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THE YOUNG GENERATION AND THEIR CULTURAL VALUE TO KAZAKHSTAN

Annotation

The article discusses the structural levels of cultural values and civilized space in Kazakhstan, in particular, the main ideas in the development process of the country and the new strategies of President of the Republic of Kazakhstan, considered from the point of view of the cultural approach, which are conceptually substantiated

Key words: cultural value, historical memory, cultural heritage, young generation, civilization, modernization, national horizon, traditional crafts, national culture.

Many great aims are determined by various needs to build and develop our country. The most important thing is to prepare our generation, who can hold the durable foundation of the country and develop it better. To make this need come true, the program of developing strategy “Kazakhstan 2030” is advancing. As long as the teenagers are the general forth to move our society, they should have a pour and the skills to realize it. This power is education, upbringing and the problem of its place in activity.

Each great matter is up to the social, economical, common, feelings and moods of that people or country. The teenagers are ought to the establishing to the country, to the developing of self-ruling.

The Republic of Kazakhstan is now on the path of democratically developing. Its future is henceforward; step by step it is going to be one of the advanced and civilized countries. And the people who bring it about are young citizens of Kazakhstan. Kazakhstan needs in the real patriots, who are advanced, respectful to the mother tongue, history, customs of all the nations of the republic, not indifferent to a happy future of their people and reliable to their hopes.

Complex of oral and written creativity, applied art, traditional crafts and customs, and also musical, graphic, architectural and spiritual heritage of our people gained and transferred from generation to generation are integral components of our cultural heritage, developing in close and many-sided communication with ethnic identity of our people, the historical successor of culture ancient saki, hun and turki. Various types of nomadic and settled-nomadic statehood were replaced, great empires of the past prospered and fell into decay, but culture of people was unaffected from time immemorial in the territories of Kazakhstan. Its art was perfected by centuries and deprived bad style because art was created by all and for everything, within the centuries-old tradition. The unity of representations about beauty defined unity of art style, and it protected as amour national creativity against all alien and aggressive. The force of historical memory is the greatest of bases, on which culture rests on. Many generations of Kazakhs always participated in creation of culture. It is the major creative process. The necessary thing was remembered gradually. It is possible to tell that the history of cultural value of Kazakhstan is a history of our historical memory, contradictory callous force of time. Therefore the attitude to history and culture monuments is expressive parameter of our spiritual maturity

Take, for example, saki animal style, and you will find echoes of this epoch in modern ornaments of Kazakhs, take a symbol of our independence - the golden warrior, and you will

find amazing similarity between his arrow-shaped headdress and our saukele, which was carried by young unmarried Kazakh girls in Middle Ages. Take texts Orkhon - Yenisei ancient turkic runic letters, style and which content are reflected in our heroic oral eposes, such as “Koblandy Batyr”, “Alpamys Batyr”. There are many such examples.

Speaking about specificity of the Kazakh cultural value, it is important to note the following. In terms of mainly nomadic way of life, our ancestors up to an improbable degree have improved oral folk creativity, musical heritage. So, traditional song-and - poetic art included music, poetry, ceremony, elements of scenic-dramatic & singing art, and also instrumental musical performance. Akyns, zhyrshi, dombyra players possessed high associative abilities, sensitive perception of the peace, the memory promoted saving of many kinds and sorts of musical art in tradition of Kazakhs. Akyn was some kind of the carrier of the raised, high poetry, founder of ornamental-musical sheet. Singers, akyns-improvisators hold in high esteem and respect, they were welcome guests, favorites of people. The good song was appreciated more expensively flocks of sheeps and herds of horses. Singers-Akyns distributed their products in the oral form. In terms of the limited dialogue in nomadic society the given form of playing music got public value. Oral playing music as spiritual event became celebratory.

