

MODERN FORMATS OF GRAPHIC NOVELS AS A TOOL OF CONTINUITY OF ETHNOCULTURAL TRADITIONS IN THE UPBRINGING AND EDUCATION OF YOUTH AND ADOLESCENTS

Abstract

This article describes such modern formats of literary and graphic genres as manga and comics (including ranobe, manhwa, and manhua). Graphic novels are currently relevant all over the world, especially among young people. Graphic novels of this type are actively promoted in the mass media and pop culture. These picture books received the attention and adaptation not only of small film studios and book publishers, but also of the cinematic giant – Hollywood.

Due to the interest of the younger generation in the format of comics, this genre can be used to promote ethnocultural traditions in the education and education of the younger generation with an orientation on the national characteristics of the country and the values of Kazakh art and culture. Such an axiological dialogue of the culture of near and far ethnic systems will certainly contribute to the development of interest in national heritage, since the conversation will be conducted in an accessible language of images and in the original presentation using modern graphic formats and genres.

Keywords: ethno-education, graphic novel, graphic novel, picture book, manga, anime, comic book, author's comic book, illustration, literary and graphic genre, film adaptation.

Introduction. Any novel, whether it is a comic book or a graphic novel, fiction or nonfiction, tells a story using a sequence of pictures (Sequential Art), which Will Eisner, the «father» of the modern graphic novel, defined as «the arrangement of paintings or images with words, with the purpose of telling a story or dramatizing an idea.» In other words, graphic novels are a narrative format similar to a magazine or DVD, but they are not a separate genre. Within this format, as many genres and subgenres are distinguished as in fiction (novel, mystery, science fiction, horror, medical drama) or in cinema (adventure, romance, documentary, comedy). And just like fiction and film, graphic novels are created for their target audience, including children's ones.

Taking into account the multilayered visual basis of modern culture – from illustrated

books to television and the Internet – graphic novels need to maintain a balance of words and pictures to develop their «format». Reading a graphic work becomes a complex and time-consuming process for the reader, requiring the ability to process a sequential series of images in his mind, which helps to develop the skills necessary for reading graphic prose to perceive it with ease thanks to an entertaining plot.

There are libraries that initially specialize in graphic works. They, regardless of specialization (like any library), when filling the repository, determine the selection of books by established standards, i.e. the selection of literature is carried out according to certain principles, which should also be met by graphic novels. The task of such standards is to protect the person responsible for the selection of books, the library itself and its storage from claims to any part of the collection.

Similarly, lists and reviews of graphic novels are compiled, regularly reviewed by various organizations and necessarily studied by school libraries.

One of the most extensive collections of graphic novels is the Young Adult Library Services Association (YALSA) archive, which includes lists of books, their reviews, articles, and recommendations. Graphic novels published in the YALSA archive are divided into catalogs and categories, providing an opportunity to navigate by age groups of readers. Young people tend to quickly read library graphic novels, so one of the first tasks of the Association is to constantly update its catalogues. At the same time, the circulation of graphic publications and the income from them are correlated with periodicals. Most graphic novels are published in paperbacks in cycles – when one story ends, the next begins. If the storyline of the story is exhausted, then the collection of comics is recorded in the catalogues of libraries, and new titles of novels appear in book reviews.

Paola H. Griffith, a lecturer at the University of Houston Clear Lake, analyzes the criteria for choosing graphic novels for a young audience of readers. The need to take into account the quality of graphic literature in demand among children and adolescents creates the need to formulate age and quality criteria for selecting works of this format.

A graphic novel is most often a series of stories about a single character, most of which are aimed at an adult reader. This also includes Japanese manga («manga» is equivalent to the word «comic», so it also falls under the definition of format, not genre). The manga was not originally published in separate editions, but was published in chapters in monthly or weekly magazines, thus forming an anthology of the narrative line. Many readers distinguish «true graphic novels» – full-fledged original stories, originally written and published in the format of a graphic novel, most of which were created and published as stand-alone works. Graphic stories, whether they are part of a cycle or are complete, always consist of a sequence of pictures, verbal comments, sound effects, and symbols, whose

task in their unity is to present the necessary reading experience [1].

