

M.Zh. Bekmagambetova¹, R.K. Bekmagambetov^{*2}, E.T. Nurpeissova³

¹*candidate of Historical Sciences, Associate professor, Akhmet Baitursynuly
Kostanay Regional University, Kazakhstan, Kostanay, e-mail: maisara75@mail.ru
<https://orcid.org/0000-0003-0973-3334>.*

²*associate Professor, Kostanay Regional University named after Akhmet Baitursynuly,
Kazakhstan, Kostanay, e-mail: Ruslan69_07@mail.ru
<https://orcid.org/0000-0002-4189-5766>.*

³*PhD student, Kostanay Regional University named after Akhmet Baitursynuly, Kazakhstan.Kostanay,
e-mail: elmira.tylegen@gmail.com
<https://orcid.org/0000-0003-1894-2349>.*

**CHILDREN'S LITERATURE AS AN INSTRUMENT OF FORMATION OF THE IDEAL
OF A SOVIET CITIZEN
(on the example of Kazakh children's literature of 1950-1980)**

Abstract

The article deals with the ways of influence of the state-party system of the Soviet state on the ideological education of children through the use of children's literature. The subject of the study is Kazakh children's literature of the Soviet period, which is an important part of Kazakh culture and literature of that time. Archival documents and works of writers served as materials. Historical-systemic, historical-comparative methods of research were used. In the USSR children's literature was not only addressed to the reader under the age of 16-18 years, but at the same time it had an important ideological function from the point of view of the state. Party and state bodies on a systematic basis made children's literature a tool for educating children to become citizens of the country with clear guidelines. All kinds of culture in the USSR, including children's literature, were called upon to solve the task of building a new society and educating a new man. Articles by S. Kirabayev, A. Tazhibayev, A.Nurkatov, S. Seitov, A. Derbisalin, S. Ordaliyev, B. Sakhariyev, N. Gabdullin on various genres of Kazakh children's literature are published on the pages of newspapers and magazines. Children, forming their personality under the influence of Soviet literature, were to become part of the communist society, so the Communist Party of the USSR and the Soviet government gave children's literature an important role in the education of young people. Children's book becomes an independent artistic phenomenon and is considered as a powerful tool in the ideological struggle for the formation of a new man, and childhood - as the most important period contributing to the education of a person who meets the highest ideals of the Soviet society.

Keywords: USSR, ideology, congress, CPSU, resolution, children, Soviet children's literature, writers, story.

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М.Ж. Бекмагамбетова¹, Р.К. Бекмагамбетов^{*2}, Э.Т. Нурпеисова³

¹ тарих ғылымдарының кандидаты, қауымдастырылған профессор, Ахмет Байтұрсынұлы атындағы Қостанай өңірлік университеті, Қазақстан, Қостанай, e-mail: maisara75@mail.ru
<https://orcid.org/0000-0003-0973-3334>

² қауымдастырылған профессор, Ахмет Байтұрсынұлы атындағы Қостанай өңірлік университеті, Қазақстан, Қостанай, e-mail: Ruslan69_07@mail.ru, <https://orcid.org/0000-0002-4189-5766>

³ ҚӨУ докторанты, Ахмет Байтұрсынұлы атындағы Қостанай өңірлік университеті, Қазақстан, Қостанай, e-mail: elmira.tylegen@gmail.com, <https://orcid.org/0000-0003-1894-2349>.

БАЛАЛАР ӘДЕБИЕТІ – КЕҢЕС АЗАМАТЫНЫҢ ИДЕАЛЫН ҚАЛЫПТАСТЫРУ ҚҰРАЛЫ РЕТІНДЕ (1950-1980 жылдардағы қазақ балалар әдебиеті мысалында)