Kazakhs had a patrimonial way of life down to XX centuries. Any family event marked solemnly, with corresponding ceremonies, which formed a basis for creating of tunes. Thus songs were some kind of comprehension, explanation of occurring ceremony. Folk musical instruments - dombyra, kobyz, sybyzgy, dauylpaz, kos synai, kerei, sherter, zhetygen, asatayak, konyrau, etc. was gotten special development in Kazakh people. There was widely spread an instrument - sybyzgy, made of hollow small stalk of kurai plants, in traditional music in the past. The simple form and availability of material promoted its popularity among the Kazakh musicians. Sybyzgy sounded in summer pastures, on weddings, at child's birth, at arrival of honor guest. The images, containing in sybyzgy music, go back to hoary antiquity. It proves Kyuis-legends to which is possible to refer “Kok buka” (the heavenly bull), “Zhelmaya” (nickname of calm legendary Asan-kaigy), “Bozyngen” (Calm - sacred animal), occurring until now.

The one of the most widespread musical instruments can be considered kylkobyz that is bow two-stringed instrument. It mentioned in the book “Kitabi dede Korkut”, dated XVIII-IX centuries. Kylkobyz was in the use of baksy (shaman) and folk singers. Two strings of kylkobyz, consisting of 104 horsehairs, sound whole range of overtones at contact of a bow. Color and density of sounding of the instrument depend on force of a touch of a bow, and also from height of a sound at which an overtone sounded that nasally, squeaky and magic tone. The history of kobyz sounding has been connected with religious-magic rituals of baksy-shaman. Kobyz served as means of baksy's dialogue with the spirits-assistants (aruachi). Besides, the kobyz tradition has not only ritual character, but also is connected with epic creativity of zhyrau (singers), who have taken the one of honorable places in the nomadic sphere. Zhyrau were usually at the rate of khans, being military and political advisers, singing of khans', batyrs' heroic feats. Kobyz kyuis characterized by sounding: imitations of wolves' gowl, swan's scream, horse's run, sound of the released arrow. Historical destiny both kobyz, and kobyz traditions gradually began to die away; baksy have remained stable carriers of kobyz traditions. Execution of epic products has passed to akyns-zhyrshi, to their epic legends accompanied by dombra.

The most known and, perhaps, favorite musical instrument was and remains dombra. Story or legend about becoming and content of kui, as a rule, preceded dombra sounding in traditional folk playing music of Kazakhs. The history of dombra traditions go down in depth of centuries, which testify archeologic discoveries, for example, ancient Khoesm, and also Pazyryk kurgans and archeological evidence of the Kazakhstan archeologists in territory of

Kazakhstan. By these data, dombyra and kobyz were the most widespread musical instruments of early nomads.

The one of features of dombyra performance is the solo form of playing on the instrument. It promoted promotion of outstanding personalities during various historical epoch. Art of every kuishi and his style differed from other by bright individuality, characteristic manner of the execution, the definite arsenal of means of musical expressiveness and variety of subjects of dombra kuis. It is a deep error that Kazakhs-nomads had no writing alphabet as noted in thesis widespread still from the Soviet times. There was a written literature in the form of poetry alongside with oral national creativity in territory of Kazakhstan. However as a result periodically arisen gains, spread on the Eurasian belt, cultural values in uncountable quantity were destroyed and people doomed to historical unconsciousness.

The saved manuscripts have been lost by time, and it is possible to judge writing occurred in the past only under "stone books". The Chinese traveller Zhang Tsyen, who has lived in total 13 years (140-127 BC) among usun, kangui-kangars and other tribes, informs that they had writing. 15 monuments known in a science as "talas runs" are revealed in the areas, specified by the traveller. One of them, so called talas stone, concerning to V-VII centuries, have been opened by V.A.Kallaurom in 1896. The inscription on a stone says: "his name - Chur, from you thirty oglans (sons), he was separated from benefits and the blessings (world) (e.g. has died)... The wife becomes widow" (in S.E.Malov's translation).

