

Section 2. Philosophy

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The Problem of Formation of “Cultural Creativity” Notion in Social Philosophic Discourse

The actuality of the subject of research. The subject of research was chosen due to the necessity of forming from social and philosophic point of view the novelties in social and cultural reality of modern humanities, which are aimed at active extrication of creative origin in an individual and which are also based on the way to it, or vice-versa, which try to restrain it.

Creativity, according to the western tradition, is an expression of the loftiest human capability of creating something new, which did not exist before, on the one hand, (Plato) and liberating from slavery on the other hand (N. Berdyaev). The value of creativity had a drastic influence on the innovation character of the western civilization. Its basis was set up in ancient times. So, Fukidid wrote that “Athenians love novelty and are quick witted in realization of decisions, approved off”¹. Numerous discoveries, creation of new art genres and styles or philosophic directions witness that creativity was not only a desirable but also a real value. L. Vasiliev points out that “ancient Greeks were not bound tightly with traditions and norms, but possessed a high degree of freedom of thoughts, creativity and quest and that is why they were inclined to experimenting, or sometimes radical innovations and changes in all spheres of their existence”². In philosophic vision the idea of new was generated in ancient dialectics, where motion and development were considered to be necessary signs of nature and society, human’s personal being and organization. Plato connected creative capabilities with intention to reach the loftiest level of being and Aristotle with an individual expression of the wealth of nature.

Plato also considered art as the result of imitation (hereditary) activities of men, having reconsidered the essence of such activities. As V. Yakovlev wrote in his book “The philosophy of creation in Plato’s dialogues”³: a philosopher does not resort to the analysis of the notion of “creativity” deliberately especially introduces it, due to the necessity to express his views on the essence of man and human activity”. The definition of the notion of creativity, contained in Plato’s dialogues “The feast”, “Timeus”, “Fedre” and “Ion” is not restricted to traditional understanding of creativity as characteristics of its separate types, and particularly art. In “The feast” dialogue Plato directly points out that creativity is a wide notion. Everything that cause transition from not-being into being is but creative work, hence creation of any kinds of works of art or craftsmanship could be called creative work and all those who created them –their creators. According to our opinion his dialogues are of interest just because creativity there is realized, also, by means of involvement of a “divine force”, which in “Ion” dialogue acquires the meaning of “divine inspiration”, “possession” and “divine designation.

Aristotle also considered creative work in a wide sense-as an origin of something, which is outward in relation to the creator. Distinguishing natural and cultural things, which for him were an “ergon” i.e. something created in the sense of completion of the process of creation or originating, which came into being, or sprang up from “not being” and had just begun its presence. Stagiritis connected those new notions with creative work of men, necessarily followed with practical actions. While “presence” is transformed into “energia”, according to Aristotle, i.e. into something “created”.

In the Middle ages creative work was considered in European culture as the main attribute of God and also man, as a creature of His creation.

The objective of this work is the analysis of the views of foreign and domestic scholars, regarding the essence of the notion of cultural creativity.

Several elements of the scientific analysis of the problem of separation of the meaning of the notion of cultural creativity were found in the works of V. Baluta⁴, G. Shevchuk⁵, S. Voznyak⁶, V. Boyko⁷ et al. Still, there is no a unified, comprehensive investigation of this problem, so far.

The genera; theory of cultural creativity was presented in the concept of cultural creative being (V. Fed). The method of paradigmatic projection, proposed in Ukrainian philosophic studies makes it possible to reveal a series of specific functions of cultural creativity. Another

¹ Гегель Г. В. Ф. Эстетика: в 4 т./Г. В. Ф. Гегель. – М. : Искусство, 1971. – Т. 3. – 624 с. – С. 17. (Hegel, G. V.F. Aesthetics in 4 volumes/ G. V.F. Hegel// Moscow: Isskustvo publishers, 1971. Vol. 3. – P. 17.

² Возняк С. С. Проблема змістовності культуру творення у філософії Гегеля/С. С. Возняк//Науковий вісник Волинського державного університету імені Лесі Українки. – 2007. – № 8. – С. 148–153. (Voznyak, S.S. The problem of the meaning of cultural creation in Hegel’s philosophy/S.S. Voznyak//The scientific journal of Volyn State University, named after Lessya Ukrainka. -2007. No8.-pp.148–153).