Manga and anime are a very big part of Japanese culture. They have a long history in Japan and are becoming increasingly popular. Even now, in modern Japan, manga and anime have become a major part of everyday life. Although manga and anime have long been popular among the youth of Japan, some people believe that they are a bad influence on the people who are interested in them.

When we talk about pop culture phenomena that have changed the world's literary landscape, we should also talk about Japanese manga. Manga (yap. 漫画, マンガ, [mãŋga] (inf.)) zh., skl. – Japanese comics, sometimes called komikku (コミック) [2]. Although manga is often considered a product for children's entertainment in Western countries, it actually represents a large part of the Japanese subculture.

In 20 minutes, a reader who is used to hieroglyphic writing flips through a 320-page comic book magazine, and runs through each page in 3.75 seconds. Manga images are akin to hieroglyphics. A hieroglyph is also a «picture», or, more precisely, a written sign with meaning, where words and events are expressed graphically. For many centuries, the complexity of Japanese writing dictated the need to accompany texts with illustrations-hints, without which it was often difficult for the reader to understand the literary text. And immediately after the birth of Japanese prose, its first adapted illustrated retellings appeared – «picture books», in which the text itself was not much, and the main role was already played by illustrations.

Comics artists learned a lot from the great graphic artist Hokusai and his contemporaries. This:

1) the peculiarity of the line of the drawing and its composition, built on the principle of linear perspective and giving the impression of a planar image, in contrast to the usual European spatial perspective and three-dimensional vision of the subject;

2) the ability to convey a subtle play of light and shadow and a pronounced decorative effect;

3) craving for the grotesque, freedom of creativity and all kinds of experiments.

The first Japanese magazine comic appeared in 1902, but it was not widely distributed until the 1920s. Almost immediately, the most popular comics began to be collected and published in the form of books. This was already an innovation of purely Japanese origin.

The first comics were mostly comedic and satirical. In the history of post-war manga, Tezuka Osamu played a crucial role, debuting in 1946. The book edition of his comic book «New Treasure Island» sold an unprecedented 400 thousand copies at that time. Osamu's creativity is characterized by the following features:

1) fantastic plot;

2) the complication and detailed elaboration of the storyline, which gave the post-war comic the character of a real epic narrative. If previously Japanese artists were limited to a story in pictures with a volume of 10-20 pages, Tezuka began to create manga in several hundred and even thousands of pages, which resembled real novels;

3) new techniques borrowed from the cinema: changing angles, optical effects, close-up, etc. Tezuka «seemed to consistently redraw the film frame by frame on paper, achieving a cinematic effect»;

4) reducing to an extreme minimum explanations about the place and time of the action; almost the only text for the drawings was the dialogue of the characters. «In general, everything is like in a movie, and not even in a silent one, but in a sound one. Only the» sound track «was provided by numerous inscriptions with words-imitators of sounds (onomatopoeisms), which are so rich in the Japanese language» [3].

Those who have ever been to Japan know that manga can be found everywhere, even in supermarkets and konbini, and it is so ingrained in Japanese culture that it is impossible to separate one from the other. Manga is an integral part of the Japanese lifestyle, and their role is not limited exclusively to the entertainment industry, but also extends to many other areas, such as marketing (sponsorship of products

such as smartphones or advertising for travel companies, for example).

The origin of the manga can be traced back to the 12th. Narrative art in Japan consisted of narrative scrolls (e-makimono) depicting a series of sequential images. These scrolls are considered the earliest examples of pre-manga works, of which the very first was attributed to the artist-monk Toba Shōjō. The modern look of manga was only imported to Western countries between 1945 and 1952. It was at this stage that Japanese comics, both for children and for teenagers and young adults, began to be equated with narrative comics, and not with monotonous cartoons or comics [4, P.177].

Japan is a world leader in the production of comics. Outside of the country, manga is most widely distributed in the United States, Germany, France, Spain, Italy, and Poland. Manga comics are even more widely distributed in the countries of Southeast Asia: Indonesia, Thailand, Malaysia, and South Korea. When translated into other languages, manga is adapted to local realities and tastes, and also excludes overly explicit manifestations of eroticism and violence. Born under the strongest American influence, manga in recent decades has itself had a strong influence on the work of American graphic artists and animators.