The epic poem about Oguz-kagan, which original, apparently, has been destroyed in 812-814 years that the fact of burning ancient turkic books under the order of the leader of Arabian conquerors Kutaibe testifies has been created by usuns in VII-VIII centuries. The latest edition of the manuscript has been made in XI-XII centuries and stored in funds of national library in Paris.

The Arabian writing extends with arrival of Islam to Kazakhstan. Findings of such writing on piece of broken crockery in the form of sayings from the Koran, blessing inscriptions on ceramic bronze vessels have been made at excavation of medieval cities. All people also know that outstanding scientist-encyclopedist of the Middle Ages, kypchak from Farab (Otrar) city Abu Nasr Al-Farabi was born and created the invaluable creations in Kazakhstan. Al-Farabi is the author of treatises (risala) on spelling, calligraphy, verses creatings, rhetoric, magnificent philosophical verses (rubai). His well-known "the Big treatise about music" is translated on many languages of the world. His nickname was the second Aristotel of the East!

The one of outstanding monuments of latest Middle Age literatures is the book "Tarikhi Rashidi" Khaidar Dulati (1500-1551) in which told about origin of Kazakh people, about their first steps on world arena. Association of steppe tribes, class in unity and come to the end formation of the Kazakh statehood to the beginning of XV century, has caused need for drawing up zharlykov - decrees, orders in popular language and conducting office-work. So nationwide Kazakh language, which has developed on the basis of kypchak dialect of ancient turkic language, enters gradually into a life of the country. For the first time national eposes, heroic legends for the first time such written monuments, as "Collection of annals" Kadyrgali Dzhalaieri (1530-1605), code of laws "Zhety Zhargy", etc. are created.

It is very important today to start with that understanding that values of cultural heritage of Kazakhstan is defined not only revival of the Kazakh culture, but also culture of each of people living in our country and ethnoses. Each of these people and nationalities has the ancient history, the rich past and traditions. It is important not to lose, and to save and increase these immemorial values for the sake of our common future of children and grandsons. As the Head of the state has noted that the important role in issues of revival of

culture of Kazakhstan's people is allocated not only to our state, but, first of all, the national-cultural centers.

The main purpose of bringing up is to bring up the healthy, cultural, hardworking, patriot man. It gives resolution for all interrogation which rises in the sphere of educational system.

We should have national patriotism to learn the national peculiarities.

National thought is concentrated on national horizon. And national horizon is spread through right notion and is recognized it's essence through the national costume. And the short conclusion of it is a need to teach, explain correctly national costume, literature and culture to the next generation. The bringing up widely national horizon of young people through a special qualities of the nation and to turn it into a costume is established a kindness.

Nowadays the purposes of the national education in solving these problems prepare future teachers at pedagogical institutions.

As the result of it, many schools of Kazakhstan, educational institutions, where teenagers are introduced with the nation's education and with the help of it we may educate and bring up our teenagers.

The Doctor of Philological sciences M. Tleuzhan said: "The education is the thing for fighting for generation". We can conclude that the aim and duties of independent country is linked with bringing up the young generation. The futures of the country depend on them. And that is why we should involve to our generation our customs and traditions that have been forgotten till nowadays.

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РЕЗЮМЕ

В научной статье рассмотрены и проанализированы структурные уровни культурных ценностей и культурно – цивилизованное пространство в Казахстане, в частности, основные идеи в процессе развития страны и новые стратегии Президента Республики Казахстан, рассматриваемые с точки зрения культурологического подхода, которые концептуально обоснованы.

ТҮЙІН

Ғылыми мақалада мәдени құндылықтардың құрылымдық деңгейлері және Қазақстандағы мәдени және өркениетті кеңістік, атап айтқанда, ел дамуының негізгі идеялары мен Қазақстан Республикасы Президентінің жана стратегиялары тұжырымдамалық негізделген мәдени көзқарас тұрғысынан қаралған, зерттеліп, талданады.