³ Яковлев В. А. Философия творчества в диалогах Платона/ В. А. Яковлев// Вопросы философии. – 2003. – № 6. – С. 142–154. (Yakovlev, V.A. The philosophy of creation in Plato’s dialogues//Voprosi filosofii. – 2003. – no 6. - P. 142–154).

⁴ Балута В. В. Методологічні засади дослідження феномену культуротворчості/В. В. Балута//Інтелект. Особистість, Цивілізація. Збірник наукових праць. – 2009. – Вип. 7. – С. 7–15. (Baluta, V.V. Methodological aspects of investigation of the phenomenon of cultural creativity/V.V. Baluta// Intelligence, Personality, Civilization. The volume of scientific works.-2009. Issue 7.-pp.7–15).

⁵ Шевчук Г. В. Культура і суб’єкти її творення: світоглядне осмислення та філософська концептуалізація/Г. В. Шевчук//Вісник Державної академії керівних кадрів культури і мистецтв. Науковий журнал. – 2013. – № 1. – С. 26–31. (Shevchuk, G. V. Culture and the subjects of its creation : outlook interpretation and philosophic conceptualization/G. V. Shevchuk//The messenger of the State Academy of managerial staff of arts and culture. Scientific journal.-2013.-No1.-pp. 26–31).

⁶ Возняк С. С. Проблема змістовності культуру творення у філософії Гегеля/С. С. Возняк//Науковий вісник Волинського державного університету імені Лесі Українки. – 2007. – № 8. – С. 148–153. (Voznyak, S.S. The problem of the meaning of cultural creation in Hegel’s philosophy/S.S. Voznyak//The scientific journal of Volyn State University, named after Lessya Ukrainka. -2007. No8.-pp.148–153).

⁷ Бойко В. І. Культура, творчість, свобода: діалектика зв’язку/В. І. Бойко//Вісник Державної академії керівних кадрів культури і мистецтв. Науковий журнал. – 2010. – № 2 [Електронний ресурс]. – Режим доступу: http://archive.nbuv.gov.ua/portal/soc_gum/Vdakk/2010_2/2.pdf. (Boyko, V.I. Culture, creative work, freedom, dialectics of communication/V.I. Boyko//The messenger of the State Academy of managerial staff of arts and culture. Scientific journal. – 2010 - No2 [Internet resource] The access regime : http://archive.nbuv.gov.ua/portal/soc_gum/Vdakk/2010_2/2.pdf).

component of theoretical treatment is division of the functions cultural creativity and the function of culture. Sharing V. Fed's view, regarding mutual conditionality of the functions of cultural and cultural creativity, as the latter is but a reflection of cultural creativity of objective reality, we can add, that cultural creativity is carried out in various types of activities (education, up-bringing, breeding etc.), which have an essential connection with the functions of culture, it being pointed out by the phenomenon of poly-functional cultural forms.

So, According to V. Fed the processes of cultural creativity:

- according to the principles of connection can't be considered as separate phenomena of forms of cognition, they present an integral process:
- they are not homogeneous in character, and form a "risomatic" chain, consisting of equal subordinate links, according to their universally determinate structure.
- according to numerical indices they are a totality of different vectorial dimensions of connection, which are transformed following numerical growth.
- according to the principle of experiment, they represent a poly-centered project.
- according to the principle of inheritance they produce traces of structural models (tradition) on the "risome"-map (the present epoch in a multitude of forms and their expression)¹.

V. Baluta resorted to description of methodological aspects of investigation of the notion of cultural creativity. The scientist presented the review of the principle methodological approaches to defining of the essence of the appropriate category and revealed the further perspectives of the analysis of the phenomenon of human creativity².

As there is an undisputable connection between creativity and creative work it is worthwhile paying attention to scientific investigations of the phenomenon of creativity and the problems of this notion's definition.

The modern understanding of the phenomenon of creativity was generated in German idealistic philosophy, particularly I. Kant's aesthetic theory the problem of relations between genius and craftsmanship, from the point of view of transition of individual, as special (the artwork of a genius) into universal (the work of a master, who follows the specimen)³; the theory of creative art activity of F. Schelling, which establishes its correspondence to perceptible nature; phenomenology of creative works in the process of cognition, presented by G.F.B. Hegel⁴. So, cultural work is the result of productive ability of human vision. The results of such activities possess a synthesizing capability, which is expressed by the unity of sensible data and observation. The creative process expresses the degree of spirit's objectification, which is an ontological example of the artist's activity.