Today, manga is a kind of matrix for almost all types of mass art, including animation, movies, music, and computer games. This can be seen in the example of the manga «Beautiful Warrior Sailor Moon», which has created an entire empire of cultural industry around itself. The original manga consists of 52 chapters, called «acts», and ten separate additional stories. The main plot of the manga was published in the magazine «Nakayoshi» (publisher «Kodansha») in 1991-1995. The publication of The Warrior Beauty in the form of 18 separate books was completed in 1997. By the end of 1995. each volume of the publication sold about 1 million copies [3].

With the development of the anime and manga industry in Japan, the production of so-called related products developed. It is divided into several types.

First, these are figures of anime and manga characters. Basically, they are mass products of low quality, but among them you can find exclusive figurines from famous sculptors. Such figures very accurately convey the appearance of their prototype. Second, the «garage kits». This is usually a set of parts made of polyvinyl chloride. Unpainted and not assembled. The collection of such a figure is carried out by the buyer and is a creative process, including fitting the details, and coloring the finished figure. The next niche in anime products is various printed products. Such as artbooks, books that contain illustrations, images of characters in different views and angles, detailed drawings of equipment, sketches and sketches of authors, etc.

Discussions and results. Music is one of the most important elements of advertising and related products. The songs in the initial and final cutscenes («opening» and «ending») are sung either by specially invited musicians or by the voice actors themselves. It happens that during the creation of the – anime, the voice actors organize their own music groups and hold concerts, performing songs from the soundtrack. Over time, anime fans stopped being content with related products there was a need to create a certain space around them, in tune with their passion [5].

Manga and anime are such a big part of the entertainment industry that every year there are more and more cultural phenomena both in Japan and in the world. Therefore, I would like to dispel the common misconception that manga and anime are intended exclusively for children. It would be more correct to speak of anime and manga as a medium in which the plot lines and content are completely limitless. Also, I would like to draw attention to the fact that the number of genres in manga and anime is more than 50 [6].

Other names for this art form and its individual varieties include hand– drawn stories, for large – scale comics-graphic novels(they are also graphic novels), for short ones – strips. In some countries with a developed industry of hand-drawn stories, they have their own name. So, in the French-speaking world, the comic is

called fr. *bandedessinée* (hand-drawn tape) or BD, Japanese comics are called manga. Comics appeared in the 19th century and developed in several stages:

1) 116 years ago, on October 18, 1896, the first comics appeared in the New York Journal, bright drawings with short texts that told about the brave heroes and their exploits.

2) The appearance of modern comics was preceded by political cartoons of the XVIII century by William Hogarth. They were a series of drawings, united by a common idea.

3) The next important stage in the development of the art of creating comics was the work of Rodolphe Toepffer and Wilhelm Busch. The first became famous for «The Story of Monsieur Viau-Bois», the world fame of the other was brought by the popular poem series «Max and Moritz», which tells about two tomboys.

4) «The Bear and the Tiger» – this was the name of the first American comic book, which was published in 1892. No less popular was the story «YellowKid» about a little boy from China who came to America in search of adventure.

5) The first serious steps in the development of the art of graphic novels were made at the beginning of the XX century, in search of new ways of graphic and visual communication and self-expression. At first, the comics were purely humorous. This is largely due to the etymology of the English word that determined their name. This situation changed radically in June 1938, when the character Superman appeared in the United States.

6) The beginning of the golden age is considered to be the first appearance of Superman in Action Comics #1, published in 1938 and published by DC Comics. The appearance of Superman was very popular, and soon superheroes literally flooded the pages of comics. Other characters that have long been popular are Plastic Man, published by Quality Comics, and Detective Spirit, written by cartoonist Will Eisner, which was originally published as a supplement, combined with the Sunday edition of the newspaper. In total, more than 400 superheroes were created during this period. Most of them strongly resembled

Superman and did not survive to this day, but it was then that such heroes as Batman and Captain America were born [7].

The most important thing in anime and manga, though, as in other comics, is that the stories touch on something very human, whether it's a moral issue or a romantic story, there's always something important underlying everything.

The same goes for Western versions of this art form, cartoons, comics, and most importantly, movies from Marvel and DC. These two largest film universes are becoming more and more popular every year thanks to the adaptation of all the favorite comics. Therefore, it is not surprising that the film «Avengers: The Final» became the highest-grossing in the history of world cinema, collecting more than \$ 2.8 billion at the box office according to Forbes magazine [8].