Аңдатпа

Мақалада КСРО-ның мемлекеттік-партиялық жүйесінің бала тәрбиесіне бұқаралық ақпараттың бір түрі-балалар әдебиеті арқылы әсер ету жолдары қарастырылады. Зерттеу пәні сол кездегі қазақ мәдениеті мен әдебиетінің маңызды бөлігі болып табылатын кеңестік кезеңдегі қазақ балалар әдебиеті. Материалдар ретінде мұрағаттық құжаттар мен ақын-жазушылардың еңбектері алынды. Тарихи-жүйелік, тарихи-салыстырмалы зерттеу әдістері қолданылды. КСРО-дабалалар әдебиеті 16-18 жасқа дейінгі оқырманға ғана емес, сонымен бірге мемлекет тұрғысынан маңызды идеологиялық функцияға ие болды. Партиялық және мемлекеттік органдар жүйелі негізде балалар әдебиетінен ел азаматтарының балаларын нақты ұстанымдары бар азаматтарды тәрбиелеу құралын жасады. КСРО-дағы мәдениеттің барлық түрлері, соның ішінде балалар әдебиеті де жаңа қоғам құру және жаңа адамды тәрбиелеу мәселесін шешуге шақырылды. Газет пен журналдар беттерінде С.Кирабаев, А.Тәжібаев, А.Нұрқатов, С.Сейтов, А.Дербісалин, С.Ордалиев, Б.Сахариев, Н.Ғабдуллиндердің қазақ балалар әдебиетінің түрлі жанрлары туралы мақалалары жарияланды. Кеңес әдебиетінің қалыңдығында жеке тұлға ретінде қалыптасып келген балалар, коммунистік қоғамның мүшелері болды, сондықтан КСРО Коммунистік партиясы мен Кеңес үкіметі жастар тәрбиесі саласында балалар әдебиетіне маңызды рөл берді. Балалар кітабы дербес көркем құбылысқа айналып, жаңа адамның қалыптасуы үшін идеологиялық күресте қуатты құрал ретінде, ал балалық шақ - жоғары идеалдарға сай келетін адамды тәрбиелеуге ықпал ететін маңызды кезең ретінде қарастырылады.

Кілт сөздер: КСРО, идеология, съезд, КПСС, қаулы, балалар, кеңестік балалар әдебиеті, жазушылар, әңгімелер.

Алғыс айту: «Қазақстанның балалар әдебиеті кеңес азаматтарын қалыптастыру құралы ретінде (1950-1980 жж.): тарихи-антропологиялық тәсіл" (ЖТН № АР 19678146) мақсатты-бағдарламалық қаржыландыру аясында Қазақстан Республикасы Ғылым және жоғары білім министрлігі Ғылым комитетінің қаржылық қолдауымен орындалды.

М.Ж.Бекмагамбетова¹, Р.К.Бекмагамбетов^{*2}, Э.Т.Нурпеисова³

¹ кандидат исторических наук, ассоциированный профессор, Костанайский региональный университет имени Ахмет Байтұрсынұлы Казахстан, Костанай e-mail: maisara75@mail.ru
<https://orcid.org/0000-0003-0973-3334>

² ассоциированный профессор, Костанайский региональный университет имени Ахмет Байтұрсынұлы Казахстан, Костанай e-mail: Ruslan69_07@mail.ru, <https://orcid.org/0000-0002-4189-5766>.

³ Докторант, Костанайский региональный университет имени Ахмет Байтұрсынұлы Казахстан, Костанай e-mail: elmira.tylegen@gmail.com, <https://orcid.org/0000-0003-1894-2349>

ДЕТСКАЯ ЛИТЕРАТУРА- КАК ИНСТРУМЕНТ ФОРМИРОВАНИЯ ИДЕАЛА СОВЕТСКОГО ГРАЖДАНИНА (на примере казахской детской литературы 1950-1980 гг.)

