

# The Role and Importance of Folk Creativity in The Formation of Karakalpak Children's Folklore

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**Abstract:** The article argues that the formation of Karakalpak children's folklore was based on children's heritage. Children's songs were typologically compared and genesis issues were analyzed.

**Keywords:** Children's folklore, folk games, folk songs, epic works, fairy tales.

**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.

"The roots of children's literature trace back to the oral literature created by our people over centuries, its examples being folk songs about children, children's folklore, fairy tales, legends, tongue-twisters, riddles, proverbs and sayings, and legacies related to children in epic works" [1.17].

## METHODS

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. For example, considering the characteristics of children's poems, N.

Davkaraev notes: "These characteristics are primarily found in their collective recitation, secondly, during the performance of folk games, and thirdly, in their question-and-answer format," and he points out their thematic diversity, dividing them into types and genres [2.136-137]. The scholar examines the performers of children's literature in folklore, the order of their performance, and their role in developing children's thinking and imagination.

Q. Ayimbetov writes that "play-entertainment poems are children's games, and when children play together in groups, some of their games are performed with poetic verses" [3.23-24].

It is known that children's poems or other works intended for children have been closely related to games. This is because children, while playing various games, firstly satisfy their physical needs, and secondly, by incorporating various poems and other examples of artistic works into these games, they develop their thinking and imagination, in other words, they satisfy their spiritual needs. Literary theorists have expressed valuable ideas about the harmony between artistic creation and play.

Thinkers of the 19th-20th centuries expressed valuable ideas about the role of games in the early stages of human life. F. Schiller affirms that a person only grows into a true human being by growing up playing games. (J. Huizinga, on the other hand, says that human culture is formed through play. Writers and scholars (L. Tolstoy, T. Mann, V. F. Pereverzev) explain that artistic creation itself, in its essence, grew out of play, and it is a type of play with special characteristics.)

## RESULTS

In Karakalpak literary studies, the problems of children's folklore and written literature have been studied relatively little compared to the literature of other peoples. In this area, with the exception of the research of I. Kurbanboev, which appeared in the 70s of the 20th century, T. Mambetniyazov's book on Karakalpak children's literature, and K. Palimbetov and Z. Bekbergenova's textbook on children's literature intended for vocational colleges [1, 8, 9], there are almost no large-scale monographic studies devoted to children's literature. The fact that existing studies have not fully covered all issues of children's folklore and literature, and in particular, the materials of Karakalpak children's literature of the independence period have not been included in the study, also indicates the need for a wide-scale study of the evolution, genres, and poetics of Karakalpak children's literature.

Many folklorists and literary scholars have conducted scientific research on the genesis, stages of development, and genre characteristics of such mixed games in children's folklore. For example, in Russian folklore studies, G. S. Vinogradov, I. O. Kapitsa, V. P. Anikin, M. N. Melnikov, A. N. Martinova [4.63], in Uzbek folklore studies, G. Jahongirov, O. Safarov, S. Avezov, N. Safarova, and in Karakalpak literary studies, I. Kurbanboev and others have studied the genetic origins of children's poems and games from a scientific point of view. Surprisingly, researchers have acknowledged the existence of these issues in the folklore of peoples who are not genetically close to each other. A clear example of this is the song "Oq terakmi, ko'k terak" (Is it a white poplar, is it a blue poplar?), which has been scientifically proven to be intended for children in the oral traditions of Russian, Uzbek, Kazakh, Tajik, Tatar, and Karakalpak peoples.

Sh. Galiev, focusing on the historical genesis of the game "Oq terakmi, ko'k terak," notes its connection to the ancient tribal period, while R. Yag'farov emphasizes that the main root of the game goes back to the ancient customs of worshipping the "tree" I. O. Safarov, having collected several variants of this game, identifies their similarities and calls them "dialogue-games" [5.196].

N. Safarova links the genesis of the poem "Oq terakmi, ko'k terak" to mythological views. She emphasizes that it reflects the worship of the poplar tree by our ancestors. She notes that the transition to verse occurred as a result of people understanding white as a symbol of "happiness and greatness" and perceiving blue as a symbol of eternity, while white poplar is softer and blue poplar is harder [6.47].

It is possible to observe the similarity of songs in children's folklore to the games and songs performed

in Russian, Tatar, Kazakh, Turkmen, Tajik, Dagestani, Georgian, Latvian, and other world peoples. Therefore, the need for a comparative study of typological similarities and differences in children's songs is clearly felt in the present era.

Fairy tales, on the other hand, are likely to have originated from myths, legends, and narratives. This is because mythical and legendary plots and characters can be found in fairy tales.

V. Ya. Propp, a researcher of fairy tales in Russian folklore, explains that folk tales are not a simple reflection of real-life events but rather their poetic transformation [7.107]. P. Shermukhammedov's doctoral dissertation addresses the emergence, development, and formation of genres of 20th-century Uzbek children's literature. The dissertation argues that the 1920s were years of searching for aesthetic directions and genre improvement for Uzbek children's literature. It analyzes the works of S. Ayni, Elbek, Shokir Sulaymon, Sultan Jura, Majid Fayzi, Zafar Diyor, Ilyos Muslim, and Shukur Sa'dulla, who created in those years.

Another major study conducted on Uzbek children's literature is Ohunjon Safarov's doctoral dissertation titled "Genre Structure and Poetics of Uzbek Children's Poetic Folklore."

## CONCLUSIONS

The roots of Karakalpak children's literature at the end of the 20th and the beginning of the 21st centuries go back to national folklore. Children's folklore has grown and developed over centuries in order to satisfy the spiritual world and physical needs of children. Children performed various games, art forms, and literary works in a mixed manner. This phenomenon created a foundation for their intellectual, spiritual, and physical development.

Another support for the emergence of children's literature is ancient written literature, as well as the literature of Turkic-speaking peoples. Although a special children's literature did not form in ancient Turkic literature, its ideological and artistic foundations began to emerge. Didactic thoughts and reflections developed widely precisely in Turkic literatures, and this, in turn, corresponded to the education and upbringing of children. Similarly, the existence of works intended for children among the peoples of Europe, Central and Middle Asia even in ancient times and their artistic evolution contributed to the enrichment of national literatures. The artistic evolution of the plot of Karakalpak folk tales and the artistic reinterpretation of riddles and tongue-twisters have formed the basis for the diversity and development of the genre structure of modern children's literature. Therefore, it is natural

that studying the typology of genres in folklore and children's literature allows literary studies to arrive at significant scientific conclusions.

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