Comics were able to provide such an unusually effective capture of the mass audience thanks to the combination of text with visual images. Existing at the intersection of graphics and artistic text, the comic book is still very popular due to its full compliance with the rhythm of life in modern society. The abundance of information that modern people face every day requires easier perception of this information, the most concise and informative presentation of the material. And in this sense, it is the comic book that comes to the forefront of literary life, because it is easy for a modern person, endowed with clip consciousness, to assimilate this kind of visual series [9].

At the same time, the comic adapts to the modern world and continues to develop, preserving its traditions and acquiring new features in accordance with the aspirations of the advanced part of society to adequately express in mass culture not only their emotions and moods, but also a much richer palette of their feelings and ideas. This leads to a conceptual complication of artistic forms, for example, the emergence of such a variety of comics as the «graphic novel» (graphic novel), which uses graphics and a minimal amount of text for storytelling, which has led in recent years

to a rethinking of the comic book as a genre of serious literature. Some graphic novels rise to great examples of the art of book graphics, especially when it comes to the author's comics [10].

In the United States, comics play an important role in the learning process, often acting not as literature, but as the main source of educational information, which has largely replaced both textbooks of literature and other primary sources. In America, there are special projects to integrate comics into the school curriculum [11].

In Kazakhstan, the culture of comics is only gaining momentum, but such a young phenomenon is already very popular. The Kazakh comic «Kazakhman» is already quite popular in bookstores in Almaty. This is a comic with an ethno-cultural bias, revealing the mentality of the Kazakh society, and shows us the everyday life that each of us faces.

A new Kazakh humorous action comic about the superhero KazakHMAN has been released with a circulation of 15 thousand copies and continues to gain popularity among Kazakhstanis. The author of the comic book Beksultan Kazybek told what is so interesting about the story of a young Kazakhstani with superpowers.

In a comic book, superheroes are commonplace. In the fictional world, there is even a mobile application Komek, with which those in trouble can call the hero to help. There is a penalty for a false call. The authors of the comics have sorted out a wide selection of characters from Central Asian mythology to create a new unique world and many original characters.

But even in this environment, Kazakhman remains special, close to every citizen of Kazakhstan.

«KazakHMAN doesn't have a clear prototype – it's a fictional character. A fighter by nature, there are leadership qualities, a thirst for justice. But there are also weaknesses inherent in all of us. The same laziness, for example. Everything can be played with humor,» Beksultan said.

«We had to do everything from scratch, because we don't have a comic book culture. But we can use all the rich mythology of our

people without harming the originality of the plot. Realizing how much the niche of comics in Kazakhstan is not filled, we decided to make not just a comic book, but a whole publishing house Bult Publishing House, «Beksultan Kazybek said.

This helped the team to release the comic in three languages-Kazakh, Russian and English.

Not only Kazakhstani comics fans learned about KazakHMAн, but also foreign publishers, distributors from the CIS countries, Europe and the United States, who showed interest in the new project. Experts from the University of Chicago, one of the most famous and prestigious universities in America, took part in the creation of the original English version of the comic [12].

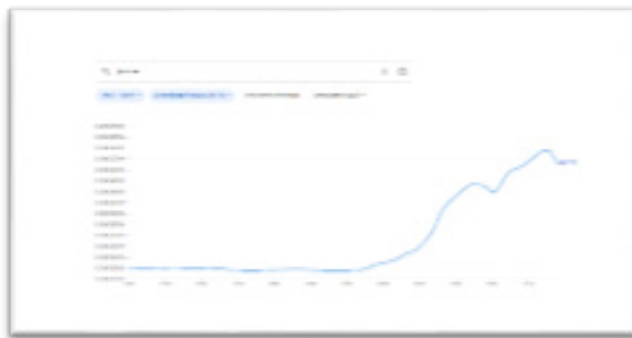
Despite the criticism of mass culture for its primitive level, it is not necessary to evaluate this phenomenon unambiguously negatively. The continuous migration of cultural forms from one category to another becomes obvious, and much of what was recently included in the category of mass culture is now listed among the high achievements of culture. It is enough to mention

the works of Ella Fitzgerald, Elvis Presley, the novels of Agatha Christie, and others. At the same time, recognized masterpieces as well-worn copies are equated with kitsch.

