

Торайғыров университетінің
ҒЫЛЫМИ ЖУРНАЛЫ

НАУЧНЫЙ ЖУРНАЛ
Торайғыров университета

ТОРАЙҒЫРОВ УНИВЕРСИТЕТІНІҢ ХАБАРШЫСЫ

Филологиялық серия
1997 жылдан бастап шығады



ВЕСТНИК ТОРАЙҒЫРОВ УНИВЕРСИТЕТА

Филологическая серия
Издается с 1997 года

ISSN 2710-3528

№4 (2024)

Павлодар

**НАУЧНЫЙ ЖУРНАЛ
ТОРАЙГЫРОВ УНИВЕРСИТЕТА**

Филологическая серия

выходит 4 раза в год

СВИДЕТЕЛЬСТВО

О постановке на переучет периодического печатного издания,
информационного агентства и сетевого издания

№ KZ30VPY00029268

выдано

Министерством информации и общественного развития
Республики Казахстан

Тематическая направленность

публикация материалов в области филологии

Подписной индекс – 76132

<https://doi.org/10.48081/ZQUS9819>

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<https://doi.org/10.48081/LCRL4034>

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KAZAKH CHILDREN'S POETRY IN 1950-60 AND A. SOPYBEKOV'S LITERARY REPERTOIRE

This article examines the trends in the development of Kazakh children's literature in the 1950s and 1960s, focusing on its thematic and ideological orientation. It also delves into the creative world of poet Adyrbek Sopybekov, whose significant contributions to the field are explored. The author analyzes fantastic poems and other selected works by A. Sopybekov, considered the best examples of children's poetry, and paying close attention on their thematic, ideological features, and artistic aspects. Children's poetry during the years of national independence remains a relatively understudied topic. Examining the creative laboratory of poets who have worked significantly in this direction, and thereby studying the direction and nature of modern children's poetry, drawing conclusions about thematic and ideological features, artistic aspects, is one of the urgent tasks facing the science of national literary studies. While valuable insights into Adyrbek Sopybekov's children's works have appeared in the press, a dedicated, comprehensive analysis of his creative portrait within the framework of Kazakh literary studies is still lacking. This article aims to address this gap by offering a broader differentiation of the poet's work, thereby assessing his characteristic style, his methods of

conveying artistic ideas to children, and the educational value inherent in his writing. Additionally, it seeks to evaluate A. Sopybekov's contributions to Kazakh children's literature of the 1950s and 1960s and to gain a deeper understanding of his poetic skill.

Keywords: children's literature, poetry, poem, education, national values, artistic pursuits.

Introduction

In the 1950s–1960s of the 20th century, national children's literature, especially children's poetry, developed at a significant pace. As a result of renewed searches, groundbreaking works were published, works of art that shaped the knowledge, thoughts, and consciousness of a generation propelling the development of Kazakh poetry to a new direction.

It would not be an exaggeration to say that during this period, national children's poetry, along with thematic and ideological explorations, evolved in type and form, influencing the nature and soul of the child with great skill. These were the years of widespread development of children's poetry. At that time, a group of poets, inspired by the spirit of poetry, as a result of hard work and research, formed their own distinctive styles and became pillars of Kazakh children's literature.

One such figure was Adyrbek Sopybekov, a versatile poet who mastered epic, lyrical and dramatic genres. His work inevitably brings poetry lovers into the world of children with its unique style. His exceptional contribution lies in expanding the horizons of children's thinking and bringing it to a new heights.

Sopybekov's works can be categorized into poems for adults and those written for children. However, His poems for children are more dominant. Since the poet's works written for adults fall outside the scope of our study, we will focus on his prolific offerings for children.

Representatives of children's literature are entrusted with difficult tasks: to understand the child's soul, highlight educational value, and be able to find a gentle path to a child's heart. There is no doubt that the poet Adyrbek Sopybekov belongs to that elite of poets who fulfilled this honorable and demanding duty throughout their creative lives. His works for children primarily target those in preschool and primary school

We are convinced that in the poet's works he managed to skillfully convey small, interesting plots and fascinating episodes in children's language.

