает выбор и возможности развития читательских интересов.

В этой связи представленные в хрестоматии произведения позволяют заполнить пробелы и недостатки в доступе к литературным материалам для молодого поколения, обеспечивая им возможность насыщенного и разнообразного чтения, что важно для их интеллектуального и эмоционального развития. Произведения в этом разделе отражают разнообразные темы, которые могут быть актуальны и понятны детям и подросткам, а также вдохновить их на дальнейшее чтение и творчество.

Диалог культур в современной русскоязычной прозе Казахстана является важным аспектом литературного процесса, отражающим сложность и многогранность культурного взаимодействия в полиэтнической стране. В произведениях современных авторов этот диалог проявляется через сюжеты, темы и образы, которые исследуют вопросы культурной идентичности, взаимодействия традиций.

Учитывая значимость пособия как редкого источника материалов о современной русскоязычной литературе Казахстана, книга представляет собой ценный ресурс для образовательных учреждений как в самом Казахстане, так и за его пределами.

Публикация этого пособия позволит широкому кругу читателей получить доступ к уникальной коллекции текстов, представляющих разнообразные литературные течения и жанры. Внедрение же в учебный процесс позволит студентам и учащимся более глубоко понять и оценить современную казахстанскую литературу, а также развить аналитические и критические навыки через работу с текстами и заданиями, представленными в пособии.

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ҚАЗАҚСТАННЫҢ ҚАЗІРГІ ОРЫС ТІЛДІ ПРОЗАСЫНДАҒЫ МӘДЕНИЕТТЕР ДИАЛОГЫ

[Қазақстанның қазіргі орыс тіліндегі әңгімесі. Оқу құралы-хрестоматия / Автор-құрастырушы Г.И. Власова. – Астана: М.В. Ломоносов атындағы ММУ Қазақстан филиалы, 2024, орыс тілінде] *еңбегіне сын-пікір*

Сын-пікірдің қысқаша мазмұны. Рецензияланатын оқулық-хрестоматия Қазақстанның қазіргі әдебиетін орыс тілінде зерттеуге қосқан елеулі үлесін білдіреді. Құрастырушы-автор оқырманға әртүрлі тақырыптарды, стильдер мен жанрларды қамтитын мәтіндердің кең таңдауын ұсынады, бұл студенттер мен зерттеушілерге Қазақстанның қазіргі әдеби контекстін терең түсінуге мүмкіндік береді.

"Қазақстанның қазіргі орыс тілді әңгімесі" оқулығының мақсаты Қазақстанның жаңа орыс тілді әдебиетімен танысу ғана емес, сонымен қатар көркем мәтіндерді оқу және түсіндіру дағдыларын жетілдіру. Оқу құралы оқырмандарға Қазақстанның авторлары ұсынған ХХІ ғасырдың басындағы әдеби бағыттардың алуан түрлілігіне сүңгуге мүмкіндік беруге ұмтылады. Классикалық проза, қалалық проза, шартты метафоралық (мифопоэтикалық) проза, сондай-ақ балалар мен жасөспірімдерге арналған проза сияқты әртүрлі әдеби ағымдардың мәтіндерін қосу оқырманның тәжірибесін байытады және оған заманауи әдебиеттердің алуан түрлілігін тереңдетуге мүмкіндік береді.

Автор-құрастырушының "жергілікті "қазақстандық" мәтін ретінде орыс тіліндегі заманауи әңгіме: жанрлық белгілер және талдау әдістемесі" атты кіріспе мақаласы ерекше назар аударуға тұрарлық, ол жергілікті мәтіндерді зерттеу мәселелеріне тамаша кіріспе болады. Жұмыста жергілікті мәтіннің мәні мен негізгі функциялары ашылады, ол "белгілі бір қаламен байланысты және оның тұрғындары үшін ғана емес, мәдени дискурс үшін де маңызды тұрақты стереотиптер, сюжеттер, бейнелер жүйесі"ретінде анықталады.

Сілтеме жасау үшін: Аманжолова Д.Б. Қазақстанның қазіргі орыс тілді прозасындағы мәдениеттер диалогы // *Philological Sciences Journal*. – 2024. – Vol.5. – №1. – С. 62-66. DOI <https://doi.org/10.52081/PhSJ.2024.v05.i1.029>

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DIALOG OF CULTURES IN CONTEMPORARY RUSSIAN-LANGUAGE PROSE OF KAZAKHSTAN

Review of: [Современный русскоязычный рассказ Казахстана. Учебное пособие-хрестоматия / Автор-составитель Власова Г.И. – Астана: Казахстанский филиал имени М.В. Ломоносова, 2024, на рус.яз].

This peer-reviewed textbook represents a significant contribution to the study of contemporary literature of Kazakhstan in Russian. The author-composer offers the reader an extensive selection of texts covering various themes, styles and genres, which allows students and researchers to gain a deep understanding of the contemporary literary context of Kazakhstan.

The purpose of the textbook-chrestomathy “Contemporary Russian-language storytelling in Kazakhstan” is not only to familiarize readers with new Russian-language literature of Kazakhstan, but also to improve their skills in reading and interpreting fiction texts. The manual seeks to provide readers with an opportunity to immerse themselves in the diversity of literary trends of the early XXI century, represented by authors from Kazakhstan. The inclusion of texts from different literary movements, such as classical prose, urban prose, conventional-metaphorical (mythopoetic) prose, as well as prose for children and teenagers, enriches the reader's experience and allows him to delve into the diversity of modern literature.

Special attention should be paid to the introductory article by the author-compiler “Russian-language contemporary short story as a local ‘Kazakh’ text: genre features and methodology of analysis”, which is an excellent introduction to the problems of studying local texts. The work reveals the essence and main functions of the local text, which is defined as “a system of stable stereotypes, plots, images associated with a particular city and relevant not only to the

For citation: Amanzholova J.B. Dialog of cultures in contemporary russian-language prose of Kazakhstan // *Philological Sciences Journal*. – 2024. – Vol.5. – №1. – С. 62-66. DOI <https://doi.org/10.52081/PhSJ.2024.v05.i1.029>

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МАҚАЛАНЫ РӘСІМДЕУГЕ ҚОЙЫЛАТЫН ТАЛАПТАР

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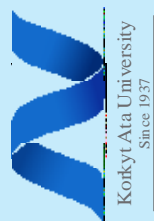
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