

СОЦІАЛЬНА ПЕДАГОГІКА

УДК 378.011.3-057.87:7:005.336.5

DOI: <https://doi.org/10.17721/2616-7786.2018/4-1/3>

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FORMATION OF AESTHETIC CULTURE OF PERSONALITY IN THE SOCIALIZATION PROCESS

The article focuses on the fact that human spirituality is crucial and includes values, value orientations, based on the general culture of man, in particular on aesthetic culture. In the process of research, the cultural direction in the education of students and their socialization were highlighted.

A retrospective analysis of the scientific literature was carried out, which made it possible to state that culture is a complex formation of values, activities, personal aspects and has no unambiguous and universal definition.

It is found that it is precisely in the dialogue between the person and the subject that due to the aesthetic attitude of the subject, the sensual existence of the object personality is included in the cultural system.

Based on the analysis of scientific publications, a schematic representation of the mechanisms of influence of aesthetic personality culture on its behavior and other types of human activity is proposed.

It is proposed to outline the aesthetic personality culture as an element of the general personality culture, which provides: analysis of input (external) attitudes, norms, values through the prism of personality outlook; a synthesis based on their own cultural views, beliefs and norms of behavior; organization according to them, ways of interaction of the subject with other people, activity in the world, creative activity and self-improvement. This is the basis for the formation of the development of aesthetic personality culture, in particular, the modern specialist in the process of his professional training, socialization.

It is suggested to consider aesthetic culture as an integral personal formation in the process of socialization of personality, characterized by the ability of the individual to perceive, evaluate and realize the beautiful in everyday life, nature, art.

Keywords: *personality, culture, aesthetic culture, values, value orientations.*

Introduction. In the modern world, priority belongs to human. It is a human who is and remains the essence of all spheres of social life, the factors determining his priorities and development strategies. In the differentiated social unity of civilization, whose integrity is formed on the basis of spiritual synthesis, each person maintains his or her uniqueness while asserting himself. At the same time, in the history of human civilization, the educational and developmental role of art is theoretically and empirically declared, whose importance is difficult to overestimate.

According to V. Bychkov '... today the problem of aesthetic education, the development of its methods and techniques has become one of the main problems and tasks in the education and education of all developed countries in the world' [1, p. 111].

In the context of the above, human spirituality is decisive, including values, value orientations in content and based on the general culture of man, in particular on aesthetic culture. In terms of the problem of aesthetic culture, the cultural direction in the education of students deserves attention.

The purpose of the article is to analyze the theoretical foundations of the formation of aesthetic personality culture in the process of socialization, to determine the prospects for the further development of this phenomenon.

Retrospective analysis of scientific works... allows us to assert that culture is a complex formation of values, activities, personal aspects and does not have an unambiguous and universal definition, but at the same time it can be analyzed and defined in the context of a certain sphere of human life.

It is in the dialogue between man and the subject that the aesthetic attitude of the subject makes the sensual existence of the object part of the cultural system. Culture, according to Bakhtin, acts as a way of preserving the existence of the subject and object, their expressive dialogue, the aesthetic infusion of the person into the object of the surrounding world or another person, and further - self-knowledge of another, enriched subject. The personification of nature and human at the present stage is a phenomenon of culture. At the same time, aesthetic attitudes, feelings, contemplations confirm the value of the object. Beyond this there is no understanding and communication of personality with the world [2, p. 410-411].

The influence of culture on the value structures of personality and the formation of its internal culture is indisputable. In the initial stages of human existence, the formation of its values is influenced by the culture of the immediate environment. The perception of the culture of the social group to which one belongs belongs already through the prism of family values. Values of a more general nature are appropriated, respectively, through the filters of other cultures, the subject of which the individual becomes in the course of his own activity.

Culture as a system of human values of a particular society, group of people or the whole world is assimilated by the individual through the prism of his own values. Thus, the culture of the individual undergoes transformations in relation to the influences of external cultures, but all of them are in line with the value orientations of the individual [3, p. 28-29].

Schematic representation of the mechanisms of influence of the aesthetic culture of personality on its behavior and other types of human activity can be depicted as follows (Fig. 1.1).

The scheme shows that the received external information (knowledge, attitudes, norms, relayed values of other people) are appropriated by a person who passes them through their own aesthetic outlook. Selected attitudes, norms and values represent the values of the individual, which become the basis of his beliefs and views. By modeling one's own activity, thinking through or analyzing probable or accomplished actions, one rethinks (reflexes) them, which becomes the basis of his / her further behavior and activities in general.

