

FEATURES OF THE EXISTENCE OF MODERN CHILDREN'S FOLKLORE

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Abstract. This article reveals the history of the development of children's folklore, features, research methods and the role in the education of the younger generation. The study of the history of folklore speaks of the need to rely on historical research and ethnographic data. The text discusses the contemporary use of folklore samples widespread among the people and their relevance to children's psychology, perception, and consciousness. The article examines the role of Kazakh children's folklore as a means of education and explores how works rich in content contribute to the development of children's aesthetic taste and behavior. It analyzes folklore samples belonging to various genres that contribute to the upbringing of the younger generation, systematizes and classifies these works, and discusses ways to foster children's interest in oral folk literature. Kazakh children's folklore is a branch of folklore. It consists of a wide range of works that are formed together with the upbringing of the younger generation. Kazakh children's folklore is a noble heritage that expands the taste and character of a child, which rich in language, have high educational value, are meaningful, supplemented with folk wisdom. When determining the genesis, typology, poetics of Kazakh children's folklore, considered the stages of the emergence, formation and development of Kazakh folklore. The beginning of the comprehensive study of Kazakh oral literature was laid in the XIX century with the collection and dissemination of folklore samples left to our descendants as a spiritual heritage. Basically, the beginning of the development and formation of Kazakh folklore, whose history dates back to ancient times, began with the collection and distribution of samples of oral literature.

Key words: folklore, samples of folklore, history of folklore, children's folklore, folklore studies, genesis, poetics.

Introduction

The Kazakh people, who attach great importance to the education of the future generation, its formation and development, and general human education, create and maintain its successful principles and rules, are a people who pay special attention to child education. He has a lot of educational methods and experiences. Writing down the great works of the people over the centuries is a great work, a great work.

In order to learn the history of the emergence of folklore, attention is paid to the presentation of the plot, depending on the type of narration, representation, and pronunciation of the work. After all, in folklore, the plot of the story appears first, and the manner of its narration is reflected. Ways of narration, representation, weaving of the plot in the work are clearly reflected in folklore works. In the plot, the narrator tells the whole story to those around him. It is gradually spreading from word of mouth to a narrative genre, gradually becoming exaggerated. More and more, its details are supplemented, changed, supplemented, embellished. As a result, it becomes a legend or a story. At the same time, we can see that the use of Kazakh literature samples in the science of folkloristics began with the development years of the history of literature. The development of folklore begins with literature, and its culmination helps to reveal the scientific foundations of literature, to reveal its national character, and to classify the types of folk oral literature. A further study of the literature shows that there was a special attention to folklore in it.

Materials and methods of research

According to the level of development and social consciousness of each era, the character of the development of folkloristics can be seen. If we pay attention to the views given to the content and character of folklore samples shown in past historical studies, it is necessary to present children's folklore samples to modern children.

In the study of the specific features of the existence and functioning of Kazakh children's folklore, the article employs the methods of analysis and synthesis, systematization, and description.

Results and its discussion

When studying folklore, we need to pay attention to the similarity of folklore to literature as an art of speech and the difference from literature in the use of literary concepts and terms: «Therefore, when studying the genre of folklore, two things should be taken into account: a) the kinship and closeness of folklore with literature as an art of speech; b) features that separate folklore from literature» [1, 17]. For that, it is very important to rely on history, ethnographic data, to know its historical character in the early times when defining the genre of folklore. That is, to reveal the difference between folklore and literature, the time of their appearance and the form and duration of their existence, and to understand the real meaning and essence of the literary concepts and concepts used. This is because «Individual study of the artistic and poetic features of each genre in folklore is necessary for the comprehensive differentiation of the nature of that genre» [2, 17].

At the same time, poet, dramatist who describes history and past life in literature, and is called a singer, storyteller, poet in folklore. Such judgments oblige to determine the history of the development and formation of folklore, not from the outside, but to pay attention to the stages of its formation from the inside.

In determining the genesis, typology, and poetics of Kazakh children's folklore, we need to review the stages of emergence, formation, and development of Kazakh folklore science. In the 19th century, when the collection of folklore samples left to our generation as a spiritual heritage was carried out and distributed to the people. The materials collected at that time were the basis for creating the scientific basis of Kazakh folklore today.

