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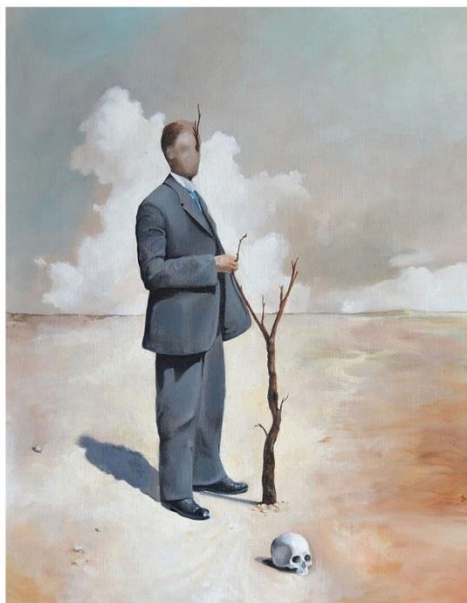
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Formation and development of Kazakh children's folklore

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Abstract

This article is devoted to the problems of the formation and development of Kazakh children's folklore via a comparative qualitative research method. As a result, during the period of activation of the publishing business, work was carried out on the systematic coverage of samples of oral folk literature, the traditional art of aitys folk poets in the country became more active. In conclusion, given that the features of folklore as a word associated with literature, folklore is a folk work, a national work, a work of art of the people orally.

Keywords: Children's Folklore, Fairy Tales, Poems.

Formación y desarrollo del folklore infantil kazajo

Resumen

Este artículo está dedicado a los problemas de formación y desarrollo del folklore infantil kazajo a través de un método de investigación cualitativa comparativa. Como resultado, durante el período de activación del negocio editorial, se trabajó en la cobertura sistemática de muestras de literatura popular oral, el arte tradicional de

los poetas folclóricos en el país se hizo más activo. En conclusión, dado que las características del folklore como una palabra asociada con la literatura, el folklore es una obra popular, una obra nacional, una obra de arte de la gente oralmente.

Palabras clave: Folklore infantil, Cuentos de hadas, Poemas.

1. INTRODUCTION

Basically, the beginning of the formation and development of Kazakh folklore, the story began with the early identification of samples of oral literature, their distribution. This is evidenced by the mythical stories, drawings on ancient Turkic inscriptions. As an argument, it is possible to see poetic patterns characteristic of folk poetry written on the monument Kultegin, bilge Kagan, Tonykok. Then in different genres are presented different versions of Kazakh folklore: Diuan lugat at-Turk (1074), Kudatgu Bilik (1069), Code kumanikus (1303), plot tales and poems, Proverbs and sayings found in the oral literature of the middle ages Mahmud Kashkari. In a Folk work, the time has always been considered the past, without losing its relevance and still a special role in the education of the younger generation. But this past era feels a close connection with its time with the listener and narrator, perceived as when it comes.

It is sacred, especially to warriors, power, and historical heritage, chronicle. Therefore, in the folklore work, the present time and the former time, the events set out for the speakers and listeners were not very early, but how important this event is (KASKABASOV,

2002). The conclusion is that the period during which the speaker and the listener of folklore work live is not measured by time. Their relationship coincides with the conscious and the game between the speaker and the listener, reflect the importance, necessity and conformity with the pronunciation. For example, researchers at the epic Edge believe that One reason for the existence of multiple versions, epic dozens of adaptations and proximity to the people, not only in the artistic language and skillful literary creations, but also the presence of historical events, stored in the memory of the Turkic peoples.

2. LITERATURE REVIEW

Due to the fact that the Kazakh folklore dictionary is a science that studies the history of appearance and development of Kazakh folklore works, we can say that the essence of this thought, drawing on the historical truth and evidence, over time, spread among the nations, it became Golden bridge, which has changed and is updated in accordance with the needs and needs of the person, in accordance with the requirements of time and development of society. At the same time, it should be noted the following opinion about the development and formation of the Kazakh children's folklore: it is impossible to relate easily to the origins of history, telling us. Time should be fast, ruthless and accurate. According to local media reports, new approaches to the economy, foreign policy, and defense are important

in Astana, in the mosque Hazret Sultan, of course. But here we do not lose our heart, namely the national consciousness, that is, the heart of the nation.

