

мен, білім беру бағдарламаларын дараландыруға және білім беру технологияларын құрудағы педагогикалық ғылымның рөліне бас назар аудара отырып, ғылым мен педагогикалық практика мәселелерін шығармашылық шешумен байытылады. Білім беру мазмұны мен оқыту технологияларын жаңарту, дене шынықтыру сабақтарын оқыту сапасын арттыруда көптеген проблемалардың туындауы, сыныптан тыс спорттық іс-шараларды дамыту және дене шынықтыру процесін басқару білім беру жүйесін қайта құруды талап етеді, оны жетілдіру мұғалімдердің кәсіби дайындық деңгейіне байланысты болады.

Түйін сөздер: дене шынықтыру; дене тәрбиесі; спорт жұмысы; дене тәрбиесі мұғалімдерінің дайындығы; педагогтың кәсіби дайындығы.

Профессиональная подготовка учителей физической культуры к спортивной работе

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Аннотация

В статье представлены обобщенные результаты исследования по формированию профессиональной готовности будущих учителей физической культуры к организации спортивных мероприятий в контексте с ведущими тенденциями развития физкультурно-педагогического образования и физического воспитания в рамках внеклассной спортивной работы. Содержание образования обогащается новыми процессуальными умениями, развитием способностей оперировать информацией, творческим решением проблем науки и педагогической практики с акцентом на индивидуализацию образовательных программ и роль педагогической науки в создании технологий обучения, адекватных уровню общественного знания. Обновление содержания образования и технологий обучения, возникновение множества проблем в повышении качества преподавания уроков физической культуры, развитие внеклассной спортивной деятельности и управление процессом физического воспитания требуют перестройки образовательной системы, совершенствование которой зависит от уровня профессиональной подготовки учителей.

Ключевые слова: физическая культура; физическое образование; спортивная работа; подготовка учителей физической культуры; профессиональная готовность педагога.

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THE WORLD OF CHILDREN'S BOOK: THE STUDY ILLUSTRATION AS A PATH OF KNOWLEDGE

Abstract

The article is devoted to the study of the role of illustration in a children's book, where the latter is considered as a visual way for a child to learn the content of the text. The author, considering the development of illustration in historical retrospect, tries to highlight its features and specifics, which changed from era to era, covering more and more new styles, new directions, new artists. At the same time, the author, based on the analysis of scientific literature, comes to the conclusion that the illustration for children is as important as the text of the book itself, and for younger children it is even more important than the text. Illustration in a children's book, whether educational or artistic, is

always a kind of visual path of knowledge, which is undoubtedly included in the system of cultural universals. And here, the task of the illustrator is to dynamically expand the knowledge of children and adolescents obtained through the book. It is clear that the introduction of modern children to reading, which in the digital era - the era of the craze for gadgets is becoming especially relevant, where an important role is played by illustration, its quality and skill of execution, the power of attraction. The author is sure that the illustration not only interprets the text, but also enriches it in its visual images, and here the artist shows his attitude to the text, develops or complements the thoughts of the writer or poet, enriching the text with visual images.

Key words: illustration; children's book; artist; drawing; artistic images; literature.

Introduction. There is no doubt that the art of book illustration is an independent form of visual art. This is evidenced by a number of specific properties inherent in it, and its distinctive features.

Some theorists of book illustration at the beginning of the twentieth century saw the specifics of illustration only in the technique of its execution. They excessively inflated the role of the material that serves to create and reproduce drawings, greatly exaggerated the importance of the interaction of a graphic image, a paper book sheet and a typeset font.

Today, the vision of illustration in a children's book has changed. Achieving the message (text) for any author of a book, and even more so for an illustrator, is quite a difficult task, which is especially difficult for children. After all, it is at this age that an illustration can be used in a children's book to literally replace a large number of words. It is the illustrations in the children's book that have several functions, including the expansion and development of the plot. In this way, such foreign scientists as: Brookshire J., Scharff L. & Moses L. [1], consider the role of illustration in a children's book. Tunnell Michael O. and James S. Jacobs [2], Serafini Frank [3], Grennan Simon [4], Field Hannah [5], Todorova, Marija [6], Mbuvi Amanda Beckenstein [7], Yu. I. Harutyunyan [8] and many others.

In this article, we will try to reveal the modern view of the world of children's books and present illustration as a visual path of knowledge, having initially made a brief historical excursion to the history of children's illustration.

The main body. To the history of children's illustration. In this paper, we do not have the opportunity to dwell on the review of such a huge path that has been traversed by children's illustration, for its entire existence. We will only note that all the currents, milestones and results of the search in book illustration in the past have always been in some connection with engraving.

So, in the XVII-XVIII century, copper engraving and etching were replaced by woodcuts, and in the XIX century, wood engraving gave way to metal engraving. All these changes and fluctuations were certainly reflected in the appearance of the book, and depending on these changes, there was always an alternation of the dawn and decline of book art in the world context.

German book literature, the most extensive and diverse, throughout the entire nineteenth century, to a greater or lesser extent, by the qualitative or quantitative onslaught of its products, affected all European literature.

At the turn of the XIX century, the Germans had a major national artist Khodovsky. The most valuable contribution to children's literature is 96 illustrated pages to the «Encyclopedia of Children's Reading» by Bazedov. This three-volume edition, in addition to its high artistic merits, is a classic example of an ideal collaboration between the author and the illustrator.

Later, since 1860, a galaxy of remarkable illustrators – A. Menzel, L. Richter and Moritz Schwind has been put forward. Moretz was one of the first to use the then new lithographic method of reproduction. Of his works intended for children – 13 lithographs for the «Life of Luther» and 40 unpublished pictures, executed by the famous artist for his nephew.

Unfortunately, Menzel's historical illustrations are not easily understood by children [9, P. 234].

L. Richter was, by vocation, a children's illustrator. He performed a huge number of drawings for fairy tales, songs and poems, in which various scenes of folk fairy-tale fantasy and subtle poetic flair are captured with remarkable grace. In addition to book illustrations, he executed a number of sheets in the famous edition of «Munchener Bilderbogen».

In 1945, a book appeared on the German book market, which had an exceptional and instructive fate. It was a «Der Struwelpeter» (stepka-rastepka) Heinrich Hoffmann. The story of this book is as follows: On Christmas Eve, 1844. Dr. Heinrich Hoffmann went to a bookstore to buy his three-year-old son a picture book. Everything that was offered to Hoffmann seemed to him so boring, dry and insipid that he decided to buy a clean notebook and wrote and illustrated the funny scenes that made him famous. There was no random luck. Goffman was a pediatric physician. When he visited his little patients, he always had in reserve or invented all sorts of humorous stories in relation to the circumstances, with the sole purpose of gaining the trust and favor of the sick child. This is what historians with appropriate illustrations included in the famous book, which, as we see, was not intended for printing.

The huge success of «Stepka» among the children close to the author forced Goffman to give in to the insistence of friends and agreed to publish the book. Its success was unprecedented, worldwide. Already in 1876, the hundredth German edition was published. «Stepka» was published all over Europe. Heinrich Hoffman, after his first success, made several more books and wrote many texts for illustrations by O. Pletsch. Of these, only «The Nutcracker» deserves mention, in which the illustrations, perhaps, surpass in their artistry the picture from «Stepka».

Goffman gives us a vivid example of how to approach a child, how important it is to be imbued with his intimate interests, and how generously children pay for every grain of

sincere, heartfelt attention. As proof, we can refer to the fact that it, the only one of the countless children's illustrations, is always embedded in the memory, it is the only one that does not cease to be entertaining [10, P.14].

Since 1860, Oscar Pletsch has been Working in the field of children's illustration. The merits of his numerous illustrations, in addition to an excellent, graceful drawing, include his knowledge of German life, especially the domestic structure of an average German family, his acquaintance with contemporary pedagogical views, his sincere humor. It is precisely because of Pletch's network connection with the obsolete life and ideology of the German bourgeois-philistine class that he, more than other illustrators, has lost interest for our time.

Of the humorous illustrators, the most popular in Germany, and perhaps throughout Europe, was Wilhelm Busch. A great draftsman, inexhaustible inventor, he knows no equal in this genre. And of course Goffman is inferior to him in skill. However, we think that Bush is over-sharpening his humor, falling into caricaturism, and are willing to prefer the more cordial, good-natured Goffman and Lothar Macedonian.

Later artists a prominent place must be given to the Lothar Macedonian. He made a lot of folding screens made of cardboard, funny books-toys with moving parts, decorative and poetic, in which the artist sought to spiritualize the dead nature and solve decorative and graphic problems. The great charm of Lothar Macedonian lies in his sound poise, in the sobriety of his genre sense, in the practical ingenuity of his techniques.

Methodology. Researchers [3; 4; 11] note that the 90s bring with them a sharp change. In connection with the new pedagogical currents, the revival of the German book begins. Cultural publishing houses are founded, setting themselves serious cultural and pedagogical tasks and attracting young personnel and fresh talents to cooperation. The average level of German children's books is rising, and the editorial work of publishing houses is becoming more systematic and principled.

The Gerlach Publishing House (Vienna) in its children's library has published «Tales of the Brothers Grimm», «Song of the Nibelungs» and many other elegant small volumes. Buchverlag der Jugendbatter (Munich) provides an interesting series of small but full-length books edited by renowned writer Genrich Wolgats. The appearance of these editions reveals the desire to achieve a possible combination of decorativeness, portability and low cost.

The Dietrich Publishing House (Munich) deserves to be noted as an innovator in the experimental development of illustrative material. The publishing house has a special reading room where children get acquainted with books prepared for printing, and the publishing house records and takes into account children's impressions.

Several prominent French artists have profoundly influenced illustrative art. First of all, let us name Bertal, from whose book the children had "Masha-Razinya" and "Gosha-Long Hands" (M. Wolf's publishing house). These books have become popular with children.

Of the numerous works of Bertal, his illustration for Goffman's Nutcracker is considered an artistic pearl. Sufficient recognition of their dignity can be considered the fact that in the last years of heightened Franco-German enmity the best German edition came out with drawings by Berthal.

The brilliant draftsman Granville is familiar to children from the illustrations for «Rubinson Cruz», which were recently reproduced in the edition of «World Literature», and Gustav Dore for the drawing for «Don Quixote» and «Gulliver».

B. Rabier, a subtle humorist and an excellent animalist, has had tremendous success with children. His drawings have appeared in publications around the world more than once. There is reason to believe that the Soviet Illustrator V. Carrick borrowed the illustrative style from him.

Of the illustrators for little ones, it is also necessary to mention Delave, Joba and Pencil. But, the most indispensable French illustrator is undoubtedly Boutet de Montval. Like no one else, he knew how to combine a realistic

drawing with a spectacular conventional decorative effect.

His «Jean d'Arc» and «Songs of France for French children» represent the pinnacle of illustrative art.

Since the 1960s, the influence of English illustrators on European graphics has grown to such an extent. Among the English illustrators, we note first of all Krikshenka. His illustrations to the fairy tales of the Brothers Grimm (1826), as well as to the works of Charles Dickens, surpass almost everything that appeared before him in English children's literature.

The works of John Tonniel are of outstanding importance, of which his illustrations for the famous novels by Lewis Carroll «Alice in Wonderland» and «Alice Through the Looking Glass» are especially popular.

But the true revival of the baby book in England is due to the names of three artists: Walter Kren, Randolph Caldecott and Kat Greenway.

V. Kren perfectly felt the power and beauty of ornamentation in book graphics, drawing prototypes for his creations from the works of the Renaissance and at the same time being carried away by the technique of Japanese engraving.

From the countless number of Krenov's illustrations for a children's book, we note his best creations: «Tales by the Brothers Grimm», «Florimunda», «Noah's Ark», «Sleeping Beauty». In all quiet works, the artist skillfully combined the richness of ornamentation with the clarity and laconism of the drawing.

Randolph Krandelcote saturated his masterful genre drawings with genuine vitality, warming them with a soft humor, alien to caricature. Caldecott is more cheerful and decorative than V. Kren and Kat Greenway, and therefore his books have been popular among children for many decades.

Kat Greenway is also the founder of the modern English book school. Her best works are considered: «A Day in the Life of a Child», «The Queen of the Robbery City», «Apple Pie». This artist made a huge number of illustrations for a children's book, in which she proved to be a great master. Most of her drawings were

pen, in which she lovingly depicted scenes from her childhood. These three artists are classics of children's book illustration, and with their light hand a number of artists have appeared in England who have dedicated their work to children's books.

Analyzing Japanese illustrations by E.V.Vasilieva writes that children's book illustration in Japan is a specific phenomenon. The variety and breadth of artistic methods make it somewhat difficult to combine individual precedents into a single art school. Nevertheless, children's books and children's book illustrations are an unconditional cultural and artistic phenomenon [12, P.116]. And its distinctive feature is the use of taboo topics such as birth, death, body structure, norms of mental or physiological behavior become both the subject of the content of the books themselves and the plot of illustrations.

In Russia in the late XIX – early XX centuries. with the emergence of the society «World of Art» it included excellent Russian graphic artists: A.N. Benois, G.I. Narbut, I. Ya. Bililin, D. Ya. Mitrokhin. The refined taste of their illustrations, the elegance and luxury of the external design, fine paper, excellent printing - all this made their books exquisite «things» available to few.

According to A.I. Strukova and other researchers [13; 14] among their creations «ABC in Pictures» by A.N. Benois (1870-1960), published in 1904. The book is rather complicated in terms of material, but it is presented in a lively, captivating manner. Illustrations by G.I. Narbut to the fables of I.A. Krylova, for the book «Toys» is distinguished by monochrome, a finely honed black silhouette image on a white field of a sheet, enclosed in a strict frame of the classical style. Most of all, he was engaged in the design of B.I. Bilibin (1876-1942). His works are decorative, ornamental, multi-colored.

In no other country is children's literature subject to such harsh criticism as in the Soviet period. The Soviet children's book was always under the crossfire of artistic, ideological, pedagogical, pedological, printing and market-consumer evaluations.

Graphic artists of Kazakhstan also made a huge contribution to the creation of the national school of graphics and illustration. Here for more than 40 years, artists of different nationalities, different generations have collaborated and collaborate. In the development and formation of their art, Kazakhstan artists use the realistic traditions of Soviet and world art.

We noticed that there are not so many domestic children's books and, unfortunately, even fewer with high-quality illustrations. In this case, if the child does not have a relatively «correct» childhood with a book in his hand, what is the likelihood when a high-quality Kazakhstan book with folk heroes will appear, to whose understanding an excellent illustration is attached.

Unfortunately, the high quality of decoration for children's books in Kazakhstan has not yet become the norm. In the design of a book for children of the late XX – early XXI centuries. a certain standard was created, which essentially erases the individual characteristics of both the artist and the writer. This is facilitated by some modern trends in book publishing, such as the publication of comics copying Western models, the transposition of cartoon plots into a book form, abbreviated and simplified presentation of classical works, etc.

Discussions. Modern children's illustration. Today, artists solve the problem of creating an artistic image in a children's book in different ways. Children's books, especially for the school period, are always completely filled with illustrations, which sometimes tell the child more than the text itself. At the same time, in our time, with the emergence of computer design, the possibilities of artists have significantly expanded.

But, unfortunately, you can see a lot of abuse of this pictorial technique. Many books are published that are monotonously variegated, difficult for children's perception, and despite the good quality of printing, they do not stand up to criticism in terms of artistic taste, pedagogical and educational tasks, cognitive and aesthetic problems that a good book is designed to solve.

Let us dwell on some of the features of modern children's book illustrations. Analysis

of works by Brookshire J., Scharff L. & Moses L. [1], Tunnell Michael O. and James S. Jacobs [2], Serafini Frank [3], Grennan Simon [4], Field Hannah [5], Todorova, Marija [6] showed that contemporary artists avoid overwhelming composition, unjustified multi-figure and wide landscape images.

The illustration, by its pictorial character, should have an applied, chamber sound. The main thing in it is the solution of the plot or image using accessible, understandable for children means, revealing the character, mood, state of the character, his individual characteristics.

When talking about a children's book, especially for toddlers and primary schoolchildren, the question of color cannot be ignored. If an adult is able to separate form from color and, therefore, perceive black and white illustrations, then for a child these two things are inextricably linked. Each object is one for him and must be recognized in the totality of its properties. A teenager who has the traits of both a child and an adult can perceive images in a differentiated manner: from some books he expects bright colors, and in some he admits the justification of a monochrome solution.

For a child, illustration is the most important cognitive and informative element that has an undeniable educational value. Through her, the child masters the surrounding reality, nature and the animal world, people and their occupation. Therefore, the artist's attitude to illustrating children's books should be special, extremely responsible, sincere and direct.

Based on the analysis of the scientific literature presented in this article, the following features of illustrations in children's books based on world examples can be distinguished:

- the child can consider the book absolutely independently and on the basis of emotional pictures the child's imagination develops;
- not pictures complement the text, but the text comments on pictures, that is, the basis of the book is illustrations;
- the faces of the heroes are not too pronounced, which allows the child to put any of his surroundings or even himself in the place of the hero;
- the text of the books is quite simple and light, which allows the child to perceive the

meaning without additional explanations from adults.

Results. Thus, in a children's book, an illustration should be of an artistic nature and can contribute to the aesthetic development of the child, the education of his taste and the identification of his artistic inclinations. Picture books should serve as a bridge in the child's life through which he will be able to enter the world of art in the future and through which he will learn to see beauty in the environment closest to him and the surrounding nature. A well-illustrated children's book must necessarily have a good frame, a pleasant appearance that depends entirely on the technique of typographic art and the quality of the typographic material. Fine print, crisp and clean print, good paper and ink are essential steps for a good book.

And we are confident that a well-published children's book will teach a child to love, take care of it and not allow it to look disheveled, dirty and sloppy, and the child's respect for the book will teach him to be neat, loving to books and in the future will develop from this little The «reader» of a true friend of the book.

But besides all this, a well-published children's book, decorated with valuable images of graphics, will bring the child closer to art, teach him to «artistic vision», direct him to the beauty of his surroundings and thereby create in the future an interest in life, which would be monotonous without aesthetic experiences and melancholy [6, P.250].

Conclusion. In our understanding, to illustrate a book means, with the help of plastic artistic images, to enable the reader-child to understand and interpret the literary text as fully as possible, to reveal the author's main ideas, to more clearly present the images of the literary heroes of the book.

The dependence of the illustration on the literary text is beyond doubt. Indeed, if we consider graphics from the side of the sources of its origin, the content of images, ideas and purpose, then we will see that there is, on the one hand, the independent existence of graphics, where it independently carries a certain idea of

the artist and a complete lance, in which this thought it is expressed, and on the other hand, it comes into dependence on certain conditions, in particular on the book to which it belongs. For the illustrator artist, the book becomes primarily a source of inspiration, creative excitement and love.

Modern children's illustrators are free to choose expressive means, techniques, and style combinations. The book opens up for the child in many ways, introducing him to the world of words and images.

Hence, the features of the work of the illustrator also arise. He should get along with the soul of the writer, his subjective desires should merge with the author of the illustrated

work. At the same time, he cannot act as a translator of a literary text into an illusory one. The illustration not only interprets the text, but also enriches it in its visual images, by that time the artist shows his attitude to the text, develops or supplements the thoughts of the writer or poet.

An illustrator of a children's book will always be successful if he manages to fit into the text of the book, finds his place in the action created by the writer. In addition, the world of Kazakh children's books, as a part of the fine arts, must necessarily have an ethnic flavor, built on the basis of folk motives of folklore, which has been repeatedly emphasized in the studies of domestic scientists [15; 16].

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Балалар кітабының әлемі: иллюстрация таным көрнекі жолы ретінде зерттеу

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Аңдатпа

Мақалада балалар кітабындағы иллюстрацияның рөлін зерттеуге арналған, мұнда мәтін мазмұнын тануының көрнекі жолы ретінде қарастырылады. Автор иллюстрацияның тарихи ретроспективада дамуын қарастыра отырып, оның жаңа стильдерді, жаңа тенденцияларды, жаңа суретшілерді қабылдай отырып, дәуірден-дәуірге қарай өзгерген ерекшеліктері мен бағыттарын бөліп көрсетуге тырысады. Сонымен бірге автор ғылыми жазушылардың талдауларына сүйене отырып, балалар үшін кітаптың иллюстрациялауы маңызды, ал жасөспірімдер үшін иллюстрациялау кітаптың мәтіннен де маңызды деген тұжырымға келеді. Балалар кітабындағы иллюстрация, мейлі ол оқу немесе көркем болсын, әрқашан мәдениеттің әмбебаптығы жүйесіне енетін танымның өзіндік визуалды жолы болып табылады. Міне, суретші-иллюстратордың міндеті балалар мен жасөспірімдердің кітап арқылы алған білімдерін динамикалық кеңейту. Қазіргі заманғы балаларды цифрлық дәуірде гаджеттерге деген құштарлық дәуірінде оқуға баулу әсіресе маңызды болып табылады, мұнда иллюстрация, оның сапасы мен орындау шеберлігі, тартылыс күші маңызды рөл атқарады. Автор иллюстрациялық мәтінді түсіндіріп қана қоймай, оны визуалды бейнелерінде байыта түсетініне сенімді, мұнда суретші мәтінге деген көзқарасын көрсетеді, жазушы немесе ақынның ойларын дамытады немесе толықтырады, мәтінді визуалды суреттермен байытады.

Түйінді сөздер: иллюстрация; балалар кітабы; суретші; сурет; көркем образдар; әдебиет.

Мир детской книги: исследование иллюстрации как визуальный путь познания

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Аннотация

Статья посвящена исследованию роли иллюстрации в детской книге, где последняя рассматривается как визуальный путь познания ребенком содержания текста. Автор, рассматривая развитие иллюстрации в исторической ретроспективе пытается выделить ее особенности и специфику, которая менялась от эпохи к эпохе, охватывая все больше и больше новых стилей, новых направлений, новых художников. Вместе с тем, автор на основе анализа научной литературы приходит к выводу о том, что иллюстрация для детей важна также, как сам текст книги, а для младшего возраста даже важнее текста. Иллюстрация в детской книге, будь то учебной или художественной – это всегда своеобразный визуальный путь познания, который несомненно входит в систему универсалий культуры. И здесь, задача художника-иллюстратора состоит в динамическом расширении знаний детей и подростков, получаемых посредством книги. Однозначно, что приобщение современных детей к чтению, которое в цифровую эпоху – эпоху повального увлечения гаджетами становится особенно актуальным, где немаловажную роль играет именно иллюстрация, ее качество и мастерство исполнения, сила притяжения. Автор уверен в том, что иллюстрация не только истолковывает текст, но и обогащает его в своих зрительных образах и, здесь художник проявляет свое отношение к тексту, развивает или дополняет мысли писателя или поэта, обогащая текст визуальными образами.

Ключевые слова: иллюстрация; детская книга; художник; рисунок; художественные образы; литература.

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