

**«НУРГАЛИЕВСКИЕ ЧТЕНИЯ-XIII:
НАУЧНОЕ СООБЩЕСТВО
МОЛОДЫХ УЧЕНЫХ XXI СТОЛЕТИЯ.
ФИЛОЛОГИЧЕСКИЕ НАУКИ»**

**Сборник статей
Международной научно-практической
конференции молодых ученых
Том 1**

14-15 марта 2024 года



Астана, 2024

УДК 80/81

ББК 81.2

Н90

Рецензенты: И.Г. Минералова - д.ф.н., профессор (Россия)
А.Ф. Галимуллина - д.ф.н., профессор (Россия)

Под общ. ред. - д.ф.н., проф. К.Р.Нургали

Члены редколлегии: д.ф.н., проф. К.Р.Нургали, к.ф.н., проф. Мукажанова Л.Г.,
маг.филологии, ст. преп. Богданова Ю.В.

"Нургалиевские чтения-ХІІІ: научное сообщество молодых ученых ХХІ столетия.

Филологические науки": сборник статей по материалам Международной научно-практической конференции (14-15 марта 2024 г., г. Астана). Том 1 / Астана, "Мастер ПО", 2024. - 389 с.

ISBN 978-601-326-774-6

В сборниках статей Международной научно-практической конференции «Нургалиевские чтения-ХІІІ: научное сообщество ученых ХХІ столетия. Филологические науки» (14-15 марта 2024 г., г. Астана) представлены исследования по литературоведческим и лингвистическим проблемам, представленные участниками конференции из различных стран, включая Казахстан, Россию, Беларусь, Узбекистан, Кыргызстан, Польшу.

Сборники включают материалы выступлений по различным темам, таким как теория языка и литературы, педагогические подходы к обучению языку в школе и вузе, современные методы анализа художественных произведений и вопросы детской литературы.

В первом томе представлены выступления участников пленарного заседания, а также материалы учителей школ, преподавателей вузов.

Второй том включает статьи аспирантов и докторантов, магистрантов и студентов по темам секционных заседаний: теории методология науки о языке и литературе, роль русского языка в Казахстане и мире, анализ художественного текста и т.д.

Сборники статей рекомендованы как опытным ученым-исследователям, так и молодым исследователям в области филологии и педагогики.

ISBN 978-601-326-774-6



УДК 80/81
ББК 81.2

©ТОО "Мастер ПО", 2024

СОДЕРЖАНИЕ

ПЛЕНАРНОЕ ЗАСЕДАНИЕ

<i>Бейсенова Ж.С., Оразалина А.Б.</i> РЫМГАЛИ НУРГАЛИ: ПРОСТРАНСТВО БИОГРАФИЧЕСКОЕ И ТВОРЧЕСКОЕ	7
<i>Субботина Т.М.</i> МОТИВ ПУТЕШЕСТВИЯ-ВЗРОСЛЕНИЯ В ЛИТЕРАТУРЕ XX В.: ЖЕНСКИЙ ВЗГЛЯД.....	16
<i>Ананьева С.В.</i> РОМАН А. НУРПЕЙСОВА «И БЫЛ ДЕНЬ... И БЫЛА НОЧЬ»: ОТ ИСТОРИЧЕСКОЙ РЕТРОСПЕКЦИИ К АКТУАЛИЗАЦИИ ТЕКСТА	23
СЕКЦИЯ 1. ТЕОРИЯ И МЕТОДОЛОГИЯ НАУКИ О ЯЗЫКЕ И ЛИТЕРАТУРЕ	
<i>Абдуллаева Р.А., Турсынова М.М.</i> ПЕРЕВОД КАК СРЕДСТВО ОВЛАДЕНИЯ РУССКИМ ЯЗЫКОМ В КАРАКАЛПАКСКОЙ АУДИТОРИИ	30
<i>Акишева А.К., Бейсенова Ж.С.</i> УСЛОВИЯ ИНКЛЮЗИВНОГО ОБУЧЕНИЯ В ОБЩЕОБРАЗОВАТЕЛЬНЫХ ШКОЛАХ	34
<i>Асылбаева А.С., Кенжегулова А.С.</i> ПРОБЛЕМА ЭТИЧЕСКИХ НОМИНАЦИЙ В ЛИНГВИСТИКЕ	41
<i>Богданова Ю.В., Дюсенгалиева А.А.</i> МОДУЛЬНОЕ ОБУЧЕНИЕ: ОСНОВНЫЕ АСПЕКТЫ И ПЕРСПЕКТИВЫ В СОВРЕМЕННОЙ ОБРАЗОВАТЕЛЬНОЙ СРЕДЕ	44
<i>Брянская М.А.</i> ОПЫТ ПОУРОВНЕВОГО ЛИНГВОКУЛЬТУРОЛОГИЧЕСКОГО АНАЛИЗА ТЕКСТА.	51
<i>Букаренко С.Г.</i> ШКОЛЬНЫЙ УЧЕБНИК РУССКОГО ЯЗЫКА: ПРИЧАСТИЕ	58
<i>Григорьева М.И.</i> ЭЛЕМЕНТЫ ЛИНГВОКУЛЬТУРОЛОГИЧЕСКОГО ПОДХОДА ПРИ ИЗУЧЕНИИ РУССКОГО ЯЗЫКА В ШКОЛАХ С УЗБЕКСКИМ ЯЗЫКОМ ОБУЧЕНИЯ	63
<i>Дюсенгалиева А.А., Тусупова Г.К., Буркитбаева А.Г.</i> К ВОПРОСУ ИСПОЛЬЗОВАНИЯ МЕТОДА CASE STUDY	69
<i>Дудько А.Д.</i> ФУНКЦИОНИРОВАНИЕ СТИЛИСТИЧЕСКОГО ПРИЕМА ГИПЕРБОЛЫ В СОВРЕМЕННЫХ АНГЛОЯЗЫЧНЫХ ГАЗЕТНО-ПУБЛИЦИСТИЧЕСКИХ ТЕКСТАХ.	74
<i>Жумакасова Г.Г.</i> ПЕДАГОГИЧЕСКИЕ УСЛОВИЯ ОРГАНИЗАЦИИ ИССЛЕДОВАТЕЛЬСКОЙ ДЕЯТЕЛЬНОСТИ В УСЛОВИЯХ ВУЗОВСКОЙ ПОДГОТОВКИ СПЕЦИАЛИСТОВ ...	80