In celebration of the 20th anniversary of Assembly of People of Kazakhstan and 20th anniversary of the Constitution of the Republic of Kazakhstan, and also in order to teach the younger generation a sense of patriotism, love to homeland, respect to his people, and love of country, his people, to his country, all this is the beginning of the unification of the entire Kazakh nation (KALIEV & AYUBAY, 2005). Due to the fact that currently in Kazakhstan there is no concept, no language, no national education, we once again prove that the Kazakh people will retain the Kazakh and national character. In particular, he noted that currently, Kazakhstan is actively working on the development and support of small and medium-sized businesses.

In particular, he noted that one of the first Kazakh folklorists was the educator, the first teacher Ibrai Altynsarin, collecting, systematizing and summarizing the works of oral literature, he proposed folklore works of the Kazakh people on a diverse heritage of spiritual values that have a very high moral and educational value. In his speech, he noted that all Arabic and Persian languages, which study mullahs of the past, form the critical and negative character of the Kazakh people, in their poems emphasize truthfulness and justice. For example, in the poems of Ibray, there is such a work as Araz bol, poor with theft, which is the purpose of introducing the student to justice, morality, theft-as barymta, depicting feudal-Patriarchal customs. In some verses of Ibray it is possible to see the truth of the epoch, social

inequality (DERBISALIN, 2009). Here we are giving new educational in nature and kind of development of Kazakh folklore, passed on their genre nature, tale, legend.

There is a concept of Folklore - a mirror of Kazakh life. This concept is intended to explain how the works of folklore spread and appeared. Who are the creators of folklore? what are the characteristic features and characteristics of folklore? questions arose. These questions can be answered explanation set out in the works of the Soviet scientist, Professor A. Konratbaev History of Kazakh folklore, works of folklore have their own characteristics. First of all, folklore is a syncretic art. It is based on the way of life of the people, theater, word, dance, and music. This feature, characteristic of folklore, said the famous Russian folklorist Veselovsky. Together with life experience, thought is developed, its material shell is language, poems, songs, and dances are distinguished from words. In this regard, the activity of performers of folk poetry has changed. We call them simple anonymous works of folklore, fairy tales, legends, talented owners of poetry Zhyrau, aitys – improvisers (ASKAR, 2008).

In this regard, we know that at any stage of development of society there were compilers and performers of folklore works, and also family members-elderly people. In this regard, in accordance with the Law of the Republic of Kazakhstan On religious activities and religious associations, as well as in order to implement the Law of the Republic of Kazakhstan On religious activities and religious associations, the government of the Republic of Kazakhstan decides 1. approve the enclosed Rules of carrying out religious examination

(further-Rules). The Cabinet enclosure of thoughts, conclusions, generalize, merge, prepared by comparing folklore. Epic wide Gilardi dadians to say, Zhyrau and zhyrshy, riddles, sang songs, telling Hillestad small country between resettlement. Gradually it was called folklore-art, which became the spiritual heritage of the people, passed from generation to generation.

It is possible to note one more thought confirming that folklore is a syncretic art: the Kazakh culture as the culture of our Turkic ancestors, is not subject to doubt, constantly syncretic. At the same time, the national square of spiritual principles has always allowed opportunities in various fields, and the preference for sperm or subjective tastes of domestic clicks are not accustomed to a positive cause (NAZARBAYEV, 1999). The syncretism of folklore is that not only poets and writers of the Kazakh people were not engaged in poetry, but also intellectuals who lived in the people. In this regard, the syncretism of folklore is manifested once again. For example, in the Kazakh steppe poetry was not only the leading poets-Zhyrau, but was filled with all the roots of Kazakh culture (ZHUBANAZAR, ASSANOV, PANGEREYEV, BALTYSOVA, BAYAN, BORASH & IDRISOVA, 2016).