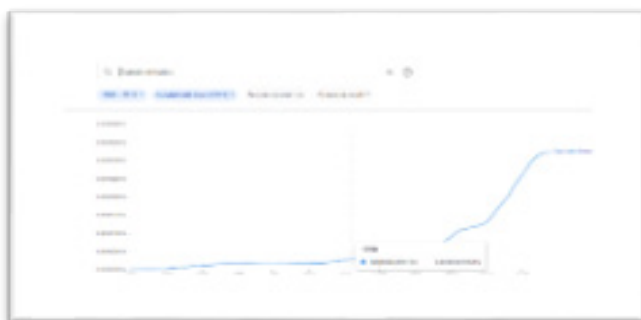
Postmodernism, comprehending the experience of the previous development of mankind, returning to the origins and foundations, is ready to see through the past and present what should be formed in the future, thereby paving the way for the formation of a single and diverse culture of humanity [13].

«It is quite likely that mass culture is the embryonic precursor of some new, still nascent everyday culture that reflects the social aspect of life already at the industrial (cultural-national) and post-industrial (in many respects already transnational) stages of development» [14].

You can also track the dynamics of popularity thanks to the Google Books Ngram Viewer program – Google’s online search service that allows you to plot the frequency of language units based on a huge number of printed sources published since the 16th century and collected in the Google Books service on the statistics charts 1 and 2, shown below.



Picture 1. Graph of statistics on the use of the word «anime»



Picture 2. Graph of statistics on the use of the word «Captain America»

The philosophy of the comic book always outlines the boundaries of creativity within the framework of accepted stereotypes, since it is a product designed for the maximum possible range of consumers. One of the factors that influenced the development of the comic is the philosophical factor. It is directly related to the social, but has its own conceptual features. The fundamental idea is the global transformation of society on the basis of information. The influence of the flow of information was so great that philosophers began to talk about the emergence of a new «information civilization».

This was reflected in the increasing role of information in the system of spiritual and material values. In the period of post-industrial development, information began to displace knowledge. The comic book, as a means of encoding information, has proved useful not only for transmitting information of the present, but also of the past, transferring, although with significant distortions, the legacy of past civilizations, (for example, samples of classical literature). It also proved to be an effective tool for the power of the information elite, who preached their ideas from the pages of comics. Examples of such phenomena abound in the history of the comic book: This is the inculcation of fascist ideology in Italy, and the image of «good with fists» – superman in

America, and the transition from the system of lifelong employment in Japan [15].

In conclusion, I would like to say that graphic novels have a great potential for promoting the national idea. All thanks to the fact that the target audience of such comics and manga are young people and schoolchildren. Manga and comics are an example of how people of different nationalities, ages and social strata can engage in a dialogue with a particular civilization and social order. These areas can be one of the successful examples of promoting national branding.

Comics, like manga, have become popular all over the world. Graphic novels are becoming more and more relevant every year. They are filmed, promoted to the masses, used as advertising, etc. due to their popularity.

Also, the culture of graphic novels penetrates into the Kazakh society. On the example of a new project-the comic book «Kazakhman», we were able to make sure that the use of ethno-cultural trends is relevant. An interesting plot, the mythology of Asian peoples and everyday problems familiar to every citizen of Kazakhstan made this comic quite popular and successful. The use of ethno-cultural trends in pop culture and new creative projects only fuels interest in the culture of the Kazakh people not only among compatriots, but also abroad.

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Графикалық романдардың заманауи форматтары жастар мен жасөспірімдерді тәрбиелеу мен білім берудегі этномәдени дәстүрлердің сабақтастығының құралы ретінде

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Аңдатпа

Бұл мақалада манга және комикстер сияқты әдеби және графикалық жанрлардың заманауи форматтары сипатталған (соның ішінде ранобе, манхва және манхуа). Графикалық романдар қазіргі уақытта бүкіл әлемде, әсіресе жастар арасында өзекті. Осы типтегі графикалық романдар бұқаралық ақпарат құралдарында және поп-мәдениетте белсенді түрде насихатталады. Бұл картина кітаптары кішкентай киностудиялар мен кітап шығарушылардың ғана емес, сонымен бірге кино алыбы – Голливудтың назарын аударды және бейімделді.