Therefore, the aesthetic personality culture can be described as an element of the general personality culture, which provides: analysis of input (external) attitudes, norms, values through the prism of personality outlook; a synthesis based on their own cultural views, beliefs and norms of behavior; organization according to them, ways of interaction of the subject with other people, activity in the world, creative activity and self-improvement. This is the basis for the formation of the development of aesthetic personality culture, in particular, the modern specialist in the process of his professional training, socialization.

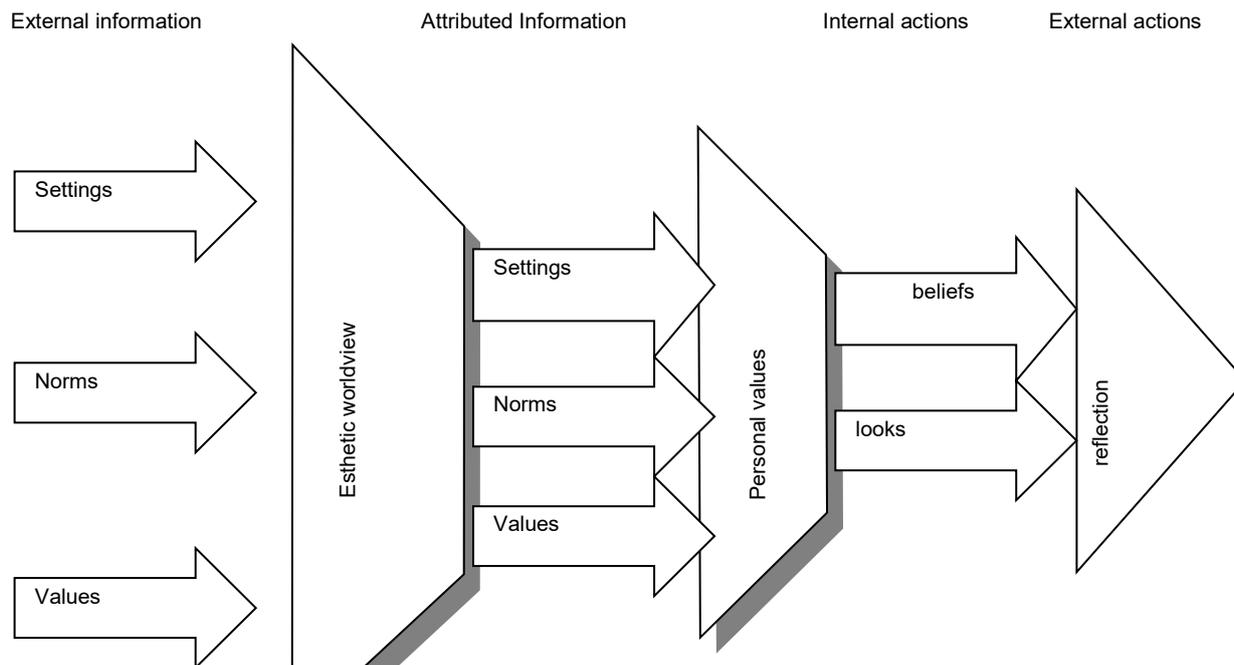


Fig. 1.1. Mechanisms of influence of personality aesthetic culture on its behavior and other activities

It should be noted that the aesthetics examines the general laws of the development of art, which are manifested in its various types, and examines the actual process of artistic creativity, its subject and object and means of artistic creativity, the process of artistic perception of art, etc., since art exists only in the social-communicative system: artist - art - observer, or artistic creativity - art - artistic perception [4].

According to scientists... aesthetics studies the value attitude of human to the phenomena of being, which can be: beautiful, ugly, satirical, humorous, tragic, comical, sublime. Aesthetics examines patterns of aesthetic activity of society, patterns of aesthetic perception of reality by a person, etc. Analysis of aesthetic reality makes it possible to understand that a person creates the beautiful in life, how he perceives, realizes it [5]. In other words, aesthetics considers the subjects of creativity and perception (artist, audience, improviser, performer, critic), objects of creativity, means, processes and results of aesthetic creativity and perception. All this is the subject of aesthetics. The theory of art (aesthetics) acts as a methodology of the art sciences: art history, art theory, art criticism. Unlike other objects created by man, in which beauty may be available or may be absent, it must be compulsory in works of art, since works of art are always aesthetic values [4].