Basically, the beginning and history of the development and formation of Kazakh folklore began with the collection and distribution of examples of oral literature since ancient times. Evidence for it is given in the form of mythical plots and pictures in the ancient Turkic writings. At the same time, we can see the poetic expressions typical of Kazakh folk poetry written on the Kultegin, Bilge Kagan, and Tonykok monuments. After that, written versions of Kazakh folklore in different genres in the middle ages «Diuan Lugat at-Turk» by Mahmud Kashkari (1074), «Kudatgu Bilik» (1069) by Yusip Balasugin, «Codex Kumanicus» (1303) are stories and poems found in today's oral literature. There are many proverbs. The meaningfulness of the content of poems, fairy tales, proverbs, and the value of the folklore works created at that time, no matter how much time has passed, can be seen from the following opinion: «In folklore works, time is always looks a past era. But this past era seems to the narrator and listener to be closely connected with their own time, the events described are perceived as if they were happening at the time of the story. This characteristic can be observed, especially in heroic poems, historical poems, legends, and genealogies. Therefore, the difference between the present and the past in a folklore work is not that the story told happened in very early times for the narrator and listeners, but how important that story is» [1, 31-32].

The conclusion that can be drawn from this is that the period in which the narrator and the listener of folklore works live is not measured by time. Their mutual connection aligns the mind and thought between the speaker and the listener, and shows the importance, necessity, and relevance of the thought expressed to that era. If we turn to the history of traditional Kazakh ideas, the first President N.A. Nazarbayev in his messages to the people of Kazakhstan declared that it was the year of preserving, collecting and endowment of cultural and historical heritage. Its relevance obliged the intelligentsia to create a comprehensive fund of humanitarian education based on the best achievements of world scientific thought, culture and literature in the state language [3, 3]. Guided by the fact that the science of Kazakh folklore is a science that studies the history of the collection and publication of Kazakh folklore works and the ways of its stabilization, the essence of the stated idea is that the stories born on the basis of historical truth and real data spread among the people over time, and those stories are adapted to the social development and modern requirements of the people. it can be said that it will be changed and renewed according to demand and needs, and will be a golden bridge connecting the past and the present.

In the work «History of Kazakh literature» (1960-1967), published in the Soviet era, the first

of ten volumes, which collected the rich heritage and spiritual wealth of the Kazakh people throughout the centuries, in the collection dedicated to Kazakh folklore, examples of Kazakh oral literature are chronologically based on the content of people's lifestyles and beliefs systematized. The history of Kazakh folklore is divided into the periods of folklore of the ancient times, folklore of the Middle Ages, and folklore of the new era. The first written down versions of Kazakh folklore can be said to be mythical stories found in ancient Turkic writings, proverbs and stanzas written in the style of dedication and mourning. One of them is the plot of the ancient myth about the creation of the cosmos, the earth, and man, which left an illusion in the Kazakh language, from the lines «above - the sky god, below – the plain, when the earth appeared, between them, a human being was created» in one of them, on the big monument dedicated to Kultegin (VII-VIII centuries). Also, in the texts dedicated to Kultegin, Bilte Khagan, and Tonykok, «there are poetic expressions characteristic of Kazakh folk poetry, lines similar to dedication and mourning songs» [4, 663].