Аннотация

В статье рассматриваются пути влияния государственно-партийной системы советского государства на идеологическое воспитание детей посредством использования детской литературы. Предметом изучения стала казахская детская литература советского периода, которая является важной частью казахской культуры и литературы того времени. Материалами послужили архивные документы

и труды писателей. Используются историко-системный, историко-сравнительный методы исследования. В СССР детская литература была не просто адресована читателю в возрасте до 16-18 лет, но при этом она несла важную с точки зрения государства идеологическую функцию. Партийные и государственные органы на системной основе сделали из детской литературы инструмент по воспитанию из детей граждан страны с четкими установками. Все виды культуры в СССР, в том числе и детская литература призваны были решать задачу построения нового общества и воспитания нового человека. На страницах газет и журналов публикуются статьи С. Кирабаева, А. Тажибаева, А. Нуркатова, С. Сейтова, А. Дербисалина, С. Ордалиева, Б. Сахариева, Н. Габдуллина о различных жанрах казахской детской литературы. Дети, формирующие свою личность под влиянием советской литературы, должны были стать частью коммунистического общества, поэтому Коммунистическая партия СССР и советское правительство придавали детской литературе важную роль в воспитании молодежи. Детская книга становится самостоятельным художественным явлением и рассматривается как мощный инструмент в идеологической борьбе за становление нового человека, а детство – как важнейший период, способствующий воспитанию человека, отвечающего высшим идеалам советского общества.

Ключевые слова: СССР, идеология, съезд, КПСС, постановление, дети, советская детская литература, писатели, рассказ.

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Introduction. Throughout history, culture and art have been fundamental aspects of human existence, influencing individuals' perspectives and perceptions of the world around them. During the Soviet era, mass media and literature were instrumental in shaping individuals' personalities and educations. The state and political organizations prioritized the advancement of children's literature, recognizing the significance of engaging with the younger generation from the early days of Soviet governance. It was widely acknowledged that children's introduction to literature primarily occurred through specially crafted literary works tailored for their understanding and enjoyment. Children's literature plays a crucial role in enriching the minds and creativity of young readers, introducing them to new realms, imagery, and behavioral paradigms, thus serving as a potent tool for their spiritual growth. Similar to historical evolution, literature undergoes development, transformation, and attains qualitative novelty over time. Renowned German literary theorist Hans Robert Jauss asserted that the interpretation of literary pieces invariably occurs within a dynamically evolving "horizon of expectations," which encompasses socially conditioned interactions between the reader and the text. According to Jauss, a fresh literary work possesses the potential to alter the reader's pre-existing horizon of expectations, thereby influencing their perception and understanding of literature [1, 197p.]. Jauss stressed the significance of the textual dimension in these transformations, asserting that readers' expectations are influenced by their prior encounters with different literary works. Subsequently, scholars in receptive aesthetics and 'reader response' have increasingly focused on how changes in social, psychological, and broader cultural experiences contribute to reshaping the 'horizon of expectations.' This involves examining how new social, psychological, and cultural encounters impact our interpretation and comprehension of books [2, 49-124pp.]. The Soviet regime actively utilized literature as a tool for molding the ideal Soviet citizen, with children's books emerging as a crucial component in this ideological upbringing. Despite facing significant ideological constraints, children's literature in the USSR played a pivotal role in shaping the values and beliefs of multiple generations of Soviet citizens. Many works aimed to instill moral principles by recounting the struggles of the underprivileged, the fight against oppression, and the triumphs of the world's inaugural socialist revolution, which led to the establishment of a new society. Soviet children's authors portrayed historical events, such as the Civil War and the Great Patriotic War, through narratives of heroism and resilience, highlighting the selfless contributions of those who built communism. They depicted the intergenerational continuity of bravery, showcasing how young heroes alongside their fathers bravely contributed to the establishment and fortification of Soviet power. The evolution of global children's literature as an independent genre began in the latter half of the 19th century. Notably, this era marked the creation of the archetype of the young activist—a proactive and socially conscious participant in societal affairs—an unprecedented development in children's literary history. Within the USSR, children's writers assumed roles as educators, mentors, and proponents of socialist ideals, actively disseminating communist ideology among young minds. The narratives of Soviet children's books often led young readers through diverse settings such as factories, collective farms, military units, or subway construction sites. They provided glimpses into the vast expanse of the world's largest country, depicted the lives of various ethnic groups within the Soviet Union,

facilitated captivating journeys to distant lands, and unraveled the mysteries of science. While the breadth of children's literature in the USSR was remarkable, it is crucial to recognize that ideological indoctrination aimed at fostering allegiance to communism remained the primary consideration in the publication process.