It also worthwhile taking into account L. Smorge's remark, regarding reception of the phenomenon of creativity in idealistic philosophy of new European rationalism: I. Kant pointed out the objective, whilst Hegel pointed out the subjective, turning an artist into some abstract creature, which is some kind of a "formal side of activity". The subjective, according to Hegel, is mysterious, spiritual force, alien to the artist, which determines his inspiration and is revealed as "unintentional pathos", because human will influences thinking only, while creativity is an activity, connected just with the technique and external means⁵.

The Marxist conception of creative work is an interpretation of Kantian transcendentalism and Hegel's dialectics. As the author believes the most important contribution of the Marxist view on culture can be illustrated in the following statement: history of mankind is history of development and perfection of objective-practical methods of human activity, which generalize various kinds of creative work.

The first domestic scientific-theoretical concepts of creative work began to emerge at the end of the XIX-th century as the result of intense research work of the whole constellation of scientists, whose lives were somehow connected with the Ukraine. Particularly, it is the scientific Kharkov school of psychology of creative work, established by O. Potebnya and O. Veselovskiy, to which such prominent scholars, like I. Sechenov, V. Bekhterev, D. Ovsyaniko-Kulikovskiy et al. belonged. They jointly dedicated a decade and a half to investigation of the phenomenon of creativity and creative work, defining and development of their criteria, methods of investigation of the creative process, motives and stimuli of the artistic creative search and inspiration, interrelation between talent and individual's traits. At the beginning of the previous century a young generation of scientists, the disciples of Potebnya and the followers of Kharkov school appeared-P. Engelmeyer, E. Kagarov, I. Lapshin, B. Lezin, T. Raynov, V. Khartsev et al., whose works were published in the volumes, entitled "The problems of the theory of creative psychology" (1907-1923), throwing light upon the results of intensive investigation works, which were many decades ahead of the European scholars of that direction, having united in their concepts different aspects: philosophic, artistic, linguistic, psychological and anthropological.

The domestic theoretical contribution of an innovative character into creative work was originated in the works of Kharkov linguistic school of P. Engelmeyer, who proposed — evriology a new science (a science, studying creative work), which got a title of a theory on "triple act". The native scientist tried to introduce into the circle of problems of humanities a comprehensive view on creative work, including the phenomena, which were previously not investigated, but belonged to expressions of creative work. Among them there were technical creative work, religion in its individual dimension and even every-day creative work. As Engelmeyer discovered creative work presumes creation of something new, especially in art, but according to him the entire activity of a person is "touched with creativity it is an example and consequence of creative work". He subdivided such activity into "subjectivizing" and "objectivizing". He saw as a subjectivizing activity, an activity, by means of which a person adapts his "Ego" to outward conditions. On the contrary, an objectivizing activity is an activity, by means of which "the outward conditions adapt to the requirements of our "Ego"⁶.

We can assume that Engelmeyer considered the unity of compensation processes and the phenomenon of creativity, taken both at human level and the level of culture as something integral. Engelmeyer, having analyzed creative work in its typical examples, distinguished four signs

¹ Федь В. А. Методологічні підходи до аналізу категорій «культуротворчість» та «культуротворче буття»/В. А. Федь//Мультиверсум: філософський альманах: зб. наук. пр. – 2008. – Вип. 67. – С. 89–98. (Fed, V. A. Methodological approaches to the analysis of categories of "cultural creativity" and "cultural creative existence"/V. A. Fed//Multiversum, a philosophic anthology: a volume of sc. Works.-2008.-Issue 67.- pp. 89–98).

² Балута В. В. Методологічні засади дослідження феномену культуротворчості/В. В. Балута//Інтелект. Особистість, Цивілізація. Збірник наукових праць. – 2009. – Вип. 7. – С. 7–15. (Baluta, V. V. Methodological aspects of investigation of the phenomenon of cultural creativity/V. V. Baluta//Intelligence, Personality, Civilization. The volume of scientific works.-2009. Issue 7.- pp. 7–15).

³ Кант И. Критика способности суждения/И. Кант. – М.: Мысль, 1994. – 591 с. (Kant, I. The critics of the possibility of judgment/I. Kant//M. Mysl publishers, 1994.-591 pp.).

⁴ Гегель Г. В. Ф. Эстетика: в 4 т./Г. В. Ф. Гегель. – М.: Искусство, 1968. – Т. 1. – 312 с.; Гегель Г. В. Ф. Эстетика: в 4 т./Г. В. Ф. Гегель. – М.: Искусство, 1971. – Т. 3. – 624 с. (Hegel, G. V. F. Aesthetics in 4 volumes/ G. V. F. Hegel//M.: Isskustvo publishers, 1968. Vol1-312pp.; Hegel, G. V. F. Aesthetics in 4 volumes/ G. V. F. Hegel//M.: Isskustvo publishers, 1971. Vol. 3. – 624 pp.).