From it we know that our oral literature is preserved through these two groups, the benefactors and keepers of folklore: mother and child. As Hakim Abay said «A poem opens the door to the world when you are born», from different versions of the lullaby, you can clearly identify the dreams, heritage and identity of the people who lived a nomadic life. For example, in the lullabies of the Russian people, the motive of fearing wolves and showing fear against bears is often encountered. And the children's consolation of the Kazakh people, who have gone through many warlike eras, revolves around the motif «Are you a hero?» Articles such as «Zhilik khyap беру», «Attaka tokhim zabo» also give information about the life of the people. Lullabies, like other genres, change over time and space. It is necessary to study how the lullaby of classical literature is. We often say that children's literature is getting smaller these days. I would like to request the poets of «Besik Terbetken» to pay attention to this wonderful genre of folklore. Fairy tales are one of the elaborated and developed voluminous genres of folk prose. It means that a country without a fairy tale has no past (historical) life. Only a writer who can quench his thirst from this genre of folklore, which uses imagination for a purpose, will become a successful writer in fiction. Apart from the issue of creating fiction, what kind of fairy tale is reading today's child reader? It is worth thinking about this question. It is better for the child to be familiar with the masterpieces of world folk tales. This will be the first step in awakening the love of literature. We are inclined to look with admiration at a child who is introduced to the world-class possibilities of human imagination. However, in the introduction (introduction) we did not leave the opinion about people's knowledge and lifestyle for nothing. Because the generation of nomads adapted to urban life should not be deprived of their unique imagination and identity. How can a child growing up living in the city understand Kazakh history and literature, culture, and identity when imagination is extinguished like this (actually, it should not be extinguished)? A fairy tale is the second stage that teaches how to look at the world as a Kazakh (the first is a lullaby). If your generation was able to absorb this genre, would it have found a solution to the problem of language and religion? However, it should be noted that considerable editorial work was done on Kazakh fairy tales in the past era. The time has come for us to pay attention again to fairy tales that have not reached us in their pure form and have been ideologically filtered. Especially, there are many things to consider when posting fairy tales on the Internet [5, 12]. According to the era, folklore is divided into chapters, i.e. labor folklore, ritual folklore, and then into genres. In particular, seasonal, family, magical, etc. divided into genres. Folklore of family rites includes children's folklore, wedding genres, magical genres include begging, seduction, thanksgiving, blessings, curses, oaths, vows, and indigenous folklore includes myths, etiological tales, stories, fantasy tales, ancient epic poems, and riddles. If these mentioned provide information about the development of folklore in the early centuries, the history of the development of folklore in the middle ages begins with folklore in Turkish records and folklore during the Kazakh Khanate.

Folk oral literature and its examples are educational tools. At first, it came from the mouths of individual talents, then it was respected and memorized according to the will of the people, it is kept in the memory of generations, it is considered to be our precious treasure, which is developing and prospering. His role in the upbringing of children, shining like the sun, enlivening the child's soul, forming his mind and consciousness, is a noble heritage. In the works of B. Adambayev [6], a

researcher of folk heritage, samples of oral literature are shown as textbooks of the people. After all, samples of folk literature are used in writing from literary short stories to large works, that is, in novels and poems. Then proverbs, proverbs, poems, riddles, misleading, mocking, mocking, lying poems are the spiritual food used by a person from infancy to the time of his death. In the works of teacher-scientist A. Tabyldiev [7], «Kazakh ethnopedagogy» [8] the scientific concepts of folk works (lullaby, fall song, lie poems, riddles, misleads, proverbs, enumerations, taunts) are comprehensively considered. And S. Kaliyev's works [3], being the beginning of education, promote the work of teaching the younger generation. For example, the content of children's works is to learn about one's ancestry, to love one's homeland, country, ancestors, to learn about its history, to respect it, and it is perceived as a source of morality and virtue, as a means of education. Every mother in a Kazakh family sings a lullaby to her child to calm the child in the cradle, to teach him to listen to his mother's words, grandmother tells stories to her grandchildren, grandfather is directly involved in the upbringing of the offspring by telling riddles and riddles. Folklorists studying children's works, which have been used directly as an educational tool in the upbringing of the next generation, have never stopped expanding their channels and clarifying the need for the use of this literary genre. In the work «Uyz Tarbie» K.I. Matyzhanov systematically examines the formation and development features of Kazakh children's folklore, as well as the history of its study. The scholar explains these issues in a simple and accessible language while highlighting the significance of Kazakh children's folklore in the upbringing of the younger generation. He also provides an in-depth scholarly analysis of the role of family upbringing and traditional folk education in shaping a child's personality and instilling national values [9].