Considering art as a means of mental and physical healing of a person, humanistic psychology introduces the concept of 'personality-oriented therapy' into psychotherapy. K. Rogers substantiates the position that the use of expressive arts choreography, painting, music, etc. - promotes the processes of emotional healing, resolving internal conflict, enhances the ability to self-knowledge, to cultivate deeper relationships with other people [6, p. 165].

Regarding the structure of aesthetic personality culture in the process of its socialization, we consider it appropriate to focus on the following segments:

1. The theory of aesthetic education is an independent structural unit of aesthetics. In the dictionary of aesthetics, aesthetic education is defined as a system of measures aimed at developing in a person the ability to perceive, properly understand, appreciate, create the beautiful and exalted in life and art [7]. Aesthetics considers the aesthetic culture historically as a product of social relations, creative activity of people. Therefore, aesthetic culture 'represents

the dialectical unity of the general, the special and the individual, the public and the personal, the collective and the individual' [8, p. 188]. 'Only taste, as a component of aesthetic culture,' noted F. Schiller, 'brings harmony to society because it creates harmony in the individual. All other forms of representation are distinguished by people based either solely on the sensory or spiritual component. It is because of this harmony of aesthetic culture that the sensual and mental powers of the person are liberated, enabling them to manifest themselves in creativity' [8, p. 28].

It should be mentioned that I. Kant argued that aesthetic culture, in particular, aesthetic taste - are phenomena not only individual, but also inherently social. This nature is a constant source of endless debate about aesthetic tastes: likes and dislikes, attraction to some phenomena and objects with complete indifference or even hostility to others. Disputes about aesthetic tastes will never go away, because individuality, subjectivity of all tastes, and even more so aesthetics, are too stable. The severity of endless and heated disputes reflects the ideological aspect that is always expressed in aesthetic or aesthetic flavors. This severity is also determined by the fact that the sphere of the aesthetic always affects people 'for the living', giving rise to deep experiences [9].

Thus, the theory of aesthetic education is based on the recognition of the dialectical interrelationship of needs, judgments, experiences and actions. 'Judging taste by evaluating phenomena and objects as beautiful and ugly, harmonious or disharmonious, elevated or low, helps one to select and surround oneself with such things, objects that would create a state of comfort and sublime, pleasure and joy, or help to "decipher" and to flesh out all that causes antipathy and resistance' [10, p. 4]. It is well known that there are some links between pedagogy and aesthetics. However, they retain a specific approach inherent in each of them to the problem of aesthetic education: pedagogy examines specific forms and methods of aesthetic education, aesthetics is the philosophical basis of aesthetic education. We can say that aesthetics builds a strategy of aesthetic education, and pedagogy - its tactics in each specific area: life, work, perception of works of art.

1. To understand the structure and essence of aesthetic culture, a valuable and productive one is Plato's position, which

emphasized the expediency of using only works of art that promote and 'nurture the vitality of the people.' He explored the nature of perception of the beautiful, the source of talent, the problem of education of aesthetic culture, arguing that it is the influence of art that affects the aesthetic world of the growing personality. He owns claims about the relativity of beauty, absolutely beautiful. At the same time, he assigned the artist an intermediary role, placing them above the representatives of the utilitarian professions (physician, artisan), proclaiming God the creator of absolute beauty [11, p. 143].

According to Aristotle's concept, science and art belong to the field of theoretical reason, but the philosopher clearly delineated the objects of their study, noting that the historian comprehends what really happened and the poet what should happen. Hence Aristotle's famous saying: 'Poetry is more philosophical and more serious than history: poetry speaks more generally, history is a singular one.' According to the philosopher, the most effective means of nurturing aesthetic culture and aesthetic feelings is art the spiritual memory of humanity. Introduced by the thinker into the theoretical use of the concept of 'mimesis' opened before him the opportunity to induce artists to portray reality not only as she really is and what the artist sees her, but also what she should be [11, p. 157].

These thoughts have been transformed in many ways into the practice of nurturing aesthetic feelings in the younger generation.

For the formation of aesthetic culture Ya. Kamenskyi suggested developing musical skills in children, use in the development of speech learning to memorize poems or rhyme. In the didactic manual 'The visible world in drawings' he recommended to develop in children the feeling of beauty of 'living and sound alphabet' of nature [12].