⁵ Сморгж Л. О. Эстетика: [навч. посіб.]//Л. О. Сморгж. – К.: Кондор, 2009. – 333 с. (Smorge, L. O. Aesthetics (a textbook)/L. O. Smorge//K. Conдор publishers, 2009.- 333 pp.).

⁶ Энгельмейер П. К. Теория творчества/П. К. Энгельмейер. – СПб.: Образование, 1910. – 206 с. (P. K. Engelmeyer The theory of creativity/P. K. Engelmeyer.- Saint Petersburg.: Education publishers.-1910.- P. 18–19).

of a product of art: “artificiality”, which is caused by human intervention into nature; “expediency”, which is explained by the fact that «any human product could be considered as a solution for a certain task”, “spontaneity” i.e. the requirement of novelty:” something that cannot be concluded from methodical thinking or reasoning from what is already known”. And the fourth sign is “an integrity”, which according to Engelmeyer is characterized by the presence of a single common idea, as the objective of creative work. “These four, taken together comprise, as the researcher was confident, what is known as culture or civilization”, while the cultural level considers them as “the resultant of the four components of the technique levels, the levels of art, science and ethic.” Engelmeyer also paid his attention to such element of creativity, like invention, the scientists compiled it as a trinomial, consisting of the principle (idea), (act 1), scheme (plan) (act 2) and design (act 3)¹.

The new views of creative work are represented by philosophic doctrines, which appeared in the beginning of the XX century, in which interrelations between natural, life's and metaphysical origins of creative activity were analyzed. In modern Ukrainian aesthetics the theory of creative work is steadily investigated by L. Levchuk, who points out not only the role of intuition in creative process, but also the value of “Bergsonian isolation” of an artist from reality². As L. Levchuk writes:”Bergson indicates subjectivity as an important trait of the creative process: instant, merely subjective experience is reflected in an artistic image, devoid of any generalization. Such images are typical for one person only and they are never repeated”³.

Creativity comprises one of the factors of cultural dynamics, which throws the light on the phenomenon of co-existence, i.e. “mit-sein” (if use the terms of existential philosophic hermeneutics of M. Heideger). This position co-existence was reflected in the project of great refuse by G. Markuse, the critics of post-modern project of philosophy, put forward by J. Habermas⁴. In the system of cultural studies the phenomenon of co-existence should be understood as an “urf-phenomenon” (to use the terms of J. Hoete's morphology of culture) of setting up person's creative potential, within the context of social forms of compulsion and oppression, which can be considered from the positions of morphology of culture. So, it is understood, that creativity is an inseparable sign of culture as a whole, in which an individual acquires the forms of self-determination, self-realization and self-perfection⁵.

One of the main points in domestic cultural studies is occupied by the questions of supernatural character of creative work. This is a consequence of implementation of cultural studies, regarding the problems of actual life into epistemology.

O. Onischenko pointed out the value of the idea of a “divine emanation”, she believes that this idea “is striking, because of its conceptual depth and great theoretical potential”. She points out that the idea of “divine emanation”, following the ancient understanding of creative work was touched by the scholars of XIX–XX centuries, who were confident that:”it is not possible to teach an artist how to create, as this process belongs to the most mysterious ones and it is directly linked with the sphere of supernatural”⁶.

The analysis of mutual correlation of creativity and creative work is represented in modern culturological studies in the theory of universality of artistic-creative activity (O. Onischenko). In the basic monograph of the Ukrainian researcher, entitled “Artistic activity in the context of humanitarian knowledge” it was stressed that creativity was one of the forms of consciousness, which seemed to be the most complicated and mysterious functions of human brain. The author created the particulars of inter-scientific connection of psychology, ethics, aesthetics, and the science of culture as “methodological background for the analysis of artistic creative work”. Such approach brings about quite impressive results for “reconstruction” of the formation of history of creative work, as theoretical problem and promotes determination of the place of artistic activity in the context of cultural practice of self-realization and self-development of an individual⁷.