Materials and methods

Methods of scientific systematization, artistic analysis, differentiation, comparison and description were used to highlight development trends, thematic and ideological orientation of Kazakh children's literature of the 1950s–1960s, to

study the artistic, ideal, poetic features in A.Sopybekov's works by determining the poet's unique style in children's literature.

Results and discussion

Our ancestors, who paid maximum attention to the education of the nation and generation, their growth and development through the assimilation of spiritual values, created examples of oral literature on various topics and in various forms for the next generation. In this regard, Z. Serikkaliev emphasizes to children's poets that, first of all, they should take an example from children's folklore as the roots of national children's literature lie deep within these early folk art forms [1, 77]. Of course, the origins of children's poetry lie far in children's folklore, this has been proven by domestic literary studies.

It will not be an exaggeration to say that children's poetry, originating from a deep folklore heritage, was nourished by the instructive verses of one of the founders of written literature, the great Abai, and was formed as a separate branch of Kazakh literature through the educational and didactic works of the national teacher Y. Altynsarin.

Later, at the beginning of the twentieth century, S. Kobeev, S. Toraigyrov, S. Donentaev, B. Mailin, Zh. Aimauytov, S. Seifullin, I. Zhansugyrov and other writers created classic examples of writing works of art in accordance with children's cognition and concepts. However, it is no secret that research in this area has been somewhat delayed due to the ideological leanings of Soviet policy. This is not to say that Kazakh children's literature was completely eradicated. The works of the above-mentioned writers were of incomparable importance in shaping the worldview of a generation. In addition, in the mid-1920s, collections of periodicals «Pioneer», «Zhas Kairat», «New School» began to be published, which had a positive impact on national children's literature. However, children's literature on Kazakh land in the 1930s and 40s did not develop into a professional sphere. The period of its formation lasted a long time.

S. Kirabaev, A. Tazhibaev, Sh. Akhmetov, A. Nurkatov, S. Seitov, A. Derbisalin, S. Ordaliev, N. Gabdullin, later B. Yskakov, K. Myrzaliev, A. Tabyldiev, Z. Serikkaliev, E. Elubaev, S. Kaliev, K. Ergobek, B. Sarbalaev, B. Ybyraiyym, A. Bopezhanova, G. Nugybaeva, K. Matyzhanov and others published their scientific works and valuable articles about different genres of Kazakh children's literature.

If we say that children's literature is the foundation for future generations, it's clear that this area of writing poses a significant challenge for authors. In this regard, academician S. Kirabaev said: «I believe that the language of poetry for children should be familiar, the idea should be clearly stated (this is a necessary property of all poetry), and elements like, hyperbole, sonority of sounds, the ability to play with words, repeating interesting rhymes are also necessary for the

poetry» [2, 103]. Trying to identify the main features of children's literature, Perry Nodelman [3] identified the following characteristics: simplicity, focus on activity, appeal to childhood, expression of the child's point of view, optimism, a tendency to imagination, the form of a sacred novel, innocence, attentiveness, repetition, inclination towards a balance between the ideal and enlightenment. And he warns that the means of artistic description of poets and writers writing on children's topics should be different from those of adults. He demands accuracy from writers and constructive analysis of children's work literature. For example, regarding the requirements for literature for children of preschool and primary school age, he said: «The peculiarity of a book for children is that it must be simple, concrete, worthy of a literary image, entertaining, joyful, easy to read and, moreover, it must be constructed in a way that awakens the child's mind. Like other branches of fiction, it should be taken from real life and written imaginatively» [2, 104], and he warns that the means of artistic description of poets and writers writing on children's topics should be different from those of adults.

Since the 1950s–1960s of the 20th century, national children's literature has been enriched in genre, thematic, artistic and content terms. In particular, the publication of the periodical republican magazines «Baldyrgan» and «Kazakh Pioneers», the publication of many works for children on the pages of various publications had a positive impact on the growth and development of children's literature. During that period, more and more authors writing on children's literature began to emerge on the pages of magazines.