Өскелең ұрпақтың комикс форматына қызығушылығының арқасында бұл жанрды елдің ұлттық ерекшеліктері мен қазақ өнері мен мәдениетінің құндылықтарына бағдарлана отырып, жас ұрпақты тәрбиелеу мен тәрбиелеуде этномәдени дәстүрлерді ілгерілету үшін пайдалануға болады. Жақын және алыс этностар мәдениетінің мұндай аксиологиялық диалогы, әрине, ұлттық мұраға деген қызығушылықтың дамуына ықпал етеді, өйткені әңгіме қазіргі заманғы графикалық форматтар мен жанрлардың көмегімен бейнелердің қол жетімді тілінде және түпнұсқа презентацияда жүргізілетін болады.

Түйін сөздер: этно тәрбие, этно білім, графикалық роман, графикалық роман, сурет кітабы, манга, аниме, комикс, авторлық комикс, иллюстрация, әдеби-графикалық жанр, экранизация.

Современные форматы графических романов как инструмент преемственности этнокультурных традиций в воспитании и образовании молодежи и подростков

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Аннотация

В этой статье описываются такие современные форматы литературных и графических жанров, как манга и комиксы (в том числе ранобе, манхва и манхуа). Графические романы в настоящее время актуальны во всем мире, особенно среди молодежи. Графические романы этого типа активно пропагандируются в средствах

массовой информации и поп-культуре. Эти книжки картины получили внимание и адаптацию не только не-больших киностудий и книгоиздателей, но и кинематографического гиганта - Голливуда.

Благодаря интересу подрастающего поколения к формату комиксов, этот жанр можно использовать для продвижения этнокультурных традиций в воспитании и образовании молодого поколения с ориентацией на национальные особенности страны и ценности казахского искусства и культуры. Такой аксиологический диалог культуры ближних и дальних этносистем, безусловно, будет способствовать развитию интереса к национальному наследию, поскольку разговор будет вестись на доступном языке изображений и в оригинальной презентации с помощью современных графических форматов и жанров.

Ключевые слова: этновоспитание, этнообразование, графический роман, графический роман, картинная книга, манга, аниме, комикс, авторский комикс, иллюстрация, литературно-графический жанр, экранизация.

Received 25.12.2020.

МРНТИ 14.35.07

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<https://doi.org/10.51889/2021-1.2077-6861.28>

«ALTYN ART» MAGAZINE – A MEANS TO EXPLORE THE CULTURE, ARTS, AND MUSIC EDUCATION OF KAZAKHSTAN

Abstract

The article presents the conceptual basis of the ALTYN ART magazine, ways of the magazine development and implementation. Finally, it is proposed to consider the concept of further development of the publication to give information, possibly, useful for other publications of a similar thematic area.

Art magazines are an effective way to conduct a dialogue between creative artists, i.e. painters, musicians, designers, etc. The author aims to improve the theoretical and practical understanding of the key elements and factors that contribute to the arrangement of the social and cultural creative environment in Kazakhstan and the development of its print media. The data collection and analysis was based on the experience of creation and publication of own cultural and informational periodical, the search for new ways to develop and promote the achievements of culture, art and professional music education.

The materials of the journal give a clear idea of modern culture of Kazakhstan. The focus on articles written by experts of the field of Kazakhstan's art may get interest students in further research in this area.

Keywords: music education; upbringing; Kazakhstan; magazine; printed magazine; entrepreneurship; culture product; altyn art magazine; art; culture; sociocultural aspects.

Introduction. The search for new ways of development and promotion of cultural products in Kazakhstan is always a relevant problem that requires the constant attention of cultural institutions of both the public sector and non-profit companies.

Art magazines that are to say magazines about arts, began to be published in the world more than 100 years ago (for example, The Art Journal, ART News, Art in America, and

all well-known magazines in the Russian-speaking space: Art, Dialogue of Arts, etc.) and for the most part they present works of art, as the phrase goes, in the flesh. And the primary mission of such publications is, of course, to promote and popularize arts. For example, the American art magazine ArtForum, published since the middle of the 20th century, focuses on analytical articles on contemporary essays and opinion of famous journalists and art critics.