Of great importance to the aesthetic education of children was attached K. Ushynskiy, who claimed that the child thinks in forms, colors, sounds. Its success depends on how much the educators are aware of the essence of the beautiful, its role in human life and personality formation. Important in the education and training of children for the enrichment of their aesthetic impressions, the formation of aesthetic feelings, accurate, full-fledged language, according to the teacher, have literature, oral folk art. Proverbs, sayings, pater-words develop in children a sense of the sonic beauty of their mother tongue. The scientist argued that if a bird sits on a branch of a young tree, the branch is already changing its direction of growth; so does the child: only a small impulse is needed for it to change the direction of its spiritual development [13, p. 159].

According to V. Sukhomlynskyi, from the first days of school education we must teach '... children to see, perceive, feel, understand the beauty of the world - nature and social relations. Perception, comprehension are the basis, the core of aesthetic enlightenment, the core of that aesthetic culture, without which the feelings remain deaf to everything noble and high in life' [14, p. 178]. V. Sukhomlynskyi emphasized that the connection between aesthetic perception and aesthetic creativity is of great importance in the education of aesthetic culture. In childhood, adolescence, and early adolescence, every student must admire the beauty in all its manifestations; it is only under this condition that he develops a caring, caring attitude to beauty, the desire to turn again and again to the object, the

source of beauty, which has already aroused admiration, left a mark in his soul. 'Aesthetic perception of works of literature, music, fine arts, choreographic art is aesthetic evaluation, a deep experience of those qualities that have the object of perception itself [14, p. 377].

Aesthetic culture is manifested in the formation of aesthetic attitude of human to reality. Aesthetic culture contributes to the orientation of the individual in the world of aesthetic values and at the same time the ability of man to aesthetic perception and experience, thanks to it formed aesthetic tastes and ideals, the ability to creativity under the laws of beauty, etc.

The National State Complex Program of Aesthetic Education states that '... aesthetic feelings pervade the whole life of a person, his work, life, relations with the human environment. Aesthetic education affects a man in many ways, versatile enriches his spiritual world and perfects his activities. It contributes to the formation of creative abilities of the individual' [15, p. 30].

Conclusion. Thus, we regard aesthetic culture as an integral personal formation in the process of socialization of the individual, characterized by the ability of the individual to perceive, evaluate and realize the beautiful in everyday life, nature, art and provides the opportunity to aesthetically master the reality of the laws of beauty, adaptation. Prospects for further scientific research can be focused on identifying, testing and implementing into the social upbringing of innovative technologies of formation of aesthetic personality culture in further investigation of the most effective domestic and international experience of the phenomenon under study.

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Received December 10, 2018
Reviewed December 17, 2018

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ФОРМУВАННЯ ЕСТЕТИЧНОЇ КУЛЬТУРИ ОСОБИСТОСТІ У ПРОЦЕСІ СОЦІАЛІЗАЦІЇ

У статті акцентовано увагу на тому що духовність людини є визначальною і включає цінності, ціннісні орієнтації, базується на загальній культурі людини, зокрема на естетичній культурі. У процесі дослідження виокремлено культурологічний напрям у вихованні студентів і їх соціалізації.

Здійснено ретроспективний аналіз наукової літератури, який дозволив стверджувати, що культура є складним утворенням ціннісних, діяльнісних, особистісних аспектів і не має однозначного й універсального визначення.

З'ясовано, що саме в діалозі "людина і предмет" через естетичне ставлення суб'єкта, чуттєве буття об'єкта особистість включається в систему культури.

На основі аналізу наукових публікацій запропоновано схематичне відображення механізмів впливу естетичної культури особистості на її поведінку та інші види діяльності людини.

Естетичну культуру особистості запропоновано окреслити як елемент загальної культури особистості, який забезпечує: аналіз вхідних (зовнішніх) установок, норм, цінностей крізь призму світогляду особистості; синтез на їх основі власних культурних поглядів, переконань та норм поведінки; організацію відповідно до них, способів взаємодії суб'єкта з іншими людьми, діяльності у світі, творчої активності та самовдосконалення. Означене є підґрунтям формування розвитку естетичної культури особистості, зокрема сучасного фахівця у процесі його професійної підготовки, соціалізації.

Запропоновано естетичну культуру розглядати як інтегральне особистісне утворення у процесі соціалізації особистості, що характеризується здатністю індивіда сприймати, оцінювати й усвідомлювати прекрасне у повсякденному житті, природі, мистецтві.