In the program of the First President of the Republic of Kazakhstan N.A. Nazarbayev "Spiritual Revival: Orientation to the Future" it was mentioned that the concept of national revival means the perfection of national consciousness. In addition, it is said about the necessity of using folk creativity and folk works in practice to develop our language, religion, music and literature in the formation of national consciousness, thereby educating the child. As mentioned above, works of Kazakh children's folklore, such as fairy tales, enumerations, riddles, folk songs, along with the use of elements of folk pedagogy, have a direct impact on the implementation of generational education. After all, it is no exaggeration to say that our daily life consists of works of children's folklore. In the upbringing of children in the Kazakh family, grandfather and grandmother, father and mother use proverbs, speak in riddles, use folklore works to tell about their ancestry and past life when communicating with each other. Kazakh children's folklore works expand their knowledge of the past and future of their native land and country, nature, life, and develop complex cognitive processes such as self-expression, systematic speech, and deep thinking. Therefore, folk pedagogy as an educational tool increases its necessity and the possibilities of practical application of Kazakh children's folklore works. If we take into account the infinite aspects of the folk heritage that strengthen the knowledge and education of the generation, there are so many works directly aimed at child education, which are the main motivation for the formation of the soul and spiritual enrichment of our generation, that they are being formed and developed under the name «Kazakh children's folklore».

Here, it is necessary not only to teach to read folklore works, but also to consider the development of cognitive activity of the child. The scientific viewpoints that the child's cognitive activity begins with knowing the surrounding world originate from the studies of the ancient Greek philosophers Aristotle, Plato, and Socrates. Great thinkers Al-Farabi, J. Balasaguni, A. Yugineki, etc. He said that it is possible to lead a person to happiness by developing and improving his knowledge. Our great poet Abay said in his forty-third black speech that «if you don't develop a child's knowledge from the first day, you yourself will disappear without color». If we take into account that the works of the great teacher Y. Altynsarin have a special place in the development of Kazakh children's folklore, we can see the effectiveness of using national folklore in child education through his works in educating children in the following poem:

Praying to one God
Come, children, let's read
Enjoy reading

With pleasure! - we can see the continuity between Kazakh children's folklore and folk pedagogy [10, 7]. Here we are not taking into account that the child's ability to perceive is high from an early age. At this time, if we introduce to the child examples of folk oral literature, memorize them and understand their meaning, there is a lot of opportunity to implement the education of the generation through folk pedagogy. After all, from a young age, adults ask «Why?» We cannot find answers to the questions. At this time, we can carry out educational work if we present the folklore works of poets from the basket of children's works to the child and make him understand the content. In every Kazakh family, the main priority is to pass down the profession and mastered art to the next generation, to inculcate moral values in the child. We can see the effectiveness of appropriate use of Kazakh children's folklore in the education of the next generation from the works of our thinkers of the last century. The place of folk works in children's education is so much higher than the words of M. Auezov, a researcher of oral literature: «we see the feeling of patriotism in the mind of the people, the moral humanism in the concept of the people, the winged hope of the people - optimism, the life of that people in the past, longing dreams, manners, the fruits of collective education» we can see that. The role of folk pedagogy in educating our generation to be proud, brave and courageous is highlighted by the humming tunes performed by the people with the black dombra and the sound of the kobyz trumpet, songs, songs, proverbs, eloquent words, and fairy tales. obviously. We can find in any of the folklore works that the Kazakh people, by imitating the actions of the heroic sons and proud daughters of the Kazakh people, are sharpening their wings and sowing seeds of patience and courage with the help of heroic songs and eloquent words. The works of Kazakh children's folklore, which preserve the main ideas and traditions in folk pedagogy, have been transmitted and transmitted to this day, and have not lost their relevance. Samples of folk literature enrich the child's consciousness and language, form relationships with the environment and people around him, and take a special place in the child's comprehensive development. From an early age, it is necessary to teach the child to respect the national cultural values of his people, to learn simple national cultural concepts. Accustoming to reading examples of folk oral literature, introducing them to their types will increase the child's enthusiasm and interest in reading fiction and encourage him to read literary works in the future. If a child learns his history, religion, language, and art from an early age, he will undoubtedly become a citizen who can accurately predict his future when he grows up, and who will grow firmly on the path of his ancestors. He can learn not only the life of his own country, but also the culture and historical values of other countries.