Materials and Methods. The authors of the article utilized primary source materials from the Archive of the President of the Republic of Kazakhstan and resolutions of the Central Committee of the Communist Party of Kazakhstan as their main sources. Additionally, they incorporated works by Kazakhstani authors from the specified time period into their research.

Their methodological approach was guided by fundamental principles of scientific inquiry such as objectivity, historicity, systematicity, comparative analysis, and generalization. The historical and systematic methods of research were employed to illustrate the impact of political and ideological factors on the analyzed publications. By adhering to the principle of historicism, the authors were able to examine the evolving influence of the political system and party ideologies on the themes presented in children's literature from the mid-20th century to the onset of the perestroika era, considering it a crucial socio-cultural aspect. Furthermore, they contextualized their analysis within the broader history of childhood, considering it in conjunction with other societal processes.

Discussions. During the Soviet era, children's literature in Kazakhstan formed an essential component of Soviet literature, subjected to ideological influence from the state and party apparatus. Kazakhstan, as a constituent part of the USSR, cultivated its own distinct traditions in children's literature, intertwined with the cultural uniqueness of the Kazakh people. However, the historical study of children's literature development in Kazakhstan remains relatively underexplored. Criticism of Kazakhstani children's literature proliferated in the post-war era, with figures such as S. Kirabayev, A. Tazhibayev, A. Nurkatov, S. Seitov, A. Derbisalin, S. Ordaliyev, B. Sakhariyev and N. Gabdullin contributing articles on various genres of Kazakh children's literature to newspapers and magazines. For instance, in his 1954 article titled "Some Problems of Kazakh Soviet Children's Literature," S. Kirabayev identified the early 1940s as a period where Kazakh children's literature faced constraints on its development. He attributed this limitation to two primary factors: insufficient attention given to the advancement of this literary domain and a shortage of trained professionals specializing in children's literature [3]. Kirabayev observed a shift in the late 1940s, particularly in 1948-1949, marked by a notable increase in the publication of children's books. However, he also noted a scarcity of notable works, suggesting a deficiency in personnel dedicated to children's literature. Through constructive analysis, critics like Kirabayev highlighted various shortcomings in the prose and poetry targeted at children during this period.

In his 1961 article "On Children's Poetry," Z. Serikkaliev, published in the magazine "Zhuldyz," asserts that Kazakh children's poets often look to the works of Russian children's writers as models for emulation. Serikkaliev specifically cites K. Chukovsky and S. Marshak as exemplary figures, noting that the latter, having studied Russian children's literature and child psychology, produced outstanding works [4].

Also in 1961, in another issue of "Zhuldyz," A. Tazhibayev's article titled "Zhasurpakka zhaksy adebiyet zhasajyk" was published. Tazhibayev evaluates children's literature in terms of genre development, discussing the growth and prosperity of children's poetry, prose, and drama. He is among the first to highlight the distinct poets and writers dedicated to children's literature among Kazakh literary figures [5].

S. Ordaliyev's article "The State of Children's Dramaturgy" provides insights into the condition of children's drama, where he references the works of Russian children's dramatists as illustrative examples [6].

In his article "Children's Prose," A. Nurkatov offers an overview of the development and genre characteristics of children's literature. He highlights N. Seraliev's stories from the collection "Honor," focusing on the portrayal of child characters and their behaviors as significant achievements [7].

The state of Kazakh children's literature during the 1940s and 1950s is further illuminated in scholarly works from the 1950s and 1960s. Sh. Akhmetov's "Essay on the History of Children's Literature" was published in 1960, followed by "Kazakh Soviet Children's Literature" in 1963. Akhmetov's delineation of the requirements for children's literature is acknowledged and contextualized alongside the perspectives of publishers and their productions [8].

