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Historical and Cultural Phenomenon of Children's Everyday Life in the Programmes of Kazakh Radio of the Soviet Period

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Abstract

The purpose of this study was to highlight the content of radio programmes of Kazakh radio broadcasting for children, as an example of professional work on the education of the younger generation, from a modern perspective. The influence of audiovisual materials on the younger generation and their daily life, the formation of historical memory through images and associations. Analysis of the historical and cultural phenomenon of children's radio programmes in Soviet Kazakhstan. The materials of the study were both archival and field sources, opinions of domestic radio journalists, from the funds of Kazakh radio in the chronological framework of the stated topic, as well as thematic publications of domestic and foreign scientists. The methods of research were taken methods and principles of dialectical logic, the principle of historicism, allowing to take into account the general political situation in the USSR and external factors, which allowed to build a coherent methodology of work. The results of the study: a step-by-step reconstruction of the evolution of the content of Soviet (Kazakh including) radio broadcasting, intended for a certain age (children and teenagers); identification of co-dependence of the all-union content with the content of radio air of the union and autonomous republics; clarification of the structure of Kazradio and personnel potential, individual biographies of masters of national radio broadcasting; analysis of critical concepts of foreign researchers and others. Accordingly, the scope of application of the research results extends to the preparation of lecture courses in universities, writing generalising works on the history of 'children's' radio broadcasting in the republic in the Soviet period, recommendations for diversifying children's radio air. The author comes to the conclusion about the significance of the problem of differentiation of media (radio) content in Independent Kazakhstan, for the professional promotion of national values in the children and youth environment.

Keywords: Audiovisual Sources, Everyday Life, Images, Historical Memory, Kazakh SSR, Children, Footage, Journalists, Radio Programmes, Ideology, Content, Listeners.

Introduction

The stages of development of national radio in the period under study are interrelated with the stages of evolution of the entire Soviet radio broadcasting. Radiofication of the KazSSR was one of the primary tasks in the 1920s, about which the population was informed by newspapers (TsGA NTD RK. The World of Labour, 1924). It is known that since the 1920s radio programmes enjoyed great popularity among the younger generation of the country of the Soviets, contributing to the formation of values and moral attitudes, expanding the outlook. Since the Orenburg period, the KazTsIK officials had been promoting the idea of radio broadcasting (TsGA RK. F. R-196. Op.1. D. 74. L. 14.). One of the phenomena of evolution of Soviet (and Kazakh including) radio broadcasting after the war was the beginning of active

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increase of radio programmes for children. The programme schedules restored those programmes and rubrics that had been broadcast in the pre-war years, and many new programmes of various forms and genres were created for children's audiences. Communist, in fact, radio broadcasting helped schools to transform 'unorganised children' into 'an organised whole: a fraternal, friendly, pioneer family' (Chelysheva, 2013:61).

It turned out that the creation of a broadcasting grid for children in the USSR was approached not only with a creative and educational purpose, but also with a psychological one. Thanks to social and psychological features, radio could interest a child. As a consequence, he was not only a listener, but also an active participant of the broadcast programme.

Children's radio programmes, radio newspapers and radio magazines first appeared on the air in 1925: 'Radiopioneer', 'Radiooktyabrenok', later 'Utrennaya Zorka' (later 'Pioneer Zorka'), 'Masha-Rasteryasha' and others. Such programmes were broadcast before the war and were a start on the path of children's radio journalism.

By 1930 there were about 300 such programmes on Soviet radio. That was an interesting period when the colour of the Union's intelligentsia came to the radio to record speeches, including poems for children. Alas, those recordings have not survived for many reasons, technical ones too.

The wartime trials affected children's education, but children's radio continued to operate, albeit in a limited time frame. The educational functions were supplemented by the cultivation of patriotism and courage in the younger generation (Rudenko, 1984: 75). In the development of children's radio broadcasting, experts call at least two stages during the Great Patriotic War: propaganda and propaganda (1941-1943); educational, enlightening (1943-1945) (Kazarina, 2022:145)

The first period, to a greater extent, was aimed at teenagers who had an idea about the war and the front. Children could go on the air with stories, share an interesting story. A little more than two hours of airtime was allocated for children's radio broadcasting. In this form, radio for children existed from 1941 to 1943. During the educational, enlightening phase (1943-1945), after the resumption of the children's radio broadcasting department, the division into age categories returned. Since 1946, the Soviet radio launched the game 'Ugadai-ka', the children were happy to participate in the programme. The issue of the famous radio programme 'Pioneer Zorka' of 10 May 1945 was fully dedicated to the great Victory Day.