<i>Кенжегулова А.С., Акишева А.К., Асылбаева А.С.</i> СТОЛКНОВЕНИЕ КУЛЬТУР В СОВРЕМЕННОМ МИРЕ	85
<i>Кощанова Г.К., Абдуллаева Р.А.</i> ОТЛИЧИЯ ПАРЕМИЙ ОТ ФРАЗЕОЛОГИЗМОВ И КРЫЛАТЫХ ВЫРАЖЕНИЙ	88
<i>Токсанова С.К.</i> ОТРАЖЕНИЕ СОВРЕМЕННЫХ РЕАЛИЙ В МАССМЕДИЙНОМ ТЕКСТЕ	91
<i>Толегенова Г.Ж.</i> К ВОПРОСУ О ВЗАИМОДЕЙСТВИИ ЯЗЫКА И КУЛЬТУРЫ	97
<i>Ходжаниязова А.А.</i> LINGUOCULTURAL FEATURES OF THE CONCEPT OF «MASCULINITY» IN THE RUSSIAN AND KARAKALPAK LANGUAGES	100
<i>Ахетова А.А.</i> СТРУКТУРНО-СЕМАНТИЧЕСКИЕ ОСОБЕННОСТИ ЛЕКСЕМЫ «ЭНЕРГИЯ» В РУССКОМ ЯЗЫКЕ	104

СЕКЦИЯ 2. РУССКИЙ ЯЗЫК В КАЗАХСТАНЕ И МИРЕ: ПРОБЛЕМЫ И РЕШЕНИЯ

<i>Байгарина Г.П.</i> ОБ ИНТЕНСИФИКАТОРАХ В РУССКОМ ЯЗЫКЕ: ОТ КАЧЕСТВА К ОЦЕНКЕ	112
<i>Елмуратова С.А.</i> СПЕЦИФИКА СЛОВООБРАЗОВАТЕЛЬНОЙ НОМИНАЦИИ ПРОИЗВОДНЫХ КОНКРЕТНЫХ СУЩЕСТВИТЕЛЬНЫХ	118

СЕКЦИЯ 3. СОВРЕМЕННЫЕ ТЕНДЕНЦИИ ФУНКЦИОНИРОВАНИЯ РУССКОГО ЯЗЫКА КАК ИНОСТРАННОГО

<i>Акишева А.К., Кенжегулова А.С.</i> МЕТОДЫ ОБУЧЕНИЯ РУССКОМУ ЯЗЫКУ КАК ИНОСТРАННОМУ В ЕВРАЗИЙСКОМ НАЦИОНАЛЬНОМ УНИВЕРСИТЕТЕ ИМ. Л.Н. ГУМИЛЕВА	122
<i>Алтаева Г.А.</i> РАЗВИТИЕ КОММУНИКАТИВНОГО МЫШЛЕНИЯ НА ЗАНЯТИЯХ РУССКОГО ЯЗЫКА КАК ИНОСТРАННОГО	128
<i>Болотокунова Г.Ж., Тойчуева Д.Р.</i> СИСТЕМА ЗАДАНИЙ ДЛЯ РАЗВИТИЯ АУДИТИВНЫХ НАВЫКОВ НА ЗАНЯТИЯХ РУССКОГО ЯЗЫКА КАК ВТОРОГО	133
<i>Кунгурова С.Н.</i> ИСПОЛЬЗОВАНИЕ ИНТЕРАКТИВНЫХ ТЕХНОЛОГИЙ В ОБУЧЕНИИ РУССКОМУ ЯЗЫКУ КАК ИНОСТРАННОМУ	140
<i>Мамбетова Р.Б., Шерниязова Г.А.</i> ПРИНЦИПЫ РЕЧЕВОГО РАЗВИТИЯ И ОБУЧЕНИЕ СТУДЕНТОВ–ЮРИСТОВ	145

Туллубаева М.Е СОЗДАНИЕ СИСТЕМЫ И ИНТЕРАКТИВНЫХ УПРАЖНЕНИЙ И МУЛЬТИМЕДИЙНЫХ ОБУЧАЮЩИХ РЕСУРСОВ ДЛЯ РАЗВИТИЯ РАЗЛИЧНЫХ ВИДОВ РЕЧЕВОЙ ДЕЯТЕЛЬНОСТИ НА УРОКАХ РУССКОГО ЯЗЫКА КАК ИНОСТРАННОГО	150
---	-----

СЕКЦИЯ 4. ВОПРОСЫ ИЗУЧЕНИЯ И ПРЕПОДАВАНИЯ РУССКОГО ЯЗЫКА И ЛИТЕРАТУРЫ В УСЛОВИЯХ ПОЛИЯЗЫЧНОГО КАЗАХСТАНА

Алиева Д.А. МЕТОДИКА ПРИМЕНЕНИЯ ТЕХНОЛОГИИ РАФТ В ПРЕПОДАВАНИИ РУССКОГО ЯЗЫКА В ТЕХНИЧЕСКОМ ВУЗЕ	156
---	-----

Ананьева С.В., Зубанёва Ю.В. ДОМ КАК МОДЕЛЬ МИРА В ПОЭЗИИ Н. ЧЕРНОВОЙ.....	160
--	-----

Ананьева С.В., Калкен С.Ж. ПРОЗАИЧЕСКИЕ ПРОИЗВЕДЕНИЯ Г. БЕЛЬГЕРА В СОВРЕМЕННОМ УЧЕБНОМ ПРОЦЕССЕ КАЗАХСТАНА	165
---	-----

Ананьева С.В., Сабырбаева Т.Е. ГЕНДЕРНАЯ КАРТИНА ПРОЗЫ АЛИИ АХЕТОВОЙ	171
--	-----

Ауезова А.Т., Акишева А.К. ОРЫС ТІЛІН ОҚЫТУ ПРОЦЕСІНДЕ СТУДЕНТТЕРДІҢ КОММУНИКАТИВТІК МӘДЕНИЕТТІН ДАМУЫНДАҒЫ БАСЫМДЫЛЫҚТАРЫ МЕН ТЕНДЕНЦИЯЛАРЫ	176
---	-----

Букаренко С.Г. ПРИЛАГАТЕЛЬНЫЕ ЦВЕТА В КОЛИЧЕСТВЕННОМ АСПЕКТЕ.....	182
---	-----

Майгельдиева Ж.М., Байкенова К.С. ОСОБЕННОСТИ ОБУЧЕНИЯ СТУДЕНТОВ ТЕХНИЧЕСКОГО ПРОФИЛЯ ОЗНАКОМИТЕЛЬНОМУ ЧТЕНИЮ ТЕКСТОВ ПО СПЕЦИАЛЬНОСТИ.....	187
--	-----

Майгельдиева Ж.М., Байкенова К.С., Абуталипова Л. Е. К ВОПРОСУ О ВЛИЯНИИ АКАДЕМИЧЕСКОГО ПИСЬМА НА ГОТОВНОСТЬ ОБУЧАЮЩИХСЯ К БУДУЩЕЙ ПРОФЕССИИ	191
---	-----

Маймакова А.Д., Ибраева Ж.Б. ЯЗЫК КАК СРЕДСТВО ТРАНСЛЯЦИИ КУЛЬТУРЫ НАРОДА	195
---	-----

Сабитова А.Ш., Джумагулова Д.Ш. ОБНОВЛЕННАЯ СИСТЕМА СРЕДНЕГО ОБРАЗОВАНИЯ КАК КЛЮЧЕВОЙ КОМПОНЕНТ ОПТИМИЗАЦИИ ОБРАЗОВАТЕЛЬНОГО ПРОЦЕССА	201
--	-----

Токтарова Т.Ж. КОММУНИКАТИВНО-ДЕЯТЕЛЬНОСТНЫЙ ПОДХОД В ОБУЧЕНИИ РУССКОМУ ЯЗЫКУ СТУДЕНТОВ ТЕХНИЧЕСКИХ СПЕЦИАЛЬНОСТЕЙ	205
---	-----

Уразбаева Н.Ж. ОРГАНИЗАЦИЯ ОБРАТНОЙ СВЯЗИ НА ЗАНЯТИЯХ ПО РУССКОМУ ЯЗЫКУ ПРИ ИЗУЧЕНИИ ТЕМЫ «ТИПЫ РЕЧИ» СО СТУДЕНТАМИ ОП «АГРАРНАЯ ТЕХНИКА И ТЕХНОЛОГИЯ»	209
--	-----

СЕКЦИЯ 5. ВИДЫ И МЕТОДЫ АНАЛИЗА ХУДОЖЕСТВЕННОГО ТЕКСТА*Алламуратова Г.Ж., Алламуратова А.Ж*

ИССЛЕДОВАТЕЛЬСКИЙ АНАЛИЗ ХУДОЖЕСТВЕННОГО ПРОИЗВЕДЕНИЯ
НА УРОКАХ ЛИТЕРАТУРЫ В 5-8 КЛАССАХ ШКОЛ С РУССКИМ ЯЗЫКОМ
ОБУЧЕНИЯ 214

Власова Г.И.

ЛОКАЛЬНЫЙ АЛМАТИНСКИЙ ТЕКСТ В РОМАНЕ М. ЗЕМСКОВА
«КОГДА „МЕРЛО” ТЕРЯЕТ ВКУС» 219

Демченко Л.Н.

НАЦИОНАЛЬНЫЙ АРХЕТИП В ХУДОЖЕСТВЕННОМ ТЕКСТЕ 224

Джумагалиева У.З.

ПЕДАГОГИЧЕСКИЕ ТЕХНОЛОГИИ ПРЕПОДАВАНИЯ ХУДОЖЕСТВЕННОЙ
ЛИТЕРАТУРЫ БИОГРАФИЧЕСКОГО ЖАНРА В ВУЗАХ КАЗАХСТАНА 230

Зылевич Д.П.

РЕДАКТОРСКИЙ АНАЛИЗ ПРОИЗВЕДЕНИЯ, АДРЕСОВАННОГО ДЕТЯМ
И ВЗРОСЛЫМ 235

Ким Н.М.

ФОНЕТИЧЕСКИЕ СРЕДСТВА ВЫРАЗИТЕЛЬНОСТИ В ТЕКСТАХ РАЗНЫХ
СТИЛЕЙ 240

Кривошапова Т.В.

ПРАВОСЛАВНЫЙ ТЕКСТ БОРИСА ПАСТЕРНАКА В ЦИКЛЕ «СТИХОТВОРЕНИЯ
ЮРИЯ ЖИВАГО» 245

Кулуспаева С. Б.

ЗАИМСТВОВАННЫЕ СЛОВА В ХУДОЖЕСТВЕННОЙ ЛИТЕРАТУРЕ 252

Стародубцева З.Г.

ОСОБЕННОСТИ ПОСТИЖЕНИЯ КОМИЧЕСКОЙ ДОМИНАНТЫ
ХУДОЖЕСТВЕННОГО ПРОИЗВЕДЕНИЯ 256

Треблер С. М.

ИЗ ОПЫТА КОММЕНТИРОВАНИЯ КУЛЬТУРНО МАРКИРОВАННЫХ ЕДИНИЦ В
ХУДОЖЕСТВЕННОМ ТЕКСТЕ..... 259

**СЕКЦИЯ 6. ДЕТСКАЯ ЛИТЕРАТУРА: СОВРЕМЕННЫЕ ПРОБЛЕМЫ
ИССЛЕДОВАНИЯ И ОБУЧЕНИЯ***Есимбек С. I.*

ОБОГАЩЕНИЕ СЛОВАРНОГО ЗАПАСА ДЕТЕЙ ДОШКОЛЬНОГО ВОЗРАСТА 264

Тарасов И.А., Валиуллина Р.Х.

ОБРАЗОВАТЕЛЬНЫЙ ПОТЕНЦИАЛ ТЕХНОЛОГИИ ЛОНГРИД НА УРОКАХ
РОДНОЙ ЛИТЕРАТУРЫ 270

<i>Nurgali R.</i> IMPACT OF THE CULTURAL HERITAGE ON KAZAKHSTANI CHILDREN'S LITERATURE	275
--	-----

**СЕКЦИЯ 7. ЛИТЕРАТУРОВЕДЕНИЕ, ПЕРЕВОД
И ИНТЕРПРЕТАЦИЯ ТЕКСТА**

<i>Auezova A., Kanaфина M.</i> THE IMAGE OF PUSHKIN IN THE POETIC WORLD OF M. TSVETAeva.....	282
<i>Байжигитова Г.Б.</i> ТЕМА ЛЮБВИ В ПОВЕСТИ «БЕЛАЯ АРУАНА» САТИМЖАНА САНБАЕВА	286
<i>Демесинова Л.М.</i> ТҮРКІ ХАЛЫҚТАРЫ ӘДЕБИЕТІНДЕГІ ЖЫЛҚЫ АРХЕТИПІ	295
<i>Ешниязова Э.Н.</i> ЛИРИКА А.С.ПУШКИНА В ПЕРЕВОДЕ НА КАРАКАЛПАКСКИЙ ЯЗЫК	302
<i>Жамбабаева Г.Т.</i> CINEMATIC INTERPRETATION OF ALEXANDER VAMPILOV'S PLAY "DUCK HUNT"	304
<i>Иоскевич М.М.</i> СОЦИАЛЬНАЯ МИФОЛОГЕМА «ВРАГ» В СОВЕТСКИХ ПРОИЗВЕДЕНИЯХ О КОЛЛЕКТИВИЗАЦИИ	311
<i>Канафина М.А., Басина А.В.</i> ЛЕЙТМОТИВ ПЕСЕННОЙ ЛИРИКИ ВЕРОНИКИ ДОЛИНОЙ	316
<i>Канафина М.А., Матвеева С.А.</i> МОТИВ УТРАТЫ ИДЕАЛА В ПОВЕСТИ С. АЛЕКСИЕВИЧ «ЦИНКОВЫЕ МАЛЬЧИКИ»	320
<i>Ковалёва Л.Е., Шейко Е.О.</i> ФРАЗЕОЛОГИЗМЫ В ЭКРАНИЗИРОВАННОЙ ВЕРСИИ ПОВЕСТИ В. КОРОТКЕВИЧА «ДЗІКАЕ ПАЛЯВАННЕ КАРАЛЯ СТАХА» И ИХ ПЕРЕДАЧА С БЕЛОРУССКОГО НА АНГЛИЙСКИЙ ЯЗЫК	327
<i>Мукажанова Л. Г., Кенжалин К. К.</i> КУЛЬТУРОЛОГИЧЕСКАЯ СВЯЗЬ ЛИТЕРАТУРЫ ТЮРКОЯЗЫЧНЫХ НАРОДОВ	332
<i>Нурахинова А.С.</i> ИНТЕРТЕКСТ РУССКОЙ КЛАССИКИ В ЛИРИКЕ ОЛЖАСА СУЛЕЙМЕНОВА	338
<i>Нуржанова З.М.</i> ОСОБЕННОСТИ ПЕРЕВОДА АРХИТЕКТУРНО-СТРОИТЕЛЬНЫХ ТЕРМИНОВ	346
<i>Пащуров А.Н., Тарасов И.А.</i> ПРОБЛЕМА ДИАЛОГА ИСКУССТВ В ЛИТЕРАТУРНО-ПЕДАГОГИЧЕСКОМ ТВОРЧЕСТВЕ Н.А. ЛЬВОВА	351

Прокончук Е.А., Новогран Ю.В. ТРАНСФОРМАЦИИ ПРИ ПЕРЕДАЧЕ АНГЛОЯЗЫЧНЫХ НАЗВАНИЙ ФИЛЬМОВ УЖАСОВ XX ВЕКА	356
Смоличева С.В., Мазуренко М.В. ОСОБЕННОСТИ НЕВЕРБАЛЬНОЙ КОММУНИКАЦИИ ГЕРОЕВ В РОМАНЕ В.В. НАБОКОВА «МАШЕНЬКА»	361
Тұрысбек Р.С. БАТЫРЛЫҚ БОЛМЫС БЕДЕРЛЕРІ (СҰЛТАН БАЙБАРЫСТЫҢ ЕЛДІК ПЕН ЕРЛІК ШЕЖІРЕСІ)	366
Хамидова А.Х., Генжебаева Г.К. ЖЕНСКИЕ АРХЕТИПЫ В ПОВЕСТИ А. КУПРИНА «ОЛЕСЯ»	378
Хамидова А.Х., к.ф.н., Кызылкулова Ж.М. ОСОБЕННОСТИ ХРОНОТОПА В РОМАНЕ Н.Н. ВЕРЕВОЧКИНА «ЗУБ МАМОНТА»	381

IMPACT OF THE CULTURAL HERITAGE ON KAZAKHSTANI CHILDREN'S LITERATURE*

*Nurgali Rabiga,
teacher
ENU L.N.Gumilyov
Astana, Kazakhstan
nurgalir_999@mail.ru*

Introduction

It goes without saying that a country's primary spiritual force, regardless of the time period, will be assessed based on its creative form, continuity, moral, spiritual, and aesthetic qualities, as well as any recent advancements in the art of speaking.

Literature is the conduit that nourishes the nation's spiritual meaning and raises its stature. A nation's literature and art are its true measure of self-awareness, not its material wealth or economic successes. It's also true that history is replete with instances. The most priceless treasures of the ancient Greek and Roman republics, which are regarded as the birthplace of human civilization, are the literary and scientific creations from that era.

Man is the central figure in literature and its primary objective. Human life and the human image are evident in the best examples of global literature that have ever been produced. These elements have always been at the center of a realistic work of art. Therefore, the degree to which human existence is thoroughly, deeply, and delicately represented in literature will determine its ideological and pedagogical significance [1].

The preservation and transmission of national traditions via literary works becomes an essential component of cultural identity in light of globalization and cultural diversity. Kazakhstan has exceptional possibilities to explore the impact of ethnic diversity on children's literature because of its rich history and diverse culture.

It is true that children's literature is a subset of literary art. The primary characteristics of this discipline are the way in which teenagers grow their thinking and awareness, how they acquire contemporary information, skills, and talents, and how their works are oriented toward the needs of the children of the time.

Like in many other nations, children's literature is crucial to the younger generation in Kazakhstan's development of a sense of cultural and national

*Статья написана и опубликована в рамках научного проекта №AP14870429 «Детская литература Казахстана в контексте мировой словесности как основа национального самосознания», финансируемого Комитетом науки МНВО РК

identity. Nonetheless, the impact of national culture and customs on the content and style of Kazakh children's literature distinguishes it as particularly distinctive.

The rich history, cultural legacy, and customs of this multicultural nation are reflected in Kazakh children's literature. Kazakh traditional stories, mythology, and epics frequently feature motif usage in children's literature. These folktales and fairy tales help to preserve cultural history while also teaching morals, behavior standards, and knowledge to the populace.

Kazakh children's literature frequently explores contemporary issues like friendship, justice, intercultural understanding, and environmental awareness in addition to traditional fairy tales. However, the core of national identity and respect for cultural customs are always present in these stories.

The writers of children's books from Kazakhstan actively employ language and the arts to paint beautiful pictures and capture the essence of the country's culture. This fosters pride in one's origin and identity in addition to helping children develop their language and artistic abilities.

Furthermore, the younger generation's development of intercultural understanding is greatly aided by Kazakh children's literature. Numerous works that have been translated into other languages and widely disseminated outside of Kazakhstan help to fortify amicable relations between peoples.

Although a child is a social being, the social basis of his social consciousness is different from that of an adult because adults are active participants in the social environment and because an adult mediator is crucial in helping a child understand and relate to social reality. The younger generation's experiences, both direct and indirect, are uniquely marked by the fact that adults fulfill, shape, and stimulate a large portion of their daily activities. The more mature a child gets, the more self-reliant he is in social situations, and the less social details of childhood affect him [2].

The distinctiveness of children's literature stems from the ways in which children's perceptions of reality differ from those of adults on a qualitative level. The distinctiveness of the anthropological forms of children's consciousness, which rely on social as well as psychophysiological elements, is the source of children's perception differences and typological age features.

The work is more specifically targeted at children the younger the reader, and vice versa: as readers get older, the characteristics of childhood fade and the unique qualities of children's literature vanish as well. However, infancy is not static; it evolves in tandem with shifts in reality and the social milieu. Age specifics cannot be viewed as something that is given and fixed in stone because the lines dividing different age phases are constantly changing [3].

Childhood is passing by faster and faster in the world of today, with ever-increasing information and rapid technological advancement. It goes without saying that as age parameters vary, children's literature also does: it matures.

However, childhood does exist, age is specific, and children's literature is specific.

Any art form's relationship to reality has always been and always will be its central question. The core question is the source of questions about poetics and "the prudent choice of artistic means." A children's work is unique, in my opinion, not only in its form but also—and this is important—in its content, which is a unique representation of reality. Although "the subjects are the same as for adults," children's perspective on reality is selective because of their unique worldview; what interests an adult but is not as intimately connected to the child's soul is perceived as though it is far away, and what is closer to the child's inner world is perceived up close [4].

Children's writers depict the same reality as a "adult," but they emphasize the details that a young reader would notice. A change in perspective on reality causes the work's content to shift in importance, necessitating the use of specific stylistic devices.

It is insufficient for a children's writer to possess a "childhood memory" or to understand children's aesthetic concepts, psychology, or the unique aspects of children's worldview at different age stages. In order to guide the reader, he must possess exceptional artistic ability and a natural aptitude as an adult, having thoroughly experienced the world, to always see things from the perspective of a child. At the same time, he must never lag behind the child and always be one step ahead of them.

The originality of the genre is the main way that the children's work's specificity—both in form and content—is expressed [4].

Children's literature developed during the period of independence thanks in large part to the creative representatives who took part in the literary process of the 20th century; in most cases, these works were reprinted and made available to readers. The greatest works for children in the 20th century were left by Berdibek Sokpakbaev, Sayin Muratbekov, Muzafar Alimbaev, Kadyr Myrza Ali, Kastek Bayanbay, Sultan Kaliuly, Anuarbek Duysenbiev, Abraham Asylbek, Marat Kabanbay, Tumanbay Moldagaliev, Esenbay Duysenbaev, Madi Ayyymbet, Baibota Koshim-Nogay. Bolat Usenbayev, Dildar Mamyrbayeva, Kadirbek Kunypiyauly, Zarya Zhumanova, Serik Nugyman, Nurdaulet Akish, Arasanbay Estenov, Esken Elubay, Tolymbek Abdiraym, Zhunis Sahiev, and Bolat Kumisbaev were among the poets and authors who actively wrote for children after them. Some of these writers were active writers even during the Soviet era, as we have already mentioned.

Presently, in addition to the previously mentioned writers, there are Sayat Kamshiger ("My first book", "My first knowledge", "My favorite alphabet"), Kuat Adis ("My homeland"), Serikbol Hasan ("Holy Kazakhstan"), Olzhas Kasym ("Saint tree", "Singing sand", etc.), Alibek Baibol ("Journey to the World of Letters"), Rustem Sauytbay ("The World of Imagination"), Meirzhan

Zhilkybai ("The End of the Forty First Lie", "Journey to the Mountain"), Eldos Toktarbai ("The Mountain Bird" book), Nurbek Nurzhanuly ("A-Z. Planet No. 15"), Zaire Torekhan ("Amina Turan in the land of nomads"), Yesey Zhenisuly ("This wonderful world"), Saule Doszhan ("Birtuar", "Millionaire from the village"), Beibit Sarybay ("Aktaban"), and other young poets made excellent pieces in this vein.

Cybernetics is covered in the children's books "Indigo" and "City on the Moon" by Dildar Mamyrbayeva, winner of the "Alash" literary prize. One of the main plotlines in this writer's narrative "Indigo" revolves with the process of creating the poem of the algorithm, while the second story describes "a potential (sudden) weapon that captures the earth beneath itself." By drawing parallels between the world of robots and human ideals, "Robot. Virus. Feeling" explores the meaning and metaphysical basis of these values. The author of this narrative argues that no era can ever fully replace human nature—that is, sentiments, abilities, soul, mind, awareness, etc.—with clever computers, even though they started to displace human activities in the workplace during the cyberculture age and gained momentum in terms of development.

Best-selling novels. In the last year or so, the following authors have contributed to the assessment of the demand for children's books in Kazakhstan: "Tastamashy, it can be noted that translated works known as "mother" are widely read: Zira Nauryzbayeva and Lilia Kalas "in search of the golden bowl," Saule Doszhan "millionaire from the village," Kenes Orazbekuly "Turan bahadurlary," Serikbol Hassan "father's daughter," Rustem Saulytbai "fantastic world," and Bashkir writer Aigiz Baymukhametov [5].

Methodology

Historical evidence has shown that students who are disconnected from their country's origins, customs, and moral values become estranged from their sources, break down the bonds that bind generations together, and experience a deterioration in morality and spirituality [6].

The recent concept of raising must focus on the resurgence of authentic Kazakhstani patriotism. The primary source of reference for a patriotic upbringing is the widely held notion of the ideal patriotic Kazakh citizen, including his essential beliefs and way of life. Such characteristics as love for the Fatherland, a desire to see it strengthened and revived, concern for the future and unity of our nation, dedication to the ideas of humanity, freedom, and democracy, as well as the willingness to carry out civic duties and constitutional obligations, must all be part of this ideal. Based on this, younger generations develop the matching attributes required for society as a whole as well as for each person, stemming from the demands of the society for deserving citizens and patriots of the Fatherland.

The feeling of civic consciousness and patriotism, love for the nation, the homeland, the original language, the history, the culture, etc., is the most crucial

requirement for the unity of the society. Statehood, federalism, respect for customs, humanism, tolerance for national and religious beliefs, mercy, social justice, commitment, legality, law and order, peace, and well-being are among the elements of the national notion [7].

It is common knowledge that humanity gives generations' upbringing special consideration and bestows upon them pleasant things. It is becoming more and more common to hear these days that children's artwork does not adhere to contemporary standards. And it's likely because of his overuse of Kurdish lilies that they don't write for kids as often. Furthermore, it is challenging for kids to read artistic works in a culture where information is centralized in one place.

Our children are the future of our nation and the global community. They write the history. Our kids will grow up to be parents. They'll raise their kids too. We want our kids to become outstanding citizens when they grow up. But the discussion doesn't end there—tomorrow, our children will be our elderly selves. A good upbringing is reflected in our contented elderly mother; a poor upbringing is reflected in our future and our tears—our shame before the nation and other people" [8].

There is a lot to be found in the history of Kazakh children's literature, spanning from the XIX century to the present. It is significant to remember that national historical events, cultural traditions, and customs have always been strongly associated with Kazakhstani children's literature.

The utilization of folktales and legends in children's literature in Kazakhstan is among the most notable examples of how national culture has influenced the genre. These tales provide important lessons about Kazakh culture, morality, and customs in addition to providing amusing moments.

Children's books from Kazakhstan actively promote traditional values including hospitality, family relationships, spirituality, and respect for elders. These ideals are deeply ingrained in Kazakh society and have a significant impact on how children view the world.

Kazakhstani children's books frequently depict national traditions and rituals, such the celebration of Kurban Ait and Nauryz. Children learn to appreciate and understand their culture and traditions through these customs.

This abundance of folklore was represented in children's literature, where fairy tale figures like Kobyz, Aigerim, and Batyr served as writers' inspiration. Children will learn valuable moral lessons from such stories in addition to being entertained, and they will have a deeper appreciation and understanding of their own culture and history.

The examination of traditional themes found in children's books written in Kazakhstan exposes the distinctive elements of narratives that influence young readers' worldviews. By examining these motivations, the curtain of national culture is lifted and values become clearer.

Children's books published in Kazakhstan today address a wide range of modern issues, including friendship, justice, and environmental consciousness. But these ideas are always infused with a sense of patriotism and national identity.

Conclusion

Kazakhstan's unique blend of national culture and traditions has had a significant influence on children's literature. The incorporation of cultural values and traditional folklore stories has helped in preserving the country's heritage and passing it on to the younger generation. Children's literature has become an essential tool in instilling cultural pride and appreciation in Kazakh children. It is, therefore, essential to continue nurturing and supporting Kazakh children's literature to ensure that the country's cultural heritage is preserved for generations to come.

In addition to the influence of national culture and traditional folklore, modern Kazakh children's literature is also influenced by contemporary societal issues. The country's move towards modernization has brought about changes in family structures, gender roles, and social norms. These changes are reflected in some of the newer children's books that address topics such as diversity, gender equality, and environmental conservation.

Moreover, the use of technology has also impacted children's literature in Kazakhstan. Many authors have started incorporating digital media into their works to make them more interactive and engaging for young readers. This has opened up new possibilities for storytelling and has made children's literature more accessible to a wider audience.

Overall, the unique blend of national culture, traditional folklore, and contemporary societal issues have all contributed to the rich tapestry of Kazakh children's literature. It is important to continue supporting and promoting this literary tradition so that future generations can continue to learn about their cultural heritage while also being exposed to new ideas and perspectives.

Literature

1. Karataev M. *Tandamaly shygarmalar*. – Almaty: Zhazushy, 1974.
2. Belsky A.A. *Neo-Romanticism and its place in English literature of the end of the XIX century // From the history of realism in the literature of England: inter-university collection of scientific tr.* Perm: Publishing House of Perm, 2000. pp. 90-100.
3. Goslworthy J. *Collected works: in 16 vols. / translated from English; edited by M. Lorne.* M.: Enlightenment, 2020. Vol. 16. 511 p.
4. Diakonova N.Y. *On Romanticism and Realism in R.L. Stevenson's Aesthetics // Diakonova N.Y. From the history of English literature: articles of different years / comp. A.A. Chameev.* SPb.: Aleteya, 2011. 192 p.
5. <https://qazaqadebieti.kz/36960/balalar-debieti>
6. Tuebakova, N.M. 2001. *Gabdullin on forming national conciseness at the growing generation.*// *Poisk*, #2

7. Duysenova, M.M., Bimaganbetova, A.K., Moldabek, M., Kenzhebekova, R.I. Concept of training by communicative method. 2013. Life Science Journal 2013;10(10s) <http://www.lifesciencesite.com>

8. Kumisbayuly Sh. Balalar adebietine degen ukylasty kytemin// Kazak adebieti. – June 1st 2007.

Abstract. Children's literature is an essential aspect of every country's culture, and Kazakhstan is no exception. It is important to note that Kazakhstan has a rich cultural heritage that is evident in its literature, particularly in children's books. National culture and traditions have played a significant role in shaping children's literature in Kazakhstan. In this work, we will explore the unique influence of national culture and traditions on children's literature in Kazakhstan.

Key words: culture, heritage, folklore, spiritual energy, ideological and educational values, globalization, ideology of separation, patriotism.

ВЛИЯНИЕ КУЛЬТУРНОГО НАСЛЕДИЯ НА ДЕТСКУЮ ЛИТЕРАТУРУ КАЗАХСТАНА

Нурғали Р.

ЕНУ им. Л.Н.Гумилева

Астана, Казахстан

Аннотация: Детская литература является важным аспектом культуры каждой страны, и Казахстан не является исключением. Важно отметить, что Казахстан имеет богатое культурное наследие, которое проявляется в его литературе, особенно в детских книгах. Национальная культура и традиции сыграли значительную роль в формировании детской литературы Казахстана. В этой работе мы исследуем уникальное влияние национальной культуры и традиций на детскую литературу Казахстана.

Ключевые слова: культура, наследие, фольклор, духовная энергия, идеологические и образовательные ценности, глобализация, идеология разделения, патриотизм.