Several scientific dissertations have tackled the issues surrounding the development of children's literature in the 20th century. For instance, A. A. Utegenova's dissertation focuses on the genre-artistic features of Kazakh stories from 1970 to 1980. Meanwhile, C. M. Loiter and I. P. Valkova delve into the development of children's literature and folklore. G. N. Nugybaeva's dissertation explores the specificity of children's literature development in Kazakhstan. Additionally, N. Nugybaeva and K. J. Saparbaeva discuss artistic endeavors in Kazakh children's literature from 1950 to 1970. And one of the fundamental works in this field is the textbook "Kazakh Children's Literature" by J. Rustemova, which covers the chronology of formation and development of Kazakh children's literature up to the 1990s [9].

However, some problems of children's literature in Kazakhstan, especially in the 1950s-1980s, remain relevant even now; they have not received full and systematised coverage. These are the problems of using children's literature as a means of ideological control over society.

Results. During the Soviet era, children's literature served as the primary tool for instilling socialist ideology in the younger generation. State and party authorities exercised complete control over shaping the worldview of every child from an early age. Children, influenced by Soviet children's literature, were molded into members of a socialist society purportedly superior to all others worldwide. There was a prevailing belief that the USSR ranked as the most literate nation globally for quite some time. An international study from 1950 supposedly revealed that residents of the Soviet Union spent approximately 11 hours per week reading, twice as much as individuals in the United States, England, and elsewhere. However, concrete details about the study's methodology and execution remain elusive. Nonetheless, this belief aligns with the overarching findings of our research, indicating the profound influence of literature on Soviet society. Consequently, the Communist Party of the USSR and the Soviet government assigned literature a crucial role in youth education.

During its formative years (1918-1929), Kazakh children's literature grappled with the task of elucidating the purpose and revolutionary path of the transformative global revolution. The literature of this period aimed to instill values of collectivism, internationalism, and a diligent work ethic in children. Authors such as S. Seyfullin, B. Mailin, I. Dzhanisugurov, Sh. Imanbaev, A. Tokmagambetov, U. Turmanzhanov, G. Omarov, and others crafted narratives that celebrated the heroic deeds of forefathers and elder siblings, glorifying the excitement of building a new society and the promise of a brighter future. This literature of the time was characterized by its lofty ideological themes, artistic flair, diverse content, and innovative forms. Writers were particularly interested in portraying the national liberation struggle of 1916, believing that acquainting children with their homeland's history would foster a sense of patriotism. Despite their focus on indigenous themes, authors adhered to the guidelines set by Soviet authorities, refraining from any critical portrayal of the prevailing system. Instead, children's stories aimed to cultivate in young readers a pride in their ancestors' accomplishments and an appreciation for the sacrifices, toil, and hardships endured to secure their way of life.

By the 1930s, the doctrine of socialist realism had been established in the realm of art, leading to the portrayal of real people and their biographies in literature. Aligned with the ideology of equality, the depiction of the "new man" was mandated to be positive, encouraging active engagement for the betterment of the nation and inspiring heroic deeds. Children's literature in Kazakhstan during the period preceding the war (1930s-1940s) predominantly centered around the theme of new societal construction, with the working man portrayed as the central hero—the builder of a burgeoning society. Authors such as A. Tokmatambetov, G. Zharokov, K. Abdikadyrov, and S. Mukanov aimed not only to promote labor education but also instilled in children a sense of patriotic duty, urging them to faithfully serve the Fatherland and be prepared to defend it from external threats. During this period, M. Auezov introduced the first animalistic story, endeavoring to foster children's appreciation for their native nature and teach them to cherish and conserve it. Children's literature of this era expanded its thematic scope, confronting the challenge of depicting the architects of a new society and crafting a positive hero figure to serve as an exemplar for young readers. The theme of homeland defense and the call for vigilance emerged as central motifs in the literature of the time. Overall, children's literature remained under ideological scrutiny, adhering strictly to the principles of socialist realism and eschewing any deviation from the stark realities of socialist construction.

