



TRADITIONS OF EDUCATING OF YOUNG PEOPLE TO PATRIOTISM IN KARAKALPAK FOLK PEDAGOGY

Orazymbetov Ermekbay Keulimzhaevich

Basic Doctoral Student of the Nukus State Pedagogical Institute

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ABSTRACT

This article deals with the issues of patriotic education of young people through Karakalpak folklore.

KEYWORDS: *Karakalpak folk pedagogy, proverbs, lullabies, fairy tales, legends, patriotism, self-sacrifice, morality.*

INTRODUCTION

If we look at the literary heritage and historical monuments of any nation, if we pay attention to their traditions and even their games, we see that the issue of educating young people comes first. This is especially evident in the proverbs and riddles of the people, in their tales and fables, in their legends and epics. We consider the lessons of this educational school as folk pedagogy [1].

Karakalpak folk pedagogy is an unparalleled school of practical education for both children and adults, education, re-education and self-education. It serves as a practical pedagogical guide that guides every person in all aspects of education.

While the models of folk pedagogy are so rich and varied, there are so many branches that have its issues. These issues are of great importance not only for the history of the people, but also for modern life.

In this sense, it is no exaggeration to call Karakalpak folk pedagogy a practical pedagogical encyclopedia of the Karakalpak people. All the previous generations of our people were brought up and educated through folk pedagogy. Today, folk pedagogy, together with scientific pedagogy, serves as an inexhaustible source of many centuries of practical educational experience of our ancestors in the education of the present generation.

In fact, "... our rich national history and culture, literature and art, traditions and customs of our people, holidays and various ceremonies, games and walks, our whole way of life are of great importance. The exemplary life and outstanding

service of the great people of our people in the past will be spiritual food for the youth" [2].

The first President I.A. Karimov said that "the people of Karakalpakstan are distinguished by their ancient history, customs, traditions, language and culture" [3].

Karakalpak folk pedagogy, rich in educational experience, traditions, customs, way of life, history and culture of our people, developed with the emergence of the Karakalpak people, passed down from generation to generation, including Kazakhs, Uzbeks, Turks from East and Central Asia, and formed and developed in interaction with the pedagogy of other nations.

METHODOLOGY

Karakalpak folk pedagogy is a collection of pedagogical knowledge, wisdom and eloquence of our people, accumulated over many centuries. It has some of the most amazing examples of how to keep young people healthy in every way. There is invaluable experience in science education, career guidance, intelligence, ethics, gender, law, duty, thrift, beauty, humanity, physical, military and patriotic education. Also, the history, culture, oral literature, national traditions, holiday walks, national games, art and others have been used as a powerful educational tool in the educational system.

The heritage of oral literature, which forms the basis of this folk pedagogy, plays an important role in the cultural history of the Karakalpak people. The people of Karakalpakstan, - wrote the doctor of philological sciences N. Davkarayev, - in its sad and



happy days, it could not do without poetry, oral poetry. From the day of humans birth, it became a friend of the couple, and began to work generously [4].

The first famous scientist of the Kazakh people Shokhan Valikhanov in his travels throughout Central Asia paid special attention to the Karakalpak people, their political, social life and literature. He reports that in 1856 he was among the Karakalpaks along Turkestan, the SyrDarya, around Kokand, Bukhara, Tashkent and along the Talas River [5]. Sh. Valikhanov writes poems, fairy tales and proverbs from the Karakalpaks of that place.

Karakalpak oral traditions were N. Daukarayev, K. Aimbetov, N. Japakov, I.Sagitov, O. Kojurov, S. Maulenov, Sh. Khojanियazov and others. They are not only collectors of folklore, but also authors of great scientific works. Especially research works of N. Davkaraev, K. Aimbetov, I. Sagitov are of great importance.

Several scientists, including K. Maksetov [6], U. Aleuov, Zh. Bazarbayev, A.Pazylov, P. Abdimuratov, K. Mambetnazarov [7], A. Alimov, A. Tajimuratov, A.Tlegenov, conducted research on the oral traditions of our people.

RESULTS AND DISCUSSION

The Karakalpaks' oral folklore are divided into several types in terms of content and form. For example, fairy tales, proverbs, riddles, legends, stories, lullabies, folk songs, epics, thermae, poems, etc. All this is a cultural treasure of the Karakalpak people, which is of great importance for the comprehensive education of young people.

The educational traditions of the Karakalpak people begin with lullabies. This tradition occupies an important place in the upbringing of children throughout Central Asia and even in the world.

The famous scholar Abu Ali Ibn Sina, in his book The Rules of Spelling, recited lullabies and said that from the moment a child is born, the processed ways till he will be able to walk on his own feet and about the benefits: In order to satisfy and develop the baby's wishes, it is necessary to use two things: the first is to gently shake the child, and the second is to greet him with the rhythm of prayer, which has become a tradition for sleep. Both of them, depending on the level of perception, give the child the ability to develop physically and mentally with the body and soul.

It expresses the love, sincere wishes and aspirations of the parents who comfort the child:

*Aynanayın appağım,
Qozi júnli qalpağım,
Qozım meniñ gúl bolğay
Jynağanım toy bolğay,
Toyım-toyğa ulasqay,*

Dáwlet kelip ornasqay [8].

The soft words in the lullabies are addressed to the boy and the girl on their own. This is due to the peculiarities of folk pedagogy in the upbringing of boys and girls. For example, because the above passage was addressed to the boy, it used the words "qozi'm(lamb)", "qalpag'im(hat)", "qu'linim (slave)". Such equations are often used in folk tradition to describe the child.