Thus, it is necessary to state that evolution of the problems of creative work represents two different types of aspects of culture, namely: a subjective individuality, a peculiarity and objective universal character of artistic creative work. Hence, reception of creative work on the principles of auto poethis, transfiguration, novelties, creativity, reflecting the objective essence of ontological measuring of cultural being of mankind within its time-space vision should be regarded as an important component of distinguishing culturological studies in philosophic reflection.

Summing up the aforesaid we may ascertain that categorization of the phenomenon of creativity within culturological studies is characterized with inter-related mechanisms of compensation and creative work, which lead, correspondingly, addition to the principles of ontological determination of culture, as the integral phenomenon the presence of compensation-creative function. It was found out that interpretation of creative work originates from the notion of culture, or from certain philosophic reception of cultural existence of mankind, to be more precise. In culturological discourses the value of the category of creativity is made conditional upon interpretation of culture: 1) culture as reality of scientific and technical, artistic and creative acquisitions of the mankind; 2)-culture as a form of self-determination of humanism in the world; 3) culture as the means of improvement of reality.

By generalizing the theoretical approaches to culturological studies of creative work we shall represent the author's idea of cultural creativity, which allows to reveal cultural peculiarities of innovative representation of the phenomenon of creativity, as a deliberate, purposeful activity: cultural creativity –is an interaction of agents of cultural influence and individuals, in the process of which an individual space of social reality is formed and the norms and values of collective vital functions are realized. According to the level of interrelation of cultural influence agents ontogenetic and philo-genetic dimensions of cultural creativity are distinguished. Among the signs of cultural creativity regularity, symmetry, associated character of structural interaction of an individual and society, a person and community and cross-cultural exchanges, cross-cultural communication and trans-cultural interactions can be mentioned.

¹ Энгельмейер П. К. Теория творчества/П. К. Энгельмейер. – СПб.: Образование, 1910. – 206 с. (Engelmeyer, P. K. The theory of creativity/P. K. Engelmeyer//.- Saint Petersburg.: Education publishers. - 1910. - P. 63–80).

² Левчук Л. Т. Західноєвропейська естетика ХХ століття/Л. Т. Левчук. – К.: Либідь, 1997. – 224 с. (Levchuk, L. T. The western European aesthetics of the XX-th century/ L. T. Levchuk//К.: Lybid publishers, 1997. – 224 pp.).

³ Там же.- P. 41.

⁴ Хабермас Ю. Модерн – незавершений проект/ Ю. Хабермас// Вопросы философии. – 1992. – № 4. – С. 40–52. (Habermas, J. Modern - an unfinished project/J. Habermas//Problems of philosophy. - No4. - pp. 40–52).

⁵ Гете И. Об искусстве. – М.: Искусство, 1975. – 623 с. (Hoete, I. On art:/I. Hoete//[Compilation by A. V. Gulyguin] M.: Isskustvo publishers, 1975. – 623 pp.).

⁶ Оніщенко О. І. Художня творчість: проект некласичної естетики/О. І. Оніщенко – К.: Ін-т культурології Акад. мистецтв України, 2008. – 232 с. (Onischenko, O. I. Artistic creative work: the project of non-classical aesthetics/O. I. Onischenko//K. Institute of cultural studies of Academy of Sciences of Ukraine, 2008.-232 pp.).

⁷ Оніщенко О. І. Художня творчість у контексті гуманітарного знання : [моногр.]/О. І. Оніщенко. – К.: Вища шк., 2001. – 179 с. (Onischenko, O. I. Artistic creative work in the context of humanitarian knowledge (a monograph) O. I. Onischenko. - K.: Higher school, 2001, 179 pp.).

As for Engelmeyer's statement that man's creative work is but a continuation of nature's creative work we emphatically do not agree with it as propagation of creative work onto nature diminishes the value of human creative work. In nature, unlike among men there is no realization of intentions. As for Engelmeyer's statement that any kind of human activity is creative in its character, we believe it to be fruitful, as we are convinced that there isn't a principal difference between creative work in its typical manifestations.

Summing up we can state that historic development of the notion of "creativity" determined the prerequisites for analyzing of compensation and creative work (in its wider sense) as inter-related mechanisms of compensational-creative function of culture. This confirms vividly the attitude towards culture of the bulk of scholars, who necessarily point out the factor of "principal novelty" in creative work. The most important issue, brought about by historic tradition of investigating creative work is the statement that is not imitation, copying or succession, it is creation of something "new in principle". At the same time the fact that many researches see a creative moment even in the process of assimilation of the products of creative work is worth taking into account.

As the prospect for future investigation personal determinants of formation of cultural practice could be outlined.

