

# Ethnopedagogical And Ethnofolkloristic Features of Karakalpak Children's Games Folklore

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**Received:** 23 February 2025; **Accepted:** 19 March 2025; **Published:** 22 April 2025

**Abstract:** The article emphasizes the educational aspects of game songs belonging to Karakalpak folklore, including children's game folklore, as an independent genre. Ethno-pedagogical features of children's game folklore are also analyzed.

**Keywords:** Children's game folklore, ethnopedagogy, ethnofolkloristics, game songs, educational aspects.

**Introduction:** In world literary studies, research is currently being conducted on the genesis of children's folklore and written literature, the tendency of literary connections and mutual creative influence in children's literature, and the evolution of lyrical genres and poetic forms in children's poetry in the following areas: identifying the typology of literary fairy tales in world children's literature; clarifying the genre characteristics of 21st-century children's literature; identifying the principles of development and concepts of development of children's poetry, prose, and drama; creating a comparative theory of the composition of genres in world children's literature in order to identify the specific artistic and aesthetic characteristics of artistic traditions that determine the principles of renewal of modern children's literature.

Karakalpak children's literature, nourished by its own internal sources and the wellsprings of world literature, has developed as a distinct form of literature.

Today, in the world folklore science, special attention is paid to the process of emergence and identification of the historical-poetic, evolutionary development path of genres of folk oral creativity created for the purpose of cultivating children's literary consciousness and aesthetic taste. The ethnopedagogical disclosure of lyrical examples of folklore for young children is of historical importance in revealing the foundations of ethnofolkloristics, in the integrative development of folk oral creativity with such disciplines as pedagogy and ethnography. Folklore is one of the main sources in

restoring the national values of our people that have been formed over many centuries. One of such urgent issues is the study of children's folklore, which is a part of it, in the context of adult folklore.

## METHODS

In all genres of folklore created by the Karakalpak people over the centuries, the difficult life of the people is reflected to the same extent. All this is instilled into life through folk songs. So, the people who created children's literature set a goal to give elementary concepts and advice to their most beloved children from the world, our society, economy, politics, culture, depending on their age. Thus, they created songs from children's lives. They are part of children's folklore. That is why each of the children's songs has its own separate history, sources of origin. Each song has its own unique characteristics, content, idea, artistic features, character, educational features.

Regarding children's literature that emerged under the influence of folklore, N. Davkaraev, Q. Ayimbetov, I. Qurbanbaev, and Q. Makhsetov have expressed their views and concepts and classified them in Karakalpak literary studies and folklore studies.

N. Davkaraev, regarding the specifics of children's songs, states: "These specifics are, first of all, that they are sung in a collective manner, secondly, that they are performed as folk games, thirdly, that they are sung in a question-and-answer form, that they are thematically diverse" and divides them into types and genres [2:136-137]. The scientist studies the issues of performers of

children's literature in folklore, the order of performance, and their role in developing children's thinking.

Q.Ayimbetov writes that "playful songs are children's games, and when children play as a team, some of the games are performed with poetic songs" [1:23-24].

Games such as "Teppek", "Manglay shertpek", "Avelemen-duvelemen", "Ang'alaq", "Arpa-gurpe", "Qasharman", "Yashirinbak", "Go-kek", which are included in the oral literature of the Karakalpak people, which are built in the form of games, strengthen the unity, friendship, and harmony of children, and secondly, if one knows what games the children of the Karakalpak people played in the past, and thirdly, one understands the educational significance of these games.

## RESULTS

The examples of Karakalpak children's games folklore recorded and published in books for children to date ("Túlkishek", "Hákke qayda", "Áwelemen-dúwelemen", "Aq terekpe, kók terekpe", "Gaq-ğaq-ğargalar", "Túye, túye – túyeler", "Sonar, sonar – kansonar", "Qalıń-qalıń qat temir", "Kim küshli", "Kumırsqa-ha kumırsqa", "Ay-barmaq-abay barmaq", "Kayda-kayda barasan", "Úrker, Úrker – shoq zuldız", "bala, bala-balpaq...", "Haywanlar kalayınsha dawıslaydı", "Quwır-quwır quwırmash", "Shır aylanba", "Bas barmaq, balan üyrek") are the main objects of research in this field.