The transition to peaceful life changed the content of radio programmes for children. Attention was paid to the revival of arts radio programmes and radio theatre. Role-playing scenes, voice-overs, and plots were entertaining and distracted children from their traumatic experiences.

However, post-war broadcasting was gradually pushed into a censorship framework; almost 95% of broadcasting was now recorded on film. The events of the 20th Party Congress and the exposure of Stalin's 'cult of personality' led to changes in radio as well. In 1956 it was decided to divide the editorial staff into children's and youth. Various columns appeared, designed for different children's age audiences: pre-school, school and student. Thus, in 1962 the radio station 'Yunost' for the younger generation was born (Muzyrya, 1979: 8). The programme 'Youth about Classical Art' told about works not only of national, but also of world literature.

The years of the so-called 'stagnation' were also characterised by the specifics of radio broadcasting. In the 1970s, the main goal of Soviet radio broadcasting was the moral education

of children. Radio plays requiring analysis were staged more often. The radio program 'In the Land of Literary Heroes' offered children dialogues with the heroes of literary works. With the help of favourite fairy-tale characters it was necessary to convey certain ideals to the young listeners. Radio of the 70s was aimed at the development of intellectual and information control not only from the point of view of adult audience, but also of children (Kazarina, 2022: 147).

In the 1970s, the USSR radio allowed topics to be discussed with listeners that had never been thought of before: religion and the church, child and juvenile delinquency, and others. Children of preschool age listened to the radio programme 'We did not go through this', where they communicated with the presenters using the question-and-answer form.

Undoubtedly, one could share the generally accepted opinion that the radio broadcasting of the Soviet Union and the Union republics endeavoured to ensure that the younger generation would be well-mannered and educated, but all this was carried out within certain limits. For example, the radio did not promote books and films banned in the USSR, nor did it invite persons who did not have recommendations from Soviet and Party bodies. Of course, children of different ages were introduced to the educational and cultural information field, but well-chosen stories formed the necessary social position (for example, the terms 'bourgeoisie, capitalist' were considered negative) and communicative abilities. On the other hand, the censors monitored children's unorthodox answers and possible trends, i.e. they had access to content management and editorial staff in the radio stations in the Union republics. Therefore, the opinion of opponents who criticise the ideology of radio broadcasting in the USSR and in general in the countries of the socialist 'camp' cannot be completely ignored.

The main part of the article reflects the results of an independent study of the topic, with reliance on sources, which should certainly include phonodocuments as a material product of the Kazakh Radio.

Materials and Methods

As sources for writing the article attracted archival materials from the funds of the Central State Archive of the Republic of Kazakhstan (TsGA RK. F. R-196. Op.1. D. 74), the Central State Archive of Scientific and Technical Documentation of the Republic of Kazakhstan (TsGA NTD RK. Fund of Soviet newspapers), which covered the course of radiofication of the republic in the 1920s and the Archive of the President of the Republic of Kazakhstan (hereinafter - AP RK). In particular, the personal fund of the head of Kazradio in the 1960s 'Dzhandosov S.U'. F. 202-NL. Op. 1. 90 d.; 1906-2002. S.U. Dzhandosov was deputy chairman of the State Committee of the Council of Ministers of the KazSSR on television and radio broadcasting in 1967-1968. In the AP RK there are files on the work of Kazradio, transcripts of recordings on the radio speeches of famous scientists and public figures: the fund 'Kozybaev M.K.' F.163-NL. Op.1. 480 d.; 1941-2003", fund "Belger G.K.". F.152-NL. Op.1. 73 d.; 1956-2000. F.152-NL. Op. 2. 128 d.; 1970-2008 These figures of science and culture of Kazakhstan were often invited to the radio, to participate in programmes for children and young people.