Ключові слова: особистість, культура, естетична культура, цінності, ціннісні орієнтації.

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ФОРМИРОВАНИЕ ЭСТЕТИЧЕСКОЙ КУЛЬТУРЫ ЛИЧНОСТИ В ПРОЦЕССЕ СОЦИАЛИЗАЦИИ

Статья посвящена тому факту, что духовность человека имеет решающее значение и включает в себя ценности, ценностные ориентации, основанные на общей культуре человека, в частности на эстетической культуре. В процессе исследования были выделены культурные направления в обучении студентов и их социализации.

Был проведен ретроспективный анализ научной литературы, который позволил утверждать, что культура представляет собой сложное образование ценностей, видов деятельности, личных аспектов и не имеет однозначного и универсального определения.

Выясняется, что именно в диалоге между человеком и субъектом, благодаря эстетическому отношению субъекта, чувственное существование личности объекта включено в систему культуры.

На основе анализа научных публикаций предложено схематическое представление механизмов влияния эстетической культуры личности на ее поведение и другие виды человеческой деятельности.

Предлагается выделить эстетическую культуру личности как элемент общей культуры личности, которая обеспечивает: анализ входных (внешних) установок, норм, ценностей через призму мировоззрения личности; синтез, основанный на их собственных культурных взглядах, убеждениях и нормах поведения; организация по ним, способы взаимодействия субъекта с другими людьми, активность в мире, творческая активность и самосовершенствование. Это является основой для формирования эстетической культуры развития личности, в частности, современного специалиста в процессе его профессиональной подготовки, социализации.

Предлагается рассматривать эстетическую культуру как интегральное личностное образование в процессе социализации личности, характеризующуюся способностью личности воспринимать, оценивать и реализовывать прекрасное в повседневной жизни, природе, искусстве.

Ключевые слова: личность, культура, эстетическая культура, ценности, ценностные ориентации.

УДК 378.015.31:[316.61:81'27
DOI: <https://doi.org/10.17721/2616-7786.2018/4-1/4>

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ФОРМУВАННЯ МІЖКУЛЬТУРНОЇ КОМПЕТЕНТНОСТІ СТУДЕНТІВ: РЕАЛІЇ ТА ВИКЛИКИ СУЧАСНОГО ОСВІТНЬОГО СЕРЕДОВИЩА

Проаналізовано сутність поняття "міжкультурна компетентність" у міжнаціональному спілкуванні. Здійснено аналіз навчочк еживання мовного матеріалу, лексико-граматичної правильності оформлення висловлювань, комунікативної поведінки як частини національної культури. Висвітлено міжкультурну компетентність з позицій міжкультурної взаємодії, національно-культурної специфіки, норм і традицій спілкування учасників мовного діалогу різних національних культур як необхідну складову для взаєморозуміння у процесі навчання іноземної мови.

Ключові слова: комунікативна компетентність, міжкультурна компетентність, міжкультурна комунікація, мова, коректність, толерантність, взаємодія.

Вступ. Ідея діалогу культур поширена досить широко і вже пододала рамки взаємодії рідної та іншомовної культур, хоча в розробці її проблематики домінує предметна сфера – "іноземна мова". Виявлено, що основними причинами, які обумовлюють вірогідну ступінь порушень взаєморозуміння в міжкультурній комунікації та найбільш значущими слід вважати: очікування подібності, мовний бар'єр, нерозуміння невербальної поведінки, стереотипи і забобони, оцінювальний підхід, високу вимогливість у міжкультурному контексті [1].

Процес навчання іноземної мови студентів повинен не тільки забезпечувати їх знаннями і формувати відповідні мовні вміння, а й так впливати на особистість, щоб вона перетворювалася в "емоційно зрілий інтелектуально пізнавальний організм, здатний впоратися з

непередбаченими культурно зумовленими ситуаціями спілкування за допомогою окреслення або створення унікальних інструментів пошуку, обробки та застосування інформації" [2].

Проблема взаємозв'язку мови та культури знаходиться на перетині ряду наук – лінгвістики, філософії, психології, педагогіки та інших, що є причиною відсутності єдиного підходу до її вирішення. Здається, що навчити студентів спілкуватися як усно, так і письмово, відтворювати, а не тільки розуміти мову, вже створену кимось, – важке завдання, ускладнена ще й тим, що спілкування – це не просто вербальний процес. Його ефективність залежить від безлічі факторів: знання мови, умов і культури спілкування, правил етикету; знання