In order to understand how the ethnocultural integrity of the Kazakh people, of particular importance, is the power of the spoken word of the people. Of course, this is not an empty word Jadau Terlik, here we are talking about a noble word, born of schmata without dreams. The word Kazakh was the key to the plan.

3. METHODOLOGY

Even in such a difficult situation outstanding representative of the Turkic peoples sought to awaken and strengthen the national and recognized consciousness. They developed progressive educational ideas, fought for backwardness and backwardness. They considered their main task to reveal literacy and raise awareness of the population. He brought on the stage of history a group of prominent educators, which are the light stars for each of the Turkic world: Sh. Valikhanov, Abai (Kazakhstan), Donish, Furkat (Uzbekistan), Mirza Akhundov, Said Shirvani (Azerbaijan), Mollanepes (Turkmenistan), Kalygul, Toktogul Satylganov (Kyrgyzstan). Rapprochement and comparison of folklore science of Kazakh folklore and other nationalities S. Rybakov, S. Shnitnikov, S. Shvetsov, etc. the research will present investigation on the interpretation, determination of the main trends in the development of national folklore.

Secondly, as Valikhanov said, in the Kazakh folk poetry, in the culture of the Kazakh society and other peoples were presented common and similar. Thus, the study of the history of Kazakh folklore has become a social problem. Special attention was paid to the development of folklore in the Soviet period, comparative researcher of the history of Kazakh literature, including the history of folklore, SMIRNOVA (2008) stressed that the nature of transformation and replenishment of the themes and content of folklore works of the Soviet period was divided into two: "Partial renewal of traditional folklore and the birth of new works. Moreover, new samples artfully

combine tradition and folklore, and literature" (SMIRNOVA, 2008: 17).

From this opinion, we can see the patience and dedication of the Kazakh people, despite the compression of public policy in the historical development of science and oral folk literature. The ranking of the Kazakh problem, especially the Kazakh ethnic, in terms of norms and values in the nomadic society, perhaps, the narrowing of the field of problems of the Kazakh nationality. If it was conditional, that in any case the Kazakhs, who were under the jurisdiction of fate and Tengri, managed to preserve their national qualities, revealing their embrace of all sorts of influence, the property of which is not limited to the nomad. Do not forget the tradition, once there were unpleasant innovations.

Until the end of 1920, the national intelligentsia contributed to a clear understanding of the scientific theory and professional level of folklore science. In the years 1920-1930 from Soviet ideology was persecuted by the scientific and Alash. In 1931, Divaev, Katanov, Radlov, Potanin, Berezin, Vasilyev, Melioransky these scientists, including Divaev, testified that folklore is a genre of educational importance, occupying a special place in the life of the people, and determine the effectiveness of translators and commentaries. In addition, Divayev in research on the scientific relationship together with katanova developing a transcription of the translated words of the Russian language is the dictionary.

In particular, Divaev, Potanin, Berezin, Vasilyev, Melioransky, etc. it is necessary to note the joint research aimed at identifying the

features of folk poetry. Exploring the oral folk poetry of the Kazakhs and other Turkic peoples, he came to the conclusion that the main study was and other branches of folk literature are unthinkable at the present time without the help of a comparative method used for this purpose in a very large scale. However, he managed to avoid the extremes of borrowing theory. He believed that each nation creates works independently, but recognized that there is an impact of the poetry of one nation on another (among Kazakhs, for example, Uzbek and Kyrgyz fairy tales, legends, songs, and vice versa).

In this sense, we see that there can be no specific conclusions and assumptions that have been made among the population, that is, the influence of other nationalities on folk poetry. To this end, demonstrating the features of the Kazakh people and the Kyrgyz people in the education of children, she talks about the age of the teenager about the owner of the family at the age of fifteen years. Do people who love life so much and who know how to decorate it with art... not nysdec strong enough not to give themselves to ensnare the network that throws him a Mullah? – the scientist asks and answered with confidence: Yes, he will.