Analyzing such children's games folklore in Karakalpak children's folklore, the following conclusions can be drawn:

Karakalpak children's games folklore, as one of the traditional, independent genres of Karakalpak children's folklore, fully demonstrates all the poetic features inherent in folk songs. It has its own special place among the genres of Karakalpak folklore. Word games songs, which are one of the expressive oral forms, are one of the important sources in the study of children's songs;

Karakalpak children's games folklore opens up the possibility of its own separate view in terms of its specific genre features, poetic form, internal content, system of images, system of motifs and method of depiction. Word games are seen as a complete poetic system through certain genre features, literary and compositional features, linguopoetics, song construction, meter and rhyme system specific aspects. The dramatic nature of word games is one of the main features that distinguish them from other children's songs;

Karakalpak children's game folklore opens the way to a

correct assessment of the genetic connection between children's folklore and adult folklore as moving, question-and-answer songs created by adults for children. It is noticeable that historical events, fairy tales and legends were an important basis for their creation. Therefore, recording and studying separately samples of the wordgames genre is important not only in creating a complete understanding of the genres of Karakalpak folklore, but also in proving their interaction with adult folklore, as well as in proving that there is an interaction in the formation of other genres in children's folklore;

The performance of Karakalpak children's games folklore takes two forms. By adults to the child and when the children are performing games actions among themselves. It is created and performed by adults for two purposes, firstly, to interest children in life events, living, and teaching them about big life, and secondly, to entertain and games with children. In the first purpose, the games actions are few, in the second purpose, the games is rich in actions;

In Karakalpak children's games folklore, it is seen that traditional images that are close and understandable to children are mainly used. As images, animals, birds, plants and the child himself directly participate in the events;

word games songs begin to be performed for children at a time when the cradle period ends and their games activity is increasing. Word games serve as an important tool in introducing a child to his loved ones and the external environment around him, social life, the animal world, the plant world, and preparing him to enter into relations with the outside world;

Karakalpak children's games folklore is designed for young children, so it is created in a more simple and understandable language, in a concise form, suitable for games. In them, events are described through questions;

Folk pedagogy has long paid great attention to ensuring that the child is mentally and physically mature, responsive, resourceful, and interested in events. Therefore, even a special folk song system - word games - has been formed in this regard.

Children's play songs or other works intended for children are closely related to games. The reason is that, while playing various games, children, firstly, physically train their bodies, and secondly, they, adding to these games, perform various songs and other literary works, develop their thinking, in other words, satisfy their spiritual needs. Valuable ideas have been expressed by literary theorists about the harmony of literary creativity and play.

The song " Aq terek pe, kók terek " is a folkloric example:

Aq terek pe, kók terek,  
Bizden sizge kim kerek,- deydi.

Ekinshi topardagi balalar:

Aydi-aydinjol kerek,  
Sheber-sheber qol kerek,  
Kim ádepli tártipli,  
Bolsa bizge sol kerek.

The song continues in this form, calling out the name of a child. If the child runs and writes down the hands of the second ball, he takes the child whose hand is written down with him to his ball. If he cannot break away, he himself goes to this ball and joins it. Depending on the abilities and individuality of the child being called out in the song, improvisation is used in the lyrics of the song.

As a writer and scientist, I. Kurbanbaev, relying on the experiences of universal world children's literature, dwells on the following final, necessary specific features of Karakalpak children's literature: "Works intended for children mainly have the following four different features: first, the clarity of direction, idea, description, so that children quickly perceive the essence of the story; simplicity of descriptive skills, their quick impact on children's senses, ability to awaken their sense of beauty; secondly, the essence of the work should be easily and skillfully constructed, developing from simple to complex, and the clarity of the characters' behavior in order for children to quickly understand it; thirdly, the events, the plot, should be described in a truthful manner with subtle, beautiful sensations that should quickly affect the inner world of children and leave long-lasting impressions in their minds. Because such works should educate children for a bright future and courage with their beautiful sensations... [4]

By giving such examples, we would like to fully support these ideas of the scientist and emphasize once again their scientific, theoretical and literary methodological significance for the education of young adolescents and the future generation.

Men apamnıń tuńǵışımın,  
Jawma kúnim, jawma!  
Qazan qırar qırǵışımın,  
Jawma kúnim jawma!

Of course, teaching these to children expands their understanding of phenomena.

In addition to these, children's and humorous songs

such as "Hakke qayda?", "Avelemen, duvelemen!" and others have a strong impact on students and are a great lesson for students of fine literature, and all of them are seen as active symbols of children's folklore.

## CONCLUSION

In folk pedagogy, great attention has long been paid to ensuring that children are mentally and physically mature, responsive, resourceful, and interested in phenomena. That is why a special folk song system has even been formed in this regard - children's play songs. That is why children's play songs have both an educational and educational purpose in the direction of aesthetic education - to convey to the child's consciousness. Children's play songs, as an integral part of folk pedagogy, have passed a unique stage of spiritual and literary development. By studying them, one can not only identify the types of traditional children's songs found in the oral art of the people, but also learn more about the unique poetic development of children's folklore.

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