Since the fifties, M. Alimbaev, T. Moldagaliev, K. Myrzaliev, A. Duisenbiev, later Zh. Karbozin, Zh. Smakov, A. Asylbekov, R. Kunakova, E. Elubaev, F. Ongarsynova, S. Alimkulov and others works of art became widespread. The works of these poets were distinguished by a deep understanding of the innermost secrets of children's poetry and an original style. One notable example was the children's poet Adyrbek Sopybekov. On this note, the renowned researcher B. Ybyraiym aptly stated: «... firstly, great demands are placed on children's literature as it must correspond to the age and mentality of the child, influence his soul so that he becomes a leading citizen of his time and society, and secondly, the language of the work is also of great importance. We must not forget that the language of children's literature is one of the tools that helps enrich their vocabulary and language» [4, 44]. Sopybekov's work, which our article is devoted to, are suitable for children, the language is free, easy to read and understand.

Over the years, collections of poems for children «Glasses», «Flight to the Moon», «The Solved Mystery», «Who Sleeps», «Spring Song», «Bazarlyk», «Flight to the Moon», «BalausaII», «Ainalayin», «Kunshuak» were published by this poet. A number of poems were included in the anthologies «Anthology of Kazakh children's poetry» (1977, 1983), and «Anthology of modern Kazakh

children's poetry» (1992). His poems have been translated into Russian, Belarusian and Uzbek languages.

A. Sopybekov, who worked fruitfully in the field of children's literature for almost half a century and left a mark on the cultural history of our people with his classical works, is remarkable both in thematic and genre terms. His numerous and diverse texts help children expand their cognitive horizons, form a linguistic personality, cultivate aesthetic taste, and learn the principles of etiquette. «Most of the children's poetry uses simple words and lines that children can comprehend and use in their activities. Complex terms and nonfigurative notions in poetry tend to discourage children from advancing their interest and comprehension of the concepts of poetry» [5, 50]. In fact, these are perhaps the most important functions of children's literature.

It is true that folklore works for children have a positive impact on the growth and development of young children, expanding their ideas and thinking, knowledge of life, and education. In this regard, A. Sopybekov boldly took up his pen and worked fruitfully in small folk genres (for example, poems, riddles, rhymes, fantasy poems, fairy tales, etc.). These works became a success not only for the poet, but also for Kazakh children's poetry.

An example is the allegorical genre. The thought expressed in it is not expressed openly, but is given secretly, with hints. The animal and bird world, the plant world and other examples are taken as the main character in narrative, small works of art, mainly in the form of poetry. Sharp criticism, bitter satire, serious humor, and sarcasm are also present within this genre. On this occasion, the researcher of satire, the famous scientist T. Kozhekeev says: «... examples are satirical genres, which are most written ones. Illustration of various life events is clearly reflected in the example genre. Most of the examples belong to children's poetry» [6, 152].

From the translations of the examples and the poets' own poems in the works of Maelen, Abay, G. Tokay, Y. Altynsarin, A. Baitursynov, S. Donentaev, S. Kobeev and later children's poets, one can clearly understand their educational aim.

Numerous examples of poems that expand children's knowledge, encourage education, and call them to avoid bad habits can be found widely in the works of children's poets. For example, the children's poet A. Sopybekov, in the poem "Sapar and the Desk," written in the figurative genre, depicts an interaction between Sapar and his desk. Example poem, calls on the student to behave properly in public places, to be disciplined, and not to damage school property:

A desk, its story firmly told.

«Over the autumn threshold I tread,

In white, a tale of words unsaid.

Beside Sapar, his seat acquired,

Months passed, memories transpired.
Books saved, before he parts,
Leaving traces on desks and hearts.
Never alone, mischief took place,
Scratching faces, a familiar trace.
Awful stories of aging pain,
Back grabbed, bones to disdain.
Silence fell, anger in the stare,
Sapar felt silent, a moment to bear».
Sniffing memories lingered,
In the classroom, tales delivered. [7, 111].