It is distinguished by its suitability for the nature of a child in a Kazakh family, its logical consistency, and its quick memory. Not limited to this, repetitive rhymes in folklore works, easy-to-recite stanzas play an important role in feeding the child spiritually. It is known that folklore is the origin and source of any branch of our ancient culture. Today, the concept of «folklore» has expanded its meaning to «folk oral literature», «specimens of folk oral literature» and is showing its place in the field of national games and national music. In proving the duality of the concepts of folklore and folk pedagogy, we can start from the fact that the Kazakh child was taught to maintain the health of the body and body, keeping the purity of the blood from the distant ancestors. The reason is that only a Kazakh boy has preserved his seven ancestors and nobility throughout his life. He proved his personal «I» and his personal attitude in the environment he lived in, and expressed to those around him that he was a «Kazakh» through his seven ancestors. A Kazakh boy was able to inculcate spiritual human values in his mind, gathering and weighing what he heard and saw. From this, we would like to say that the experience of the Kazakh people in folk pedagogy, accumulated over many centuries, and the knowledge of the field in the assimilation of the Khmer heritage to the generations is necessary. Field knowledge is transmitted through folk tales, fairy tales and stories. Proverbs, superstitions and taboos, works of art are the basis for the development of national consciousness and traditions by glorifying the rich heritage of the Kazakh people, and it has a high place in child education. Today, it is impossible to educate our generation until we know all these things. After all, education and education were the starting point and the main condition for national and spiritual progress. As Al-Farabi said, «Education without education is the enemy of mankind», the value and importance of education acquired without education, whether it is a child or an adult, is low. That is

why Kazakh children's folklore has a special place in presenting the morals of folk pedagogy to our generation as spiritual food and making us feel its taste. The effectiveness of using the rich heritage, samples of folk oral literature and folklore works that have come down to the present day from the oral tradition is obvious. Therefore, it is of great scientific importance to study written monuments of Turkic-speaking peoples as examples of general culture, as well as to determine their relationship to our language, history and literature [11, 46].

We understand that it is necessary to update and edit folklore works of the people's heritage and deliver them to the people's generation without destroying their content and meaning. Here, we can see that this opinion highly valued the qualities of the Kazakh people, such as faith, honesty, and kindness, and its mastery became the main object during the development and formation of folk literature. Because «In folk literature, a lot of attention has been paid, especially to the search for a person's moral behavior system. In particular, a variety of things, such as the relationship of a person with others, the problem of life and death, the birth of a person, growth, adolescence, existence, aging, the relationship between the elderly and the younger, respect between parents and children. various important issues were never ignored» [12, 102-103].

Even though people in early times did not know how to write and draw, they were able to show their affinity and interest in poetry. It is known that, along with writing and drawing, the expression of the examples of oral literature in the upbringing of generations, its role as an inexhaustible rich heritage and precious treasure is also proven in terms of philosophical views. Because «The development and dialectic of the system of teaching and education of the Kazakh people, which is called folk pedagogy at the present time, can be explained in the same way as above. There, we will witness how the common and eternal concept (category) of the human society, called education, historically moves from simple to complex, develops, and its content is filled and matured. At the same time, we would make sure that education and training are inseparable twin concepts» [13, 106]. From this opinion, we can see that the peculiarities of Kazakh children's folklore have priorities in folk education and the development of folk pedagogy.

Conclusion

Social phenomena directly affected the development of the science of Kazakh literature and influenced its nature of change. As a result, works from all generations of Kazakh children's literature were published due to the age characteristics of the generation. As mentioned at the beginning, if we take into account that the feature of folklore as an art of words is connected with literature, folklore is a folk work, a national work, an artistic work created by the people in oral form. Folklore exists in all peoples of the world. Hence, if folklore works of early times are recognized as a common literary heritage of all clans and tribes, then they acquire a class character according to the needs of the development of society, as a result, they are processed according to the customs and tastes of a certain class and turn into a form of artistic works, into stable folklore works with performers and listeners. changed. Thus, we can say that a work of art performed in front of the audience is a complex folklore genre that has become a creative unit performed together with the audience. The inexhaustible treasure of oral literature helps us to see the uniqueness of children's folklore in child development and its place in the education of future generations.

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ҚАЗІРГІ БАЛАЛАР ФОЛЬКЛОРЫНЫҢ ӨМІР СҮРУ ЕРЕКШЕЛІКТЕРІ

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Андатпа. Бұл мақалада балалар фольклорының даму тарихы, ерекшеліктері, зерттеу әдістері мен ұрпақ тәрбиесіндегі орны туралы баяндалады. Фольклор тарихын білуде тарихи зерттеулер мен этнографиялық деректерге сүйену қажеттілігі айтылады. Халық аузынан тараған фольклор үлгілерінің қазіргі заманғы үлгіде қолдану, олардың балалардың психологиясы мен қабылдау, сана-сезімдеріне сәйкестігі туралы айтылады. Қазақ балалар фольклорының тәрбие құралы ретіндегі орны көрсетіліп, мазмұны бай шығармалардың баланың талғамы мен мінез-құлқын қалыптастырудағы қызметі, ұрпақ тәрбиесіндегі жанрларға бөлінген фольклор үлгілеріне талдау жасап, оларды жинақтап, топтастырып, ауыз әдебиетінің үлгілеріне деген қызығушылықты қалыптастыру жайында айтылады. Қазақ балалар фольклоры – халық фольклорының бір саласы. Ол ұрпақ тәрбиесімен бірге қалыптасып келе жатқан кең ауқымды шығармалар тобынан тұрады. Қазақ балалар фольклоры – тілі орамды,

тәрбиелік мәні жоғары, мазмұны бай, халық даналығымен толықтырылған, баланың талғамын кеңейтіп, мінез-құлқын қалыптастыратын асыл мұра. Қазақ балалар фольклорының генезисін, типологиясын, поэтикасын анықтауда қазақ фольклортану ғылымының пайда болуы, қалыптасуы мен даму кезеңдеріне шолу жасалады. Қазақ ауыз әдебиетіне жүргізіле басталған күрделі зерттеулердің бастау алатын кезеңі ХІХ ғасырда рухани мұра ретінде ұрпағымызға қалған фольклор үлгілерін жинақтау жұмысы орындалып, халыққа таратылып отырған. Негізінен қазақ фольклорының дамуы мен қалыптасуының бастауы, тарихы ерте заманнан бастап ауыз әдебиетінің үлгілерін жинаудан, оларды таратудан басталған.

Түйін сөздер: фольклор, фольклор үлгілері, фольклор тарихы, балалар фольклоры, фольклортану, генезис, поэтика.

ОСОБЕННОСТИ СУЩЕСТВОВАНИЯ СОВРЕМЕННОГО ДЕТСКОГО ФОЛЬКЛОРА

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Аннотация. В данной статье раскрывается история развития детского фольклора, особенности, методы исследования и роль в воспитании подрастающего поколения. В изучении истории фольклора говорится о необходимости опираться на исторические исследования и этнографические данные. Речь идет о современном использовании образцов фольклора, распространенных в народе, их соответствии психологии, восприятию и сознанию детей. В статье раскрывается роль казахского детского фольклора как средства воспитания, рассматривается значение богатых по содержанию произведений в формировании эстетического вкуса и поведения ребёнка. Анализируются образцы фольклора различных жанров, направленные на воспитание подрастающего поколения, проводится их систематизация и классификация, а также рассматриваются пути формирования интереса детей к произведениям устного народного творчества. Казахский детский фольклор является частью фольклора. Он состоит из широкого круга произведений, которые формируются вместе с воспитанием подрастающего поколения. Казахский детский фольклор – это благородное наследие, расширяющее вкус и характер ребенка, которые богаты языком, имеют высокую воспитательную ценность, содержательны, дополнены народной мудростью. При определении генезиса, типологии, поэтики казахского детского фольклора рассматриваются этапы возникновения, становления и развития казахского фольклора. Начало комплексному изучению казахской устной литературы было положено в ХІХ веке со сбора и распространения образцов фольклора, оставленных нашим потомкам в качестве духовного наследия. В основном начало развития и формирования казахского фольклора, история которого восходит к глубокой древности, началось со сбора и распространения образцов устной литературы.

Ключевые слова: фольклор, образцы фольклора, история фольклора, детский фольклор, фольклористика, генезис, поэтика.