The author of the article states that creativity as a relatively new area in the culture of abnormal childhood is an evident reserve of human civilization. The fact is that cultural development is a consequence of a great number of creative acts with their first realization by children and later by grown-ups. At the same time culture is "produced" (including childhood culture) by creative work.

Compensatory-creative function is considered to be one of the abnormal childhood culture phenomenon. This function is observed mainly on a now deliberate level and is interpreted as one of defense measures that promote to avoid deformation of a child's real actions. It provides to a great extent with harmony of relationships within objectives of caused by conduct behavior of situations. According to observations emotionally sensible experience of a child with special needs is the basic point of compensatory creative function "materialization". We consider the action of this function mediated. It is presented as a product of correction process that is transformed into permanent modus of human behavior reshaped into a firm quality of a child's personality.

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The role of fine art in the esthetical upbringing of the youths

It is known that there are different types of fine art. They are literature, music, cinema, theatre, architecture, applied-decoration, circus, television and etc.

The term "art" was derived from the word "description" which is understood to create various images, pictures and sculpture of things using several materials like paint, stone, gypsum, wood and also other artistic discards.

Fine art likewise science serves to find out the world, life, nature and history of nations. The origin of the fine art goes as far back as the prehistoric times. At that time people drew the images of events, human kinds and animals on the stones. So they cut the shapes out from the stones and made different kinds of sculptures. In ancient times people considered that art was natural phenomena and its relations between human beings had positive influence on their activity and behavior.

The works of fine art have possibility of great impact on people as well. People try to make their lives beautiful as they see them in the works of fine art. They strive to become like the heroes that were imagined by the artists. By the observation of the bad habits and events from the works of fine art people are squeamish about them.

When we speak about the opportunities made in our country to bring up the intelligent and talented youths with the national thoughts, we must mention about the achievements and changings in the field of art too. Fine art has its own place in the development of the national spirituality of Uzbekistan. Therefore, a lot of youths have chosen it as their occupations. Especially, it is seen in the monumental sphere of fine art.

"...There were the unknown people's monuments in the cities and villages of our country. And it was mentioned that our nations were made to respect them."¹

Nowadays one can see Amir Temur's monument what reflects the real character of Uzbek nation. On the bases of researches and experiments there were made not only Amir Temur's image but also the monuments of the great scientists, writers and poets as Akhmad Farghoni in Fergana city, Mukhammad Muso Khorazmiy and Djalaliddin Manguberdi in Urganch, Alisher Navoi in Navoi city, Gafur Gulom, Abdulla Kakhar and Zulfiya in our capital city and the image of Alpomish in Termez, the monument of The Nation's support and others. At the same time it is very important to create modern creative school of Fine art and educate the prominent sculptors and architects. In addition, the production national puppets and dolls can help to form and enlighten the youths spiritual world according to the principles of good ideas.

It is known that art and culture have great power of influence on the soul of humankind. Each talented artist has his own world inside and it is impossible to manage them. But they can be united and inspired with such notions which are linked to the concepts of goodness and humanity, blessings of Motherland and people.

The artists select the main characterized sides and drop unimportant things out while describing life in their works. Emphasizing helps them to make clear things and events and influence effectively on the people's thoughts and feelings. An artist is not only a person who knows all beings but he is talented, has great imagination and thought. He doesn't describe only the world what he sees but according to it he imagines and creates some other things. The works of art reflect not only the world but also the artist's ideas. Such creative works can influence emotionally on the viewers feelings as well. On this point of view it's update topic to learn the role of fine art in the development of the national culture.

Drawing picture, making things from mud and applique work are the types of fine art's activities which reflect the circumference in colours. An artist's picture and a poet's poem can be good examples. The descriptive activity helps to train the youths' mind at the school age. Before drawing or making an object, of course, it is necessary to be introduced with it or it must be observed. Also it is important to learn its shape, how its parts are settled and what colour it is. The young people use his seeing, feeling and hand-movements in this process. The youths get knowledge about various materials (paper, chalk, paint) their peculiarities and the techniques of their usage. These are the reasons of the youths' development mentally. The process of descriptive activity gives opportunity to improve the youths' thinking (analyzing, synthesis, comparing, putting together) which helps to grow the youths up intelligently. This process includes the development of speech too. The descriptive activity has great importance in the sensory education. Because, the young people have

¹ Karimov I. A. The enlightenment is the great power. –T.,Ma'naviyat, 2008, 123 p.

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