*Aynanayın appağım,
Gúl ishinde japırağım,
Qızım meniñ gúl bolğay,
Jynağanım toy bolğay.
Aynanayın aymağım,
Sút ústinde qaymağım,
Ash bolğanda azıgım,*

Shóllegende suwsınım [9]- these examples are used to describe a girl. Descriptive words, such as "appag'im (white)", "japirag'im (leaf)", "gulim (flower)", "qaymag'im (cream)", "suwsinim (drink)", which are characteristic of girls' nature, are used more often.

At the beginning or in the footsteps of each line of the lullabies, or after two lines, the word "hayyiw" is used. It is very important for the baby to sleep and breathe. This allows the baby to feel the mother's heartbeat and tender feelings.

*Háyyiw, háyyiw, háyyiwimay,
Gúl ishinde japırağımay,
Aynanayın qulnimay,
Qızlar qoyğan tulmimay, háyya,
Aq tamağın búlkildepay,
Sayrağan bağda búlbilimay,*

Uyıqlayğoy, uyıqlayğoy, ay, háyya, háyya [10]. The lullabies depict the kindness and decency of a mother who sings to her child. Mother is the kindest to her child. It guarantees that the child will not be inferior, that he will grow up to be a leader.

*Anañ ketpes qasınan ay,
Stypar báhá basınan ay,
Qatarınan kem etpey ay,*

Pármana bolar jasınan-ay, háyya-háyya [11]. In lullabies, the purpose of the mother is to bring up the child in a polite and well-mannered manner.

In the content of lullabies, the mother wishes her son a good life and a happy future, she dreams that her boy has a white family, a home, and wealth, and girl will be beautiful, kind, and happy.

*Qarağım meniñ jasında
Maqpal taqıya basında,
Áshókóyli aq otaw,
Ağasınıñ qasında.
Qızıma kelgen qırıq kisi,
Qırıq kisinin ishinen,
Ayttrıp alar bir kisi,
Sultw úydiñ súyegi,*



Sulhw jigit kúyewi [12]. It is often said that babies would be kind, helpful, and caring if they were physically fit, healthy, and well-nourished:

*Háyyiw aytaman balağa,
Háyyiw menen jubansa,
Tağı aytaman balağa,
Shurağım meniñ er jetse,*

Kómek berer anağa [13]. Every mother wishes her child a good upbringing. For this purpose, she wishes to her child to become a well-educated, a role model, a generous man who loves the country, a brave man, a hero. For example:

*Qarağım meniñ aydaydı,
Beline sadaq baylaydı,
Jaw qalmaqtıñ jılqısın,*

Dúrkiretip aydaydı [14]. The lullabies depict the wonderful and beautiful nature, the geography of our land, as deeply as in the landscape lyrics. The child and the performer enjoy it spiritually, and begin to learn to love their nature and native land. The child's aesthetic attitude to the world begins the enjoyment of beauty.

*Háyyiw, háyyiw, háy quslar,
Uyañ qayda dár'yishler,
Tursam sáhár bolıptı,
Bópem uyqısı qanıptı.
Aynalayın degende,
Aylar kóship baradı.
Qarağım meniñ degende,
Kúndey kúlip baradı* [15].

*Meniñ balam tayınshaq,
Jal, quyırığı bir qushaq,
Terbenbestiñ boyında*

Shawıp júrer qulnshaq [16]. In addition to lullabies, our people have their own views and dreams of raising children, creating children's songs in accordance with their age and psychological characteristics, implementing pedagogical principles in this type of oral literature, these children's additives are widely used in educating young people to become attractive citizens.

Children's songs are full of pleasant, delicate, beautiful, aesthetically pleasing feelings, especially for their quick comprehension. Therefore, it is easy for children to learn by heart quickly. These phenomena also have a significant impact on the self-education of children in folk pedagogy.

Karakalpak children's songs, depending on their educational content, are divided into several types: poems, games, songs of lies.

Poems are clear and concise. Each row of the song is performed with an impressive rhythm. This takes into account the fact that children speak clearly and fully, and the correctness of the sound wave, depending on the meaning of the ideas in the word.

Háy, túlkishek, túlkishek,

Túnde qayda barasañ?

Mamamniñ úyine baraman,

Mamañ sağan ne berer?

Eshki sawıp sút berer,

Eshkisiniñ súti joq,

Ilağınıñ putı joq.

Taram-taram et berer,

Onı qayda qoyasañ,

Tal túbine qoyaman,

Iyt alıp ketse ne qilasañ?

Iyt awzınan alaman,

Batıyxanğa baraman.

Batıyxannıñ nesi bar?

Ushar-ushar qusı bar,

Uship ketti hawağa,

Qaytıp tústi dár'yağa,

Dár'ya suwın qurıttı,

Aq shabağın shiritti.

Eki baydúñ jurtında,

Eki tushqan urıstı,

Saqal-murtın julıstı. It is rare for a child to be

ignorant and unaware of the fact that "*Tulkishek*" is popular among the people as a poem. Through this poem, children are taught to think rationally, responsibly and resourcefully.

The phrase "*Ha' tuyeler, tuyeler*" is also of great importance in the upbringing of children. This supplement provides information about the life history and profession of our people. Doctor of Philological Sciences K. Aimbetov, in his article "Historical Songs in the Repertoire of Jyrau", said that "People's Songs" [17] provide additional information on history, as