For example, dialogue is often used to reveal a character's thoughts and inner world, not just to make them talk. We can clearly understand that «dialogical words are an excellent indicator of character» [8, 86] through examples from the internal dialogue of the character in the poet's above given poem example. The author's narration before the performance is concise, interesting and surprising for children. Professor K. Ergobek said: "In order not to disappoint children who see and accept a work of art as life itself, the work of art intended for them should not be artificial, like handicrafts. The most essential element is that work addressed to children of this age should evoke emotions» [9, 79].

A riddle is a special type of play poems. It develops attentiveness, mental association in the child, and instills a culture of artistic speech. Many are built on cryptic metaphors and comparisons. Drawing up a puzzle and solving it is an indispensable exercise for developing visual thinking skills in a child.

Several generations of our contemporaries grew up reading the riddles of the poet A. Sopybekov who absorbed the rich oral literature and colloquial speech of our people. The topics of riddles of this writer, who was one of the first to contribute to the development of the riddle genre among his fellow poets, are varied. They reflect sharpness of thought, factuality and accuracy. The narration of the poet's riddles is clear, compact, the language is simple and colorful:

It works for you,
It's always near the fireplace.
Crimson coals it bites,
But never burns
(fire iron)

If the sun turns cold and it snows,
If you slip, you won't drown.
At noon in summer
Even if you look for it, you will not find it.

(ice)

Bunny ears,
Kangaroo foot,
Lion tail,
It's damn fast.
Mouse body
What is this?

(jerboa)

Its heart beats dzzz-dzzz
It walks along the wire.
It carries people
What you'll say? What is it?

(trolleybus) [7, 72]

The poet's riddle poems, capable of occupying quite a large place in a large collection, have their own unique voice, their own distinctive style, and their own inherent nature.

A. Baitursynov, in his work «Literary Exhibitor,» bases the art of speech on three foundational pillars of human consciousness: intelligence, imagination, and emotion. He emphasizes that «imagination is allusive, i.e., imitating the form and image of known things found in it, depicting, thinking in images». Moreover, «if we can express our imagination about something well through words, it will be the art of words. The logic, aspect and timeline of the inner imagination must be revealed through words. The writer paints a picture with their imagination.» [10, 147]. He concludes that the ultimate purpose of this «fantasy» is to lead to fictional storytelling.

Today's fantastic literature, in its fantastic fairy tale form, is a continuation of yesterday's folklore. Academician S. Kirabaev in his article «Let's create great literature for children» says that fiction plays a big role in introducing the younger generation to education and art, and says that such works will be written in the future. «We need to think more deeply about the development of fantastic literature. Fantasy works involve children in wonderful events and stimulate their imagination» [11, 71], he concludes. So, if we say that the genre of fiction is of great importance in stimulating children's imagination, in the fantastic poem «Flight to the Moon» by the poet A. Sopybekov, a ship rising from the ground is described in the child's imagination as follows:

«The white flame roars,
When you press the button.
I couldn't see the other side

We flew straight into the sky.
White flames bursting out
It has gone away.
And the ship is humming
It's leaving» [12, 91]

Here the hero of the poem looks only through the porthole and writes what he sees from there. Indeed, it is quite possible that a rocket taking off from the Earth at the end may seem like this to the passenger inside. In his fantasy poem “Flight to the Moon,” the author travels to the mind of a child.

A. Akhmetova dwells on the history of the Kazakh people and emphasizes that universal human values, virtue, morality, respect for elders, honor for younger ones, maintaining the unity of the nation, ensuring the spiritual education of the younger generation are the main conditions for the unity of the country [13, 87]. In this regard, children's literature promotes the common interests of children, respect for the Motherland, native land, love for parents, brothers and sisters, encouraging them to work, study well, respect school, teachers, etc. Indeed, this topic is not removed from the agenda. «The process of transforming universal human values into the ideological core of the work in the history of Kazakh literature, no matter what period we have turned, has never stopped» [14, 408].

The poet A. Sopybekov also conveys his respect for parents, brothers and sisters, which he finds in the alphabet, the first letter of which he learned, and instills universal values in the language with light, playful verses:

Since I picked up a book in my hands,
It's like I'm coming big.
Writing «my mother»,
I learned from «ABC» book.

I saw the essence of life,
I saw it distinctly.
Writing «father»,
I recognized from “ABC” book.

My brother serves in the army,
I write him good words.
I learned them from «ABC»,
I can write a letter myself.

I've changed, a different man, you see,
A new perspective, clear to me.
I'll embark on the path to wisdom's domain,

From «ABC», my journey will sustain. [7, 29].

Literary critic and scientist A. Altai spoke about the criteria that should be used in poetic works for children: «The poetry that interests children: the language is understandable, touches the senses, pleasant for hearing and speech, the accent is melodic and rhythmic», it is rich in the color of artistic images and paintings, the works are compact in size, the topic is surprisingly familiar, small characters are written in a style similar to them in behavior, inner being and appearance [15, 8]. He emphasizes that the first necessity of artistic works for children must correspond to the nature of the child. From this point of view, there is every reason to say that A. Sopybekov's poetic heritage for children meets these requirements.

Conclusion

A. Sopybekov's immense contribution to children's literature lies in unlocking the path to children's hearts, rekindling national values in his artistic creations, and unveiling Kazakh cultural and spiritual treasures to young readers.

A. Sopybekov's instructive works for children offer a wealth of opportunities for expanding children's knowledge. In his works for children, he depicts abstract concepts and fully describes them. Through exemplary poems he represents the world of plants and animals from an axiological perspective, the fact that his riddle poems help sharpen children's thinking and develop logic, cheerful and imaginative characters in his fantastic works, interesting episodes. All of these are the poet's magical ability to convey adventures in accordance with the character, knowledge, understanding, taste, age and psychology of the child. Giving significance to each poem on the topic of birth place, parents, teachers, nature and promoting universal human values is also a source of education for future generations.

It would not be an overstatement to say that the poet's works for children are not just collections of poems, but a cohesive body of work that portrays children's relationships with their environment and the outside world, the future of the nation, life, customs, and soul, faith, and dreams.

We are convinced that the works of A. Sopybekov are very valuable for children not only from an artistic and aesthetic point of view, but also from an educational and pedagogical point of view. In this regard, it is becoming increasingly important to highlight the poet's creative heritage from a scientific point of view, to study his original place and author's style in children's literature, within the framework of the science of domestic literary criticism.

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Received 27.01.24.

Received in revised form 29.01.24

Accepted for publication 25.11.24.

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27.01.24 ж. баспаға түсті.

29.01.24 ж. түзетулерімен түсті.

25.11.24 ж. басып шығаруға қабылданды.

1950–60 ЖЫЛДАРДАҒЫ ҚАЗАҚ БАЛАЛАР ПОЭЗИЯСЫ ЖӘНЕ А. СОПЫБЕКОВ ШЫҒАРМАШЫЛЫҒЫ

Мақалада XX ғасырдың 50-60 жылдарындағы қазақ балалар әдебиетінің даму тенденциялары, тақырыптық-идеялық бағдары, қазақ әдебиетіне, соның ішінде шоқтығы биік балалар әдебиетіне өзіндік үлес қосқан ақын Адырбек Сопыбековтің шығармашылық әлеміне шолу жасалып, қаламгердің ұлттық балалар поэзиясындағы қолтаңбасы айқындалады. Автор А. Сопыбековтің фантастикалық поэмаларына, өлеңдері мен балалар поэзиясының үздік үлгісі саналатын басқа да таңдаулы туындыларына талдау жасап, олардың тақырыптық-идеялық ерекшеліктеріне, көркемдік қырларына тоқталады. Ұлт тәуелсіздігі тұсындағы балалар поэзиясы – көп зерттеле жоймаған тақырыптардың бірі. Осы бағытта айтарлықтай еңбек еткен ақындардың шығармашылық лабораториясына үңіліп, сол арқылы қазіргі балалар поэзиясының бағытын, беталысын зерделеу, тақырыптық-идеялық ерекшеліктерін, көркемдік қырлары жайында тұжырымдар жасау ұлттық әдебиеттану ғылымының алдындағы өзекті мәселелердің бірі болып отыр. Адырбек Сопыбековтің балаларға арналған туындылары туралы баспасөз беттерінде құнды пайым-пікірлер айтылғанымен, қаламгердің шығармашылық портреті қазақ әдебиеттану ғылымының аясында арнайы қарастырылған емес. Мақала авторы ақынның шығармашылығын кеңінен саралауға тырысып, сол арқылы оның өзіне тән мәнер-машығына, көркем туындыларын балаларға лайықтап жеткізудегі қаламгерлік шеберлігіне, тәлім-тәрбиелік мәніне баға береді. Сондай-ақ, А.Сопыбековтің 1950–60 жылдардағы қазақ балалар әдебиетіне қосқан үлесін бағамдап, оның ақындық шеберлігін зерделейді.

Кілтті сөздер: балалар әдебиеті, поэзия, поэма, тәрбие, ұлттық құндылықтар, көркемдік ізденістер.

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Республика Казахстан, г. Шымкент.

Поступило в редакцию 27.01.24.

Поступило с исправлениями 29.01.24.

Принято в печать 25.11.24.

КАЗАХСКАЯ ДЕТСКАЯ ПОЭЗИЯ 1950–60 ГГ И ТВОРЧЕСТВО А. СОПЫБЕКОВА

В статье рассматриваются тенденции развития казахской детской литературы в 50–60-е годы XX века, тематическая и идейная направленность, так же дается обзор творческого мира поэта Адырбека Сопыбекова, внесшего своеобразный вклад в казахскую детскую литературу, определяется авторский почерк автора в национальной детской поэзии. Автор анализирует фантастические поэмы, стихи и другие избранные произведения А. Сопыбекова, считающиеся лучшими образцами детской поэзии, акцентирует внимание на их идейно-тематических особенностях, художественных сторонах. Детская поэзия периода национальной независимости – одна из малоизученных тем. Заглянуть в творческую лабораторию поэтов, оставивший значительный след в данном направлении, и тем самым изучить направление и характер современной детской поэзии, сделать выводы об идейно-тематических особенностях, художественных аспектах – один из актуальных вопросов, стоящих перед наукой национального литературоведения. Несмотря на то, что на страницах прессы высказываются ценные мнения о произведениях Адырбека Сопыбекова для детей, творческий портрет писателя особо не рассматривался в рамках науки казахского литературоведения. Автор статьи пытается широко систематизировать творчество поэта, оценивая тем самым присущий ему стиль, его художественное мастерство доступно доносить до детей художественные произведения, а также воспитательное значение произведений. Вместе с тем, оценивается вклад А. Сопыбекова в казахскую детскую литературу 1950–60 гг, исследуется его поэтическое мастерство.

Ключевые слова: детская литература, поэзия, поэма, воспитание, национальные ценности, художественные искания.

Теруге 25.11.2024 ж. жіберілді. Басуға 25.12.2024 ж. қол қойылды.
Электронды баспа
4,57 МБ RAM
Шартты баспа табағы 30,79. Таралымы 300 дана. Бағасы келісім бойынша.
Компьютерде беттеген: А. К. Темиргалинова
Корректор: А. Р. Омарова, Д. А. Кожас
Тапсырыс № 4311

Сдано в набор 25.11.2024 г. Подписано в печать 25.12.2024 г.
Электронное издание
4,57 МБ RAM
Усл. печ. л. 30,79. Тираж 300 экз. Цена договорная.
Компьютерная верстка: А. К. Темиргалинова
Корректор: А. Р. Омарова, Д. А. Кожас
Заказ № 4311

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