During the Great Patriotic War period (1941-1945), the primary theme of children's literature was the heroic struggle of the people against fascism and the labor accomplishments of individuals on the home front, in industry, and agriculture. Authors such as K. Abdikadyrov, B. Bulkishev, A. Sarsenbaev, S. Omarov, and M. Imanzhanov, among others, penned works aimed at children during these tumultuous years. Their writings depicted the plight of Kazakh children who had their childhoods disrupted by the war, growing up prematurely, and recounted the stories of young fighters who bravely stood alongside their older siblings and fathers on the front lines of the Great Patriotic War. These authors also showcased the labor contributions of children and youth, who worked side by side with adults in factories, mills, and agricultural enterprises, all in an effort to provide more resources for the war effort and hasten the day of victory. Amidst the hardships of war, children's literature played a crucial role in promoting the idea of unity among all nationalities of the USSR in the fight against fascism. Kazakhstan, during this challenging period, became a sanctuary for thousands of evacuees from the western territories of the country. Additionally, it is important to note that this period also saw the deportation of peoples to the territory of Kazakhstan, with hundreds of thousands of individuals finding refuge and support from the Kazakh people during these trying times.

In the post-war era, there was a shift in the ideological stance of the authorities towards emphasizing the positive role of the family and school in the upbringing and education of children, who were seen as the future builders of communism. Writers such as U. Turmanzhanov, M. Imanzhanov, M. Alimbaev, B. Sokpakbaev,

S. Bayazitov, and many others contributed to pioneer magazines and newspapers during this time. Recognizing the significance of conscientiously educating the younger generation, the party and state bodies adapted the goals and objectives of children's literature in the post-war period.

One of the primary concerns during this period was the necessity of bridging the gap between school education and practical life, aiming to integrate theory with practice. The state sought to address the shortage of skilled labor in production by introducing polytechnic education, which aimed to instill a love for labor in children from an early age and provide them with the opportunity to become qualified specialists straight from school. This concept found favor in the conditions of the USSR at that time, but it was later abandoned in the 1960s.

Another focus in Kazakhstan was the somewhat misguided belief that Russian literature played a significant role in the further development of Kazakh children's literature. Without considering the peculiarities of Kazakh mentality, the people's way of thinking, and the living conditions, particularly in rural areas, the authorities advocated for high-quality translations of Russian children's literature into Kazakh. However, these efforts by the authorities were perceived as attempts to diminish the Kazakh language and culture, particularly among the most vulnerable segment of society - the younger generation.

For a considerable period, it was widely believed that by the 1950s, Kazakh children's literature had reached its zenith. This assertion stemmed from the fact that culture, particularly literature, began to conform to the regulations imposed by central state authorities. During this era, significant works emerged, expanding the thematic scope of children's books. Kazakh writers delved deeper into the lives of children, delving into their psychology and understanding their aspirations and desires. Notable among them are the collections of novels and stories by S. Begalin, S. Sargaskayev, and B. Sokpakbayev. Some children's works began to be featured in the pages of republican youth and pioneer publications. However, as indicated in a directive dated July 9, 1952, addressed to the head of the department of fiction and art of the Central Committee of the Communist Party of Kazakhstan, Comrade H. Baigaliev, despite these achievements, many works by young writers and poets still contained significant errors and occasionally displayed a nationalistic tone. For instance, the works of writers A. Khangeldin and K. Abdukadyrov were cited as examples, as they attempted to depict the lives of rural youth. However, their shortcomings included detachment from the realities of youth in villages and auls, leading to a lack of authenticity and potentially misleading the reader. Such books were deemed inadequate for effectively educating the younger generation in the spirit of communism [10, 22p.].

According to the report of the Secretary of the Central Committee of the Young Communist League of Kazakhstan, N. Dykhnov, dated June 30, 1954, titled "On the state of children's literature in the country," the following observations are made: Between 1948 and 1951, a total of 56 titles of children's books were published, including 26 translations and 30 originals. For the years 1952-1953, this number increased to 76 titles, and for the first six months of the subsequent year, only 18 titles were released. Dykhnov highlights several shortcomings in certain works, such as "Yerlik," "Sert" by A. Khangeldin, "Friends" by S. Sargaskayev, and "Son of a Shepherd" by S. Mukanov, published by Kazgoslitizdat, the children's literature division of the Kazakh Soviet Socialist Republic's State Publishing House. These works, due to their portrayal of the lives of school and pioneer organizations, fail to present vibrant, commendable characters that could serve as examples for educating and guiding the younger generation [11, 16p.]. Additionally, Dykhnov identifies several issues adversely affecting the development of children's literature, including the use of poor-quality paper, careless book design, and, most significantly, the lack of involvement of leading writers of the country in creating works for children. The report also criticizes the indifference of Kazgosizdat to the publication of children's literature. Books such as "What is good, what is bad" by Mayakovsky, "Asan and Usen" by Altynsarin, and "New Cargo" by Tlekov, scheduled for production in 1952-1953, remained unpublished by 1954. Consequently, the development of children's literature in the Kazakh SSR faced various challenges and received criticism from state and party leadership.

During the 1960s and 1970s, children's literature remained under close scrutiny by both the party and the state. The proceedings of the XXIV-XXVII Congresses of the Communist Party of the Soviet Union (CPSU) on Mass Media, along with several resolutions of the CPSU Central Committee, including those titled "On Measures to Improve Publishing Activities and Eliminate Shortcomings in the Book Trade" (1964), "On Literary and Art Criticism" (1972), "On Further Improvement of Education and Upbringing of General Education School Students and Their Preparation for Labor" (1977), and "On Further Improvement of Ideological, Political and Educational Work" (1979), underscored the need to enhance the system of upbringing and education for children and to reinforce ideological education through literature [12, 78 p., 97p., 106p., 134p.].

The most important document summarizing the half-century development of Soviet children's literature was the resolution of the Central Committee of the CPSU and the Council of Ministers of the USSR "On Measures for the Further Development of Soviet Children's Literature" of March 26, 1969. It noted that "the

country has created high-quality multinational literature for children, actively contributing to the communist education of the younger generation" The resolution sets the task of "increasing the ideological and artistic content of children's literature", which fosters devotion to communism among children. While noting the achievements in this field, the resolution drew attention to the fact that the demand for children's literature is not yet fully satisfied. Not enough highly artistic works about the heroic path of the Soviet people, about the Leninist Party, about the Komsomol are created and published. The artistic and polygraphic execution of children's books required improvement. One of the most important tasks was to create talented works about the life and activities of V.I. Lenin. Particular attention was paid to the publication of books that fostered in children devotion to communist ideals, love for the Motherland, high moral and ethical qualities, a sense of proletarian internationalism and friendship of peoples, industriousness, interest in knowledge.

At the same time, the general trend in the development of literature in the USSR in 1960-70 years was an increase in the amount of published literature in Russian and a significant decrease in the circulation of books in the languages of nationalities of the USSR. In Kazakhstan, this circumstance was connected with a significant increase in the number of Russian-speaking inhabitants of the republic, practical liquidation of school education in the Kazakh language. Besides, there were no specialists in higher educational institutions teaching in the Kazakh language. Universities, institutes and specialized secondary educational institutions did not teach students in the Kazakh language.

Certain changes in the worldview of Soviet citizens in the 70s led to an attempt to comprehend the existing reality. New authors and works appear, which are not so obsessively engaged in propaganda of communist ideals. In 70-80 years in children's literature of Kazakhstan more and more clearly reveals the desire for deep-realistic, psychologically-authentic recreation of the truth of life, comprehension of the complex world of the modern child. Such books include the appearance of works by S. Begalin, S. Bakbergenov, M. Alimbayev, S. Muratbekov, K. Murzaliyev and others. At the same time, in the children's literature of Kazakhstan in the 1970-80s there were authors who strived for deeper and larger scale to reveal the unstoppable progressive movement towards socialism ("Bogatyr" by B. Koishibayev; "Demeyevs" by T. Imanbekov; "Why torches in the desert?" by A. Narikov, etc.). During this period, along with the works of writers of the older generation, a number of new, good, meaningful works appeared. These include S. Omarov's story "Golden Valley," dedicated to the life of young virgin lands, and K. Kaysenov's book "On the Dnieper," which truthfully and harshly describes the life of young Ukrainian partisans during the Great Patriotic War [13, 4].

In the literature of Kazakhstan of 70-80th years it is possible to allocate the authors in which works practically without ideological component trace tendencies of spiritual growth of personality of young citizens, develop acute psychological situations arising both in school, and home environment, there is an abundance of the characters caused by mutual relations of adults and children ("Farewell, ata!" T. Nurmaganbetov, "Clean Spring"; K. Zharkenov, "The Naughty Boy"; T. Zhakypbayuly, "The Parable of the Eagle"; M. Kanazov, "My White Camel" and others). Gradually, trying to get rid of the ideological pressure children's literature of Kazakhstan those years gives samples of highly artistic works, with an interesting plot, dramatic flow of events, with sharp, tense situations, which are more clearly traced high moral tendencies. Talented children's writers S. Begalin, S. Bakbergenov, B. Sokpakbaev, M. Alimbaev, K. Murzaliyev and others in their best works make a turn towards revealing the inner world of the child, the growth of a new man, characterized by a truly new consciousness, new morality and new character, with artistic conviction reveal the state and experiences of the characters. This makes it possible to discover specific features and basic patterns of artistic and figurative recreation of the relations of the young generation to society, contributing to the movement of children's literature to get rid of the dictates of the central authorities.

In the early 80's, the control of the state and party organs increases, the role of the increasing educational role of literature also permeates the decree of the Central Committee of the CPSU "On creative links between literary and art magazines and the practice of communist construction" (1982). "It is necessary to use," the document says, "all opportunities to increase the educational value of the artistic word, the creation of works of high patriotic sound, poetizing the service to the Motherland, the cause of the Party" [14, 4].

The state and the Party emphasized that books specially published for children foster love for the Soviet Motherland, for their people, high communist ideals, broaden the outlook, introduce young readers to work, awaken their interest in knowledge and art. This trend has also become a reality for our republic. In children's literature of Kazakhstan in the early 80s again began to use plots that illustrated the difficulties that adults and children of pre-revolutionary Kazakhstan and the first post-revolutionary years had to experience. The harsh childhood is also shown in the works on the theme of the Great Patriotic War. Undoubtedly, the ideology required for all these works to use not only the pathos of transformation and creation, but also the optimistic pathos, that is, faith in a happy future.

In the early 1980s in the USSR, control over the development of culture and literature in particular became quite strict. The June (1983) Plenum of the CPSU Central Committee noted as a priority task the cultivation of

skills and love, the need for socially useful labor. At that time, the Pravda newspaper, the organ of the CPSU Central Committee, wrote that "there is no task higher than to raise each person to the level of the creator of his own destiny, the creator of a new life, the creator of history"[15]. Under these conditions, children's writers of Kazakhstan had to submit to the dictate of the central authorities. According to the remark of the chairman of the Council on Children's and Youth Literature of the Union of Writers of Kazakhstan S. Omarov, children's writers of Kazakhstan were forced to submit to the dictates of the central authorities. Omarov, the children's writers of Kazakhstan "put the problems of social activity, citizenship, ability to accept everything new, which constitutes the signs of new morality". Modern children's literature of Kazakhstan in the early 80's experienced not the best of times. It was connected with the ever-increasing dictate of the central bodies, ignoring by the party and government of the peculiarities of the Kazakh national culture, the widespread introduction of the Russian language.

Conclusion. Kazakh children's literature during the Soviet era traversed a challenging path intertwined with significant historical events such as the establishment of Soviet power, famine, repression, deportation of peoples to Kazakhstan, influx of evacuees, post-war persecution of the national intelligentsia, and the suppression of the Kazakh language in educational institutions. It had to evolve under intense ideological pressure from the party and Soviet authorities. Through literature, the state aimed to cultivate a new type of individual, a builder of communism. Recognizing the paramount importance of literature for children, all Soviet leaders considered this aspect of youth education to be pivotal. Children's literature in the USSR, including in Kazakhstan, served multiple functions—educational, cognitive, social, entertaining, and most significantly, ideological.

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