Potanin considers the new content of the Kazakh folklore and writes the first monograph about the Kazakh folklore. The researcher uses the method of a comparative study of Kazakh folklore to make folk works, comparativistic articles. This direction focuses the Kazakh people with the help of folk art on the education of their generation, the transition to the content of public education, the protection of the rights of the Kazakh people in cultural development. At the same time,

when the General plot and motives of folk poetry grow and develop the relationship of peoples similar to them, Potanin says: "I took myself for the comparison found in the steppes of Asia stories with Western collections to maintain the energy in the further collection of folklore. Otherwise, I would have lost the taste to collect such material" (SMIRNOVA, 2008: 15).

Therefore, we see that Potanin G. N. worked hard in updating and supplementing the scientific creative form. Thanks to his work in the field of methods of coagulation, comparison, there was a closeness between the poetry of the Kazakh, Uighur, Turkic peoples. G. N. Potanin fully studied Kazakh folklore, collected ethnographic and folklore material, first created a monograph about Kazakh folklore.

4. RESULTS AND DISCUSSION

By the end of the 1930s, after the political sacrifice, M. Auezov, S. Mukanov, V. Musrepov, and others began to revive the Kazakh folklore science. Then, in the mid-1940s, in the studies of literary historians-folklorists KONYRATBAEV (1991) resumed work on the collection of national heritage, scientific expeditions to all corners of the country. Currently, the folklore expedition under the leadership of Konarbaeva collected thousands of manuscripts to replenish the folklore of the Academy in all regions of Central Asia, Uzbekistan, Turkmenistan, Tajikistan, Kazakhstan. In 1946-1948, the first volume of the two-volume book *History of Kazakh literature* included works

of Kazakh folklore, the second volume- Kutty Bilik, Diuan lugat ityrik, Diuan Hikmet, Bakyrghan and others. But after the decision on gross errors in the Institute of language and literature of the Academy of Sciences of the Kazakh SSR the second volume of the two-volume work was not published.

After that, during the period of activation of the publishing business, work was carried out on the systematic coverage of samples of oral folk literature, the traditional art of aitys folk poets in the country became more active. Everywhere folk theatres operated was the support of Amateur. Researchers in higher educational institutions and research institutes began to classify the Kazakh folklore by genre branches, to write dissertations. During this period, work will be organized on the study of folklore, the Union of composers of the Soviet Union, teachers and students of schools. In the difficult years of the great Patriotic war on the pages of publications.

Work on the collection of folklore is included in the agenda of the scientific Congress, which will be reflected in the article of Professor Fatov Issues of consideration of Kazakh literature (problems of verification of Kazakh literature). In this article, it is offered to collect calendar poetry, household songs, historical songs, fairy tales, riddles, Proverbs and sayings. After the study and study of Kazakh folklore, the content and presentation of the two-volume History of Kazakh literature began to indicate that at present, despite the policy prevailing in society, the spiritual value, the source of folk works. During the years of independence, various genres of Kazakh folklore were reflected in the studies of (ASKAR, 2008).

5. CONCLUSION

Social phenomena had a direct impact on the development of Kazakh literature, influenced the nature of its changes. As a result, in connection with the age of the younger generation, was released the works of all parts of the Kazakh bullr. As they say at the beginning of the word, given that the features of folklore as a word associated with literature, folklore is a folk work, a national work, a work of art of the people orally. Folklore exists in all Nations of the world. Criticism of science, literature, science and focused on what would be very long drinking of the Russian people.

Belinsky literary meaning of the word ancient thought fruit, which indicates, after all, people, in the early days did not know, but did not master, but showed interest in poetry. In the late XIX - early XX centuries, works of folklore was recognized as a common literary heritage of the tribes, some are of a class character in accordance with the needs of social development, which was processed and translated into works of art with the artist and the listener, translated into well-established folklore. Thus, at first, we can say that the work of art, performed in public, is a complex folk genre, which has become a creative unity, performed together with the audience.

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