The sources for writing this article are also the archives of Kazradio, which can be categorised as historical phonodocuments. The enterprise has created a departmental collection, which includes seven categories of archival records on programmes: 'Daur uni', 'Atadan kalgan asyl soz', 'Batyrlar zhyry', 'An oneri', 'Kui', 'Salt-dastur' and 'Ertegi'. In this list, as we can see, there is also a section 'Fairy Tales' (Ertegi) from the children's programme. Since 1959 Kazradio has been collecting and storing programmes for children. The section 'Ertegi' contains records

of 350 radio broadcasts, in which about 100 versions of such popular programmes as: ‘Yerden atanyn yertegileri’, ‘Zamzagul azhenin ertegileri’ and others.

The audio collection is saved on flash cards, electronic versions of the collection are available on the Internet. These unique materials are available for use in the libraries of regional centres, promoting cultural heritage among the younger generation of Independent Kazakhstan (Golden Fund, 2021).

The sources of the study were surveys and conversations with veterans of the radio industry of Kazakhstan, living in Almaty, their publications and scientific works of domestic and foreign scientists on this topical issue.

Discussion

The topic of Soviet broadcasts for children and adolescents in the media (print, radio, television, cinema) in the modern context is considered ambiguously. While some authors in the post-Soviet space continue to defend the humanity of Soviet radio broadcasts, quoting from the works of the leader of the world proletariat V.I. Lenin and N.K. Krupskaya. While foreign experts Melissa Chakars (Chakars, 2015) and anthropologists Jeff Sahadeo and Russell Zanca (Sahadeo, Zanca, 2007) find evidence that the purpose of Soviet broadcasts for the younger generation was to educate a loyal person who piously believed in the ideology of communism. This situation is especially acute in the study of radio content for children and adolescents on the example of national autonomous and union republics of the former Soviet Union. This paradigm is evident in the study of the bibliography of the topic and reflects the state of the ideological component of media work in the conditions of globalisation.

A researcher from Russia Y. Kazarina (Kazarina, 2022) believes that children's radio programmes are an undeservedly neglected area of radio journalism, as children's radio programmes are rarely found in the modern broadcasting grid. It is difficult to disagree with the scientist's opinion, as it reflects the situation on Kazakh radio. Indeed, in the modern world, with the advent of commercial radio broadcasting, children's programmes gradually began to disappear from the airwaves. This only proves the relevance of addressing the problem of the topic under study.

The theoretical basis for this study was provided by works on the history of Soviet radio broadcasting (Gurevich, Ruzhnikov, 1975). A valuable source were theoretical works on children's journalism, particularly on radio broadcasting, by A. Menshikova (Menshikova, 1966), I. Rudenko (Rudenko, 1984), M. Barmankulov (Barmankulov, 1979), S. Kozybayev (Kozybayev, 1979), I. Chelysheva (Chelysheva, 2013), G. Ibrayeva (Ibrayeva, 2021) and others.

Kazakhstani media researcher, Professor G.J. Ibrayeva states that ‘...The first radio programmes for children, which began to be broadcast from April 1925, were strongly influenced by the press, its ways of presenting material, its genres and forms’ (Ibrayeva, 2021:17). Gradually, radio journalism began to rethink its specificity, develop its own expressive means, ‘its’ genres, as noted by radio researchers P. Gurevich and V. Ruzhnikov (Gurevich, 2021:17). Ruzhnikov (Gurevich, Ruzhnikov, 1975: 78-79).

Applied research on Soviet radio content reflects the goals of the industry in an accessible way. For example, Melissa Chakars, a foreign historian from the University of Philadelphia, USA, studies the history of twentieth-century Buryatia with a focus on education, media and socio-economic development. She has studied Soviet radio and TV, particularly programmes for

children and youth, using Buryatia as an example. Her findings that party ideals were imposed on this age group through the media are applicable to other Soviet regions (Chakars, 2015). Her article analyses radio and television programmes for children, adolescents and youth in the Buryat Autonomous Soviet Socialist Republic in the last decades of the Soviet Union. It argues that four themes are the most common in such programmes: the value of improving the mind and body through educational activities and sports; the importance of being useful members of society; encouraging loyalty, patriotism and belonging; and learning to distinguish right from wrong. Melissa Chakars argues that authorities developed these themes to create thoughtful, useful, and diligent citizens who supported state goals, understood and valued their individual roles in society, and Buryatia's position in the Soviet Union. One can only partially agree with this opinion.

A similar approach to Soviet media content is characteristic of the publications of Hopkins, M. W. (Hopkins, 1970) and contemporary anthropologists Jeff Sahadeo, Russell Zanca, authors of an essay on Central Asia (Sahadeo, Zanca, 2007). Through a historical and anthropological study of the opinions of contemporary Central Asian citizens, the authors believe that the collapse of the Soviet Union opened up new opportunities for social mobility and cultural expression. They interviewed ordinary residents of the region about how they and their children navigate changing historical and political trends (Sahadeo and Zanca, 2007). The stories of Turkmen nomads, Afghan villagers, Kazakh scientists, Kyrgyz border guards, a Tajik strongman, and custodians of religious shrines in Uzbekistan have attracted interest far and wide, not the least of which is radio broadcasting in the questionnaire.

It should be stated that audio broadcasting is transforming in the context of globalisation: for example, the Alice format (developed by Yandex, Russian Federation) is popular in Kazakhstan: Alice has practically replaced the 'baby monitor', when children independently choose and can ask to switch on a musical recording, play 'cities', etc. On modern radio there is an opportunity to create audio versions of fairy tales in Kazakh, which is relevant. This aspect requires development on the experience of previous stages of radio development in the republic. The research topic is of interest to international organisations such as the United Nations Children's Fund (UNICEF), as well as the Ministry of Education of the Republic of Kazakhstan, it is no coincidence that in 2023 a study 'Kazakhstan Kids Online' on the role of digitalisation in the lives of children in Kazakhstan was conducted.

(Main part). Results

Foreign studies in the field of the history of the origin of radio are reflected on departmental websites of famous radio companies, in particular, the USA. Modern opportunities of the Internet allow us to familiarise ourselves with the history of radio, individual projects and popular children's shows in America. Thus, it is known that in the United States in 1920 - 1950 years are considered the 'golden age' of radio, because in this period cinema was not available to everyone and not regularly, the press was not interested in all categories of American citizens, but radio broadcasting literally covered everyone. According to the data, 82 out of 100 Americans were radio listeners (The Golden Age, 2023).

New formats have emerged, namely radio shows, detective series, even soap operas, quiz shows, talent shows, daytime and evening entertainment programmes, sports broadcasts, children's shows, cookery shows and many more.

Then in the 1950s, TV supplanted radio as the most popular broadcast medium, causing commercial radio programming to shift to narrower formats: just news, discussion, sports and music. In parallel, there is so-called public radio, religious radio stations and college stations, whose budgets come from sponsors and listeners.

In the American content of radio programmes for children in the 1940s, the following formats: (given that during the Second World War, the United States was hardly involved in military campaigns, except in 1944, when the 'second front' in Europe was opened): News. Music programmes. Comedies. Radio for years actively recruited the most talented humourists from vaudeville and Hollywood. Soap operas. Children's programmes. The latter were broadcast in the afternoon, and under contract with sponsors, these programmes often sold souvenirs, i.e. were commercial in nature (Golden Age of Radio).

Although outwardly this situation looked quite harmless, the 'American way of life' and the 'American dream' were instilled in teenagers: to get rich quickly and easily, the cult of the golden idol and showmania accompanied the information field of children.

Researcher G. Ibrayeva paid attention to the radio broadcasting of Kazakhstan in her book on national television (Ibrayeva, 2021). The republican children's radio broadcasting has a long experience, she writes. In the early years, its programmes were differentiated only on the basis of nationality. Later, the differentiation became more profound: the peculiarities of children from towns and auls and the peculiarities of different age groups were taken into account. This contributed to the fact that radio broadcasting covered a wide audience of children. The programmes 'Baldyrgan' ('Baby'), 'Zhaukazin' ('Snowdrop') and 'Grandpa Yerden's Tales' were organised for children, introducing them to fairy tales of the peoples of the world in dramatisations, poems, cursive words, games, charades and songs. For a long time existed on the Kazakh radio, the programme for schoolchildren 'Oylap, tap!' ('Think and find!') in the form of a radio game. The purpose of the game is to learn new things in science, technology, to solve everyday problems.

The literary radio magazine 'Shynar' ('Rainbow') told about new books published by the republican youth publishing house 'Zhalin'. There were regular interviews with Kazakhstani writers, poets, their new poems were recited, authors shared their creativity. The 'Club of interesting meetings' was created for Kazakhstani schoolchildren-radio listeners, where recordings with artists, advanced workers of production of the republic were organised. 'Radio theatre for children' was aired with original plays and radio dramatisations in 1970-1980 (Kozybayev, 1979: 98).

The radio magazine 'Pioneer's Sputnik' informed about children's studies and pioneer concerns, about schoolchildren engaged in clubs, young technicians' and naturalists' stations, about young singers, artists and sportsmen. These programmes aroused the desire to compete and also to achieve results. The columns of the radio magazine broadcast informative stories and debates. Another children's programme 'International Friendship Club' was very popular; it introduced the work of IFCs in schools of the republic.

An interesting find was on Kazradio, when children from brotherly republics spoke at the microphone, for this they sent radio letters recorded on film. The programme also told about the life of children abroad.

The radio club 'Oreder' ('Teenagers') was very popular in Soviet times, in the 1970s and 1980s. It covered the topics of studies and school Komsomol work. In the rubric 'The future begins

today' reported on new buildings and the work of enterprises in Kazakhstan. The issues of choosing a life path, career guidance, etc. were also discussed.

A whole series of programmes for schoolchildren in Kazakhstan were broadcast in Russian, for example, 'Salute, Pioneers!' about the participation of the republic's pioneers in the labour paratroops of the tenth five-year plan. There was also such a programme, abbreviated 'SHTIM' ('Timur's Staff') about schoolchildren helping war and labour veterans, the elderly and the lonely (Ibrayeva, 2021: 24). Such a movement was spread throughout the Union. 'SHTIM' constantly reported on military-patriotic work in schools, on the creation of museums of military glory, on red pathfinders. All this involved children in learning about history and the heroic past of the nation.

Also in the children's and youth broadcasts of Kazradio there was coverage of the republican programmes: 'Pioneers of Kazakhstan - to the builders of BAM', 'Turksib-BAM - roll call of five years' and similar programmes. Nowadays such stories are perceived ambiguously, as large-scale projects like BAM did not really achieve great results.

Personnel Potential of Kazakh Children's Radio Broadcasting

Returning to the early days of national radio broadcasting, it is important to dwell on the personnel issue. Working with a children's audience was one of the most difficult jobs in radio: it was not easy to enthuse a child with a voice-over. It was necessary to select personnel, who were chosen by commission. G.Zh. Ibrayeva relies on the history of the Union broadcasting when she writes: '...In 1920, publications for children and teenagers were singled out: pioneer newspapers, magazines, and radio broadcasts. Differentiation of the children's audience was first observed in the practice of all-Union radio, whose programmes were addressed to children on social grounds - separately to urban and peasant children. Then publications and radio programmes began to take into account the age differences of children' (Ibrayeva, 2021: 44).

There are practically no materials about the first decade of KazRadio's work. We managed to generalise materials on the staff potential of Kazakh Children's Radio (1934 - 1991). In the mid-1930s, the central radio broadcasting centre of the Kazakh Republic broadcast programmes for children three times a week. This is an extremely interesting fact, because at that time there was no television and other means of mobile communication, and the inhabitants of the country received information mainly through newspapers, magazines and radio. There were newspapers 'Druzhnye rebyata', 'Pioneer', magazine 'Baldyrgan', union children's magazine 'Murzilka', but preschoolers could not yet read, for example, and they loved the radio. Radio receivers were in every home, and any child could listen to children's programmes at certain hours, feel part of a huge country and imagine other girls and boys like them, empathise and make plans together with them, share small victories.

Of the first children's radio journalists, Kazakhstanis know Mina Seitova, a veteran of the industry, as an announcer of children's radio programmes back in 1934. Being herself a fifteen-year-old schoolgirl, Mina Seitova won a recitation contest and was invited to participate in the programmes. Fate did not spoil the future prima Kazakh radio: Mina Seitova was born in a distant village № 9 Karabalyk district of Kostanay region. Mina (Muslima) lost her parents early, she was brought up together with her sisters and brothers by her uncle Korganbek. At the end of the 1920s, fleeing from hunger, her uncle moved to Alma-Ata with his large family. Here Mina studied at boarding school No. 12, took part in amateur art and at one of such concerts in the mid-1930s she was noted by the jury, which included Akhmet Zhubanov, Evgeny Brusilovsky,

Beimbet Mailin. She remembered these names well and was worried when in 1937 many of them were persecuted and repressed.

Mira Seitova graduated from boarding school in 1937 and from that year she started working on a permanent basis on the radio. It is not surprising that Mina Seitova became the leading announcer of Kazakh radio; for 44 years her soulful voice was the background of Kazakhstani people's life activities, and especially of children. With all responsibility she took up the task; then she began to train young colleagues and pass on her rich experience. During the war years, writers evacuated from Russia worked at Kazakh radio - a whole constellation of names: Mikhail Zoshchenko, Samuil Marshak, Konstantin Paustovsky. Konstantin Simonov and Olga Forsh were frequent visitors. Marshak, the author of children's poems, was especially loved to listen to (Galkina, 2014: 4).

At the place of service of her spouse, she had a chance to work in the 1950s on the radio of Taldy-Kurgan region, and returning to the capital of the Kazakh SSR, she continued to work on the radio, travelled to seminars in Moscow, learning new things. Mina Seitovna Seitova - Honoured Worker of Culture of the Kazakh SSR, Honoured Radio Operator of the USSR, holder of the Order 'Badge of Honour', medals 'For Labour Valour', 'For Valorous Labour in the Great Patriotic War 1941-1945'. Interestingly, her name and surname at birth sounded as Muslima Seitovna Yerzhanova (Seitova, 2024).

The workers of the republican radio maintained warm relations with outstanding Soviet announcers Y.B. Levitan, O.S. Vysotskaya, V.B. Hertsik, V.N. Chizhov, V.V. Panfilov, E.I. Shashkova and many other colleagues from the Union republics. The leader of the Kazakh Republic D.A. Kunayev respected radio journalists and before his speeches on the radio necessarily consulted with them in order not just to read the text, but also to convey the right emotions. In the period under study, the leadership of the republic kept under control such an important industry as radio.

The personnel growth of the republican radio during the Soviet era bore fruit. Among the pupils of M. Seitova's students include a large group of famous cultural workers who later became famous: People's Artist of the Kazakh SSR Anuarbek Baizhanbaev, People's Artist of the USSR Ermek Serkebyev, People's Artist of the Kazakh SSR Zamzagul Sharipova, famous Kazakh writer and poet Mukagali Makatayev, People's Artist of the USSR Bibigul Tulegenova, Mambet Serzhanov, Gennady Maryukhin, Honoured Artist of the Republic of Kazakhstan Sauyk Zhakanova and many others (Bekisheva, 2014).

The personnel potential of Kazakh children's radio broadcasting in the years that today historians call 'stagnation' (1965 - 1985) was quite solid, because the colour of the national intelligentsia was invited to edit texts, and radio programmes were held under the patronage of experienced directors. Thus, in the history of children's radio of the republic entered forever such personalities as: writer, winner of the State Prize of the Kazakh SSR Muzafar Alimbayev, editors of children's radio programmes in 1940-1960, veterans of the industry Nadezhda Popova, Roza Ivanovna Pankratova, Emilia Gavrilovna Vorotnikova and many others. They were followed by a young generation of national journalists, graduates of the journalism faculty of the Kazakh State University named after S.M.Kirov (now - Al-Farabi KazNU), among them - in the mid-1980s, Laura Barlybayeva, then editor of the radio programme 'Sputnik Pioneer', proved herself well.

Laura Khatiyatovna Barlybaeva Laura Khatiyatovna, one of those who devoted many years to work on children's Kazakh radio, is now an honoured worker of education of the Republic of Kazakhstan, winner of UNESCO prizes, International Eurasian Prize, Union of Journalists of Kazakhstan, writes books, articles, publishes in the periodical press and shares what she has seen and experienced. Her materials deeply reveal the inner tense life of the industry, memorable meetings, when with the beginning of 'perestroika' in 1985 it became possible to talk about the experience. L.Barlybaeva shares her memories on the pages of the republican press. Thus, an experienced radio journalist recalls that the guest on the radio was a famous Kazakh poet, publicist, public figure Gafu Kairbekov (Barlybayeva, 2016: 33).

She writes books, so she presented a new book written especially for children 'Funtik and Kuka' about the life of her pets. The book is written in two languages - Russian and Kazakh. The presenter of Kazakh radio Laura Barlybayeva is already known to the Kazakh public with the book 'Glorious Sons of the Fatherland'. For many years of work on the radio, Mrs Barlybaeva has carried out many interesting projects, among which were programmes in the genre of radio film.

Professor N. Omashev, a veteran of the journalism industry, praised the work of Kazakh radio in the last decades of the 'stagnant' period: '...As a researcher in this field, I would suggest the work of Kazakh radio in the 70s and 80s as an example for today's radio journalists. Radio journalists then worked with a great mood, creative achievements, competing with each other' (Omarkhanqyzy, 2021). This praise also applies to the work of journalists from the children's studio of Kazakh Radio.

The end of the Soviet era at Kazakh Radio renewed the personnel and ideology of work in general. Nurzhan Mukhamedjanova, who graduated with honours from the Faculty of Journalism of KazSU (now Al-Farabi KazNU), started working here. For thirteen years she worked at Kazradio - as an editor, head of department, editor-in-chief of children's and youth editorial office of Kazakh Radio. She is currently the head of the Almaty TV channel.

Infrastructure of Kazakh Radio editorial offices during the Soviet era

In general, the following thematic divisions were represented on Kazakh Radio in 1970-1980: 'Announcers', 'Directors', 'Main Editorial Office of Latest News', 'Propaganda Department', 'Shalkar' programme, 'Main Editorial Office of Literary and Dramatic Broadcasts', 'Main Editorial Office of Radio Broadcasting of Children and Youth', 'Sport', 'Rural Life', 'Own Correspondents', 'Main Editorial Office of Foreign Broadcasting', 'Dostyk', 'Main Editorial Office of Music Broadcasting', 'Golden Fund', 'Technical Department'.

In this 'constellation', the Main Editorial Office of Radio Broadcasting for Children and Youth took its well-deserved place. This is where real masters of their craft, enthusiasts who worked for Kazakh and Russian-speaking audiences polished their talents. Among them: Kasymkhan Ersarin, Nurakhmet Jorabekov, Kemelbek Shamatai, Latipa Akhmetova, Kudiyarbek Agybaev, Marua Burzhymbaeva, Imanbai Zhubaev, Sabit Suleimenov, Katira Jalenova, Kenzhebai Zharmukhanbetov, Bakhyt Dosymov, Kymbat Abilda, Laura Barlybaeva, Karshygy Esimseitova (Imanbayeva, 2023).

Children's Radio Programmes on Kazakh Soviet Radio.

The children's radio programme of Kazakhstan in the Soviet times included such programmes as: 'Pioneer's Sputnik', 'Grandpa Yerden's Tales', 'Evening Fairy Tale' and others - in total

about twenty very different programmes - very interesting, fascinating. [Perestroika, 2023] A peculiarity of the Soviet stage of development of radio, including children's radio, was 'feedback' through the mail; letters signed by pioneers and junior schoolchildren flew across the country to the address of Kazradio. And programme editors found time to read and respond (on air or by letter) to the young listeners' request. The topics of the letters were typical: about the Timur movement, participation in the harvest, the work of school libraries, new books and idols of children. This was a very important part of the work - correspondence from young listeners.

Fairy tales, which are a kind of folk oral heritage, foster in listeners a love of fantasy, imagination, especially in children, contribute to their cognitive growth and resourcefulness. These programmes in the archive of Kazakh Radio are a valuable asset of generations who grew up in the Soviet era. The Kazakh radio broadcast fairy tales since 1959 without interruption.

The titles of the radio programmes 'Grandpa Yerden's Tales', 'Grandma Zamzagul's Tales', 'Evening Tales' were recognisable to the children's audience. Depending on the genres of the fairy tales broadcast on the national radio, there were many animal tales and fantasy stories. All these amazing works were voiced on the radio by famous Kazakh announcers Anuarbek Baizhanbayev, Zamzagul Sharipova, Kasym Zhakibayev, Tanat Zhaylybaev, Saulet Zhakanova, Akyl Kulanbayeva, Zuhra Iskakova, Sabit Orazbayev, Bibiza Kulanbayeva, Makil Kulanbayev, Abdrakhman Asimjanov, Sholpan Baigabylova (Kazradio, 2023).

The Current State of Children's Radio Programmes on National Broadcasting.

A critical analysis of the state of the children's radio industry in Kazakhstan would not be complete without the study of professional opinions. It is necessary to turn for it to a professional, and professional radio journalist Laura Barlybayeva has no equal in this. Her opinion is valuable due to the fact that she worked for many years at the Kazakh Soviet radio and knows the problems from the inside. She shares her opinion in an interview (Baltabayeva, 2011). 'I listen sometimes to what programmes are played on various radio stations today. There is no interesting information for children, in its literary and dramatic embodiment, as it used to be'. The reasoning of L.H. Barlybayeva on the topic of children's perception is very valuable, in our opinion: '...Of course, different visual embodiment is very important for the younger generation, but in addition, children nowadays sometimes need to just listen without seeing pictures. Since the absence of images develops the child's imagination, unlike pictures, which present everything in a ready-made form and leave no room for imagination'. The opinion of L. Barlybayeva is interesting and non-trivial: '...Nowadays children are offered television communication, which is mostly superficial and does not develop children's imagination. This is the tangible advantage of radio programmes for children', '...Unfortunately, there are no children's programmes in the radio air nowadays, as more attention is paid today to the quick transfer of information than to the education of feelings. There are no children's radio programmes, but the effect of these programmes was comparable to reading books. She is sure that today's '...children today need to read more to be able to think, to work on themselves and their souls. I started working in the children's and youth editorial department and I must admit that I really missed talking to children's audiences'.

The opinion of L.H. Barlybayeva is shared by colleagues who had the honour of working on radio stories for children at Kazradio, as well as colleagues in the field throughout the post-Soviet space. This is seen as a positive message for a qualitative breakthrough in the industry based on the achievements of world children's radio broadcasting.

Conclusion

The content of children's and youth radio programmes in the USSR was certainly oriented towards a specific audience, of a specific age, in other words, towards organised children. This category included children of preschool and school age, covered by parental care or under the patronage of boarding schools and orphanages. The coverage of radio broadcasting in Soviet times was practically 100 per cent; every institution, school, and home had radio sets and radio receivers. Even on distant pastures, shepherds had the opportunity to listen to the radio with their families. The focus on 'organised children' was also characteristic of Kazakh radio broadcasting of those years. However, it had a positive beginning: it promoted the development of young correspondents and the growth of a network of young correspondents from different parts of the country. Subsequently, many young correspondents chose journalism as a profession.

Kazakh Radio has a long history, but the archives of the institution have not been fully preserved: during the years of repression, many personal files and photographs were confiscated, the technology of those years did not allow making phonorecordings. The wartime period also has practically no phonodocumentary evidence. The available archival materials from the Soviet period cover the later period, especially from 1960 to 1980, when the sound archive began to accumulate.

The cadre of radio staff in the Kazakh SSR was selected carefully, through commission selection of applicants. The staff was time-tested, the radio audience was multi-million and demanding. Programmes for children were also broadcast in Kazakh and Russian, although the percentage varied depending on political trends.

In the structure of Kazradio, a special sector 'Editorial Office of Radio Broadcasting for Children and Youth' was allocated, reflecting the government's attention to the younger generation, in the spirit of communist attitudes. From mere information in the 1920s and 1930s, radio in the Union moved to edifying, educational programmes, actively influencing the worldview of adolescents, to a certain extent choosing the content. Censorship was certainly present on the part of the supervising party organs, and journalists were not allowed to go beyond the limits of what was allowed.

Nevertheless, ingenuity was shown in how to convey the national heritage to children, and it turned out that fairy tales are the most lucid and harmless content. After all, fairy tales of any nation, and Kazakh tales are very instructive, separate good and evil, teach to think and find, to be resolute and brave. This cycle of fairy tales was more popular than any other stories, which is noted by representatives of the older generation. Other genres of children's programmes on Kazakh radio also fostered diligence, respect for parents and Motherland.

This study allowed us to rethink the stage of Soviet radio broadcasting for children on national radio through the actualisation of national values in the first place. The experience of Kazakhstani radio journalists who worked in close contact with colleagues across the Union is invaluable and will remain a launching pad for subsequent research as an example of professionalism and social adaptation to external conditions.

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