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NATIONAL MANIFESTATIONS IN THE WORK OF PROFESSIONAL KAZAKH ARTISTS (1980-2000)

Abstract. One of the main ideas of the worldview is a magnificent painting of a painting of a country in the world of Kazakh painting. Therefore, it is necessary to clarify the paths and continuity of the ancient Russian art of Kazakhstan in modern art, based on the laws of the sphere of art. This is because it allows you to analyze regular forms and essence, images and symbols of works of art that are traditionally practiced at the present time. The article identifies significant changes in the Kazakh pictorial art from 1980 to 2000. The traditions of national traditions, the mythical and Turkic worldview are reflected in the works of Kazakh artists. Kazakh artists came from schools of European and Russian art and studied the roots of the Turkic peoples during the years of independence. Describing the history of their ancestors, the artists made every effort to create national clothing and ethnographic values, as well as the foundations of worldview. It is clear that the work of these artists are philosophical and mythological in nature. Drawing on traditional images in their works, artists promote worldview, mythology, and philosophy in its understanding.

Key words: traditional images, worldview, painting, Turkish cognition, national motive, mythical image, motives, picture of the world, national spirit, national self-consciousness.

In the Kazakh painting art, painters combine creativity with mythology in the ideology of representation of the originality. Consistent consideration of the national mythological worldview in fine arts gives an opportunity to visualization of the fine arts in the public consciousness, the artistic image of the world, the closeness of national historical consciousness, the past and present of aesthetic cognition, and the design of future development trends.

At the same time, it is necessary to open a common core of arts, which is one of the main sources of fine arts, and to develop a new national art concept. As it is known that theoretical foundations of fine arts in Kazakhstan are not studied in detail, it is still abandoned in some other artistic spheres. Since painting is one of the most important forms of national culture representing the Kazakh people and culture in the world arena, it is necessary to study scientifically the place and features of its national and world culture [1].

The peculiarity of the art of displaying the truth is that it is a beautiful image. Artistic expression is the expression of the most important, typical image in the individual image, or the general, most important typical aspects of life in the form of a personal phenomenon, ie, in a sensitive form.

Consequently, it is impossible to balance the image image with both concept and senses. The peculiarity of the image is that it can be acquired through the individual. The artistic images in real artwork depict the important aspects of the truth, without showing the truth.

Traditional images and motif scenes of Kazakhstan's art can be found in every painting of the artists of each generation. As the themes and performances of each generation differ from each other, as well as the evolution of the Kazakh fine arts, traditional images are distinguished by their different views[2].

During the 1920's and 1930s, artists tried to portray ethnographic images only as they were. At that time the first Kazakh artist A. Together with Kasteev. Talented Kazakh artists, such as Ismailov, his brother K. Kozhykov, and others.

A decent factor of national perception and national spirit in the form of art that is new to the Kazakhs. Kasteyev's creative work. The life and work of Ismailov brothers, Kojikov brothers, coincided with the rapid redelegation of cultural traditions. According to his own mentality, the artistic orientation and social life of the Kazakhs in the Turkic, East context were translated into the context of European devices.

In the art of the 1940- 1950s, he expresses his professional sense of national identity. During this period K. Telzhanov, S. Mambeev, M. Kenbaev, K. Shayakhmetov, R. Sakhi and many other painters have received professional training at the best art schools in Leningrad and Moscow. The genetic structure of the imagery and worldview inherent to the nomads' generation combine the peculiarities of the European and Russian schools with the mastering of the techniques of painting, giving them the insights on the world and the stages of the art that coincides with the thaw in political life of the country.

In the creativity of these artists, the national mentality-specific transformation and unity of all elements, ie the return to the traditional idea of immanent harmony of the world, are new-level. Here the intensity of epic heroic initiatives is intensified, the improvisation inherent to the traditional Kazakh art is a principle that defines the creative rhythm of the character.

The creative quarter of Kazakh artists in the period from 1960 to 1970 expanded their knowledge to the various forms of search. At the beginning of these artists S.Aytbaev stood. National art style is created in the works of artists. Here are the main themes of the Kazakh painting of the 20th century: Interview with other national traditions, where the Russian realistic school, French impressionism, the current Soviet painting; synthesis of the innovative power with the national spiritual experience. A deep, intensive creativity process has continued the process of extending the value of the traditional worldview in painting from the world of creative practices, mastered by the national mentality, artistic tradition and novelty, developed and adapted to the expansion. The centuries-old continuity of the spiritual continuity arising in the art of the 20th century, while retaining the original and preserving its own identity, is the main subject of the traditional, stable, distinctive mentality of Kazakh culture.

The conventional "nationalization" of art was also discovered in the second half of the 1980s. The freedom granted by the rebuilding period, the emergence of an uncontrolled arbitrary art scene, aroused interest among artists and sculptors for their roots and sources of origin. The succession of these types of art with the spiritual traditions of the people, along with their interest in their culture and tradition, was also reflected by the visual and plastic forms of artwork through the system of ancient Kazakh spiritual wealth[3].

The stunning feature of the Kazakh fine arts was the aspiration to explore the Kazakh, Turkic, and Eastern Archaic. The myth of myths, the art of art change from the world, and the art of the young artists, appeared on the basis of their deep-rooted view of the usual world outlook and image. B. Baptishev, G. Madanov, A. In the works of Esdauletov it is surprising that the desire to get acquainted with the spirit of our ancestors, to the ancient forms of consciousness, not only to national initiatives and spiritual sources, but also to national history and consciousness, and to get acquainted with the universal human race on the planet.

They have come to terms with the flow of time and find themselves in the right place, and have a clear vision of art and have come to be the wise man of the time, with the types and outlook of the national consciousness armed with new philosophical doctrines. News in science combined with philosophical movements of the twentieth century, rebuilt in the sculptural compositions reflecting the works of the fine arts and the world, reviving the immediate rhythm of genetic nature of the nomadic people's culture. In the eye-catching, metaphorical system of symbols and symbols, the concept of delicate harmony among all elements of the world's structure, the common time cycle in the spatial structure, the unity and connection between living and dead matter, and the voluntary and exemplary characteristic of nomadic there was an understanding of vigorous spiritual upsurge.

It is worth noting that young artists have introduced the strongest sacred moment in the art of the same period. Probably, most probably, through scenes that explain the ancient beliefs and beliefs of the Great Steppe, they may have come to archaic as permanent, unchanging, indivisible values and insights, as a matter of great importance to their inner personality[4].

It is interesting to note that introducing a stabilizing initiative to the Kazakh art, as well as a positive guide to Kazakh art, is a turning point to ancient values. Having deserved eternal world outlook and spiritual signs, he has been unbreakable in this period as well as with the global and universal world, with endless connections. History, mythology of mankind, is reflected in their fictional works, reflecting the ancient rules of Dalai's life. The cosmogonic and ecological feelings of those works, the wisdom of iman for the perfection of the world, and the precise scale of morality and ethical values inherent only to our ancestral generations.

Between the 1980s and early 1990s, it was the time for volunteers to do the work of artists. During these years, which has been stretched from the search path and from various origins, the artist's generation is turning to the roots of Turkic peoples. It does not depict painting as a genuine obsession with philosophical significance. In the 1980s and early 1990s, the period when the traditional images and motifs of Kazakhstan's art began to appear in artistic creativity.

It is well-known that 1990 was considered a year of independence and was focused on all aspects of freedom of expression and tried to determine its own freedom. At the same time, he is developing pace at the moment. The imagination in the consciousness of the man who was under the control of the Soviet Union, now fosters the freedom. Kazakh artists try to expand the worldview of the Turkic world by promoting historical values. In this area Sydykhanov, B. Baptishev, B. Tabiyev, A. The artists such as Yesdauletov will have their favorite places. This is one of the most commonly encountered artifacts in honey art, which is honey stones.

Honey honey is the beginning of sculpture art in the Turkic world as well as in the general human society. Traditional image, that is, honey skull is often aimed at depicting meaning in Kazakh artists' creativity. It's only a single point to show the past. This use also took place in the works of 1950-60 artists. For example, a professional painter K. T. By the appearance of honey stone in the "Kokpar" by Telzhanov, the artist presented the idea of the main vendor's idea and presented it to the present artists as ready-made ones. The reason for this is that it is because honesty is stamped in the works of art as a way of showing the past in some of the meaningless works. Honey honey is to show an eternity, to show the age of our ancestors in the centuries, as well as the sound of kobyz and the history of ancient Turks. It is likely that he will not be able to handle various gaps. There are artists who turn the world into a ridiculous fashion as an easy way to show the "past and present" by embroidering cell phone carriers from the chest of honey or balmy stone, which has undergone various changes in the design of fine art[5].

In the works of 1990 artists, honey stones and parallel structures of the megalithic structure became traditional motifs. Motivational manifestations of deep philosophical meanings are inherent in the works of some artists. The Megalithic Views It is possible to meet the motifs of Baptishev's works. And the traditional motif scenes of the painter A. You can meet in the works of Sydykhanov. The artist is full of character. Sydykhanov's works are characterized by ancient historical and symbolic manifestations and philosophical evidence of modern manifestations. It is true that when we discover the meaning of the characters in the artist's works, we find mythological knowledge. Because the artist, who mastered the essence of mythology and philosophy, invites the viewer to see his work deeply, without looking at the spectator. The distinction of seeing and seeing the artist's work is that we can distinguish between these traditional images and the motive of the deep meaning of the works.

According to the results of the study, the period of Turkic cognition or mythological outlook in Kazakh painting came in 1980-1990. The imagination of the Kazakh artists, which was not limited to Turkic knowledge, was very wide. They tried to study the philosophical philosophy of the general human body. The works of these artists who seek to explore the archeological roots and rootstocks need mythological, philosophical analysis. The only force that unites the Kazakh visual arts is the deepening of these archetypes. Various phenomena and traditional motifs of the great land, which have passed through their own imagination through the widening of their own thoughts, become precious. Returning to the past and depicting some of the elements of today's past are illustrated by the artist's imagination.

In the 1990-2000 Kazakh folklore was created philosophic way of life with the traditional world of knowledge in terms of shaping and style of the Kazakh painting. The painters are trying to reveal the symbols of traditional art to discover the semantic significance of the characters themselves. Artists trying to disclose mythological understanding have resorted to world philosophy, mythological mythology, considering the symbolic nature as a general. In each of the waves of aggression, Kazakh elements tried to create national elements, including elements. And one of these uses has given a great result and has turned into imaginative content, and the second artist has been able to reverse its creativity. When you look at the works of artists from the 1990s and early 2000s, you immediately notice that they have a new ideology. As it has been mentioned above, it is to acquaint the future generations with the history of the Kazakh people through Turkic worldview, with the advancement of historical values as we have already mentioned[6].

Having deeply studied the subject of the research, we understood that the works of artists embraced by Turkic cognition in the Kazakh painting art as well as national archaic invites viewers to master the symbolic language of painting through philosophical thinking and mythological pupils.

The artistic consciousness of the twentieth century, first of all, feels that it is impossible to show the infinity and the present reality (reality), which is the invalidity of existing poetic formulas. Second, the artist's striving to turn chaos into a sequence, deep and extensive forms of artistic creatures, the ability to find the way, to overcome the epoch, to be "superior in competition", to overcome the enduring psychology and unavailability of all this[7]. This dilemma is a trend reflected in the scope of modernism and postmodernism in artistic creativity.

In the conclusion, we would like to stress, that the formation of the mythological worldview of Kazakh painting through the creativity of the artists has shown that it has developed in different image systems. The traditional image of Kazakh painting has also formed a self-image in the formation. They began to form heroes, heroes' images. An image-based solution in the ethnographic imagery system led by A. Kasteev was the heroic, oblique images of K. Telzhanov's works of our professional artists, and the image of national characters in the works of artists of the sixties - images of visual arts. The period of the appearance of the animated solution is the mound of the Kazakh painting art from 1980 to 2010. Even in the eighth century, the quarter of the thematic quarter was blockaded, although it was a subject of national reality. This is also a feature of all aspects of art. Since 1990 was regarded as a sovereign state, the independent artist imposed on freedom of imagination. They have come to define the history of the Kazakh people. As a result, the language was new, the oldest words were published. They brought traditional images of Turkic awareness. It was in those years that a line of philosophical, mythical images of Kazakh cinema appeared. Also, the images are traditionally connected with the creativity of each Kazakh artist. By virtue of the quintessential words of the Quintile, the appearance of the mythological worldview in the Kazakh painting began with the period when the painting art was formed, and during the 1990-2010 years, their revival, prosperity.

Б.Р. Қарабалаева

**КӘСІБИ ҚАЗАҚ КЕСКІНДЕМЕШІЛЕРІ ШЫҒАРМАШЫЛЫҒЫНДАҒЫ
ҰЛТТЫҚ ДҮНИЕТАНЫМ КӨРІНІСТЕРІ (1980-2000жж.)**

Аннотация. Ұлттық дүниетанымның негізгі арқауларының бірі қазақтың кескіндеме еліміздің әлем картинасы бағытында қалыптасқан қыруар мағұлматтар жатыр. Сондықтан да біз өнертану саласының заңдылықтарын негізге ала отырып, Қазақстандағы бейнелеу өнерінің байырғы көріністерінің қазіргі суретшілерге берілу жолдары мен сабақтастығын айшықтаудың қажеттілігі туындайды. Себебі ол қазіргі кезге дейін дәстүр бойынша жалғасын тапқан көркем туындылардың тұрақты формасы мен мәнін, образы мен белгілерін талдауға жол ашады. Мақалада 1980-2000 жылдар аралығындағы қазақ кескіндеме өнеріндегі елеулі өзгерістер тұжырымдалған. Ұлттық дәстүрлі образдармен, мифтік, түркілік дүниетаным көріністерінің қазақ кескіндемешілері туындыларында белең алған кезеңдері жікке алынып қарастырылған. Қазақстан суретшілері Еуропалық және Орыс өнерлерінің мектептерінен өте келе тәуелсіздік жылдары түркіхалықтарының түп тамырын зерделеуге көшті. Ата-бабаларының тарихын суреттеу барысында суретшілер ұлттық киімдер мен этнографиялық құндылықтарды сондай-ақ әлемдік дүниетаным негізін ашуға бар ынталарын қойды. Бұл бағыт суретшілерінің туындылары философиялық сонымен қатар мифологиялық мағыналылыққа ие болып келетіні анық. Туындыларындағы дәстүрлі образдарға сүйену барысында суретшілер дүниетанымды, мифологияны сонымен қатар, оны түсіну барысында философияны алға тартады.

Түйін сөздері: дәстүрлі образдар, дүниетаным, кескіндеме өнері, түркілік таным, ұлттық нақыш, мифтік көрініс, мотивтер, әлем картинасы, ұлттық рух, ұлттық сана.

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**ОСОБЕННОСТИ НАЦИОНАЛЬНОГО МИРОВОЗЗРЕНИЯ
В ТВОРЧЕСТВЕ ПРОФЕССИОНАЛЬНЫХ КАЗАХСКИХ ЖИВОПИСЦЕВ (1980-2000гг.)**

Аннотация. Одна из основных основ национального мировоззрения - казахская живопись, которая сформировалась в направлении мировой картины нашей страны. Поэтому, основываясь на законах в области искусствознания, возникает необходимость в отражении преемственности и путей передачи исконно-образных

представлений изобразительного искусства в Казахстане современным художникам. Это позволяет анализировать устойчивые формы и сущность, образ и признаки художественных произведений, которые до настоящего времени традиционно продолжались. В статье сформулированы существенные изменения в казахской живописи с 1980 по 2000 годы. Образы традиционных национальных, мифических, студентов, магистрантов казахского тюркского мировоззрения этапы и растущих проявлений редакции произведения. В годы независимости художники Казахстана перешли на изучение корней тюркских народов, пройдя из европейских и русских школ искусств. При описании истории предков художники сделали все возможное, чтобы раскрыть национальные костюмы и этнографические ценности, а также основы мирового мировоззрения. Произведения художников этого направления имеют как философскую, так и мифологическую значимость. При опоре на традиционные образы в произведениях художники выдвигают мировоззрение, мифологию, а также философию при его понимании.

Ключевые слова: традиционные образы, мировоззрение, живопись, тюркское познание, национальный колорит, мифический вид, мотивы, картина мира, национальный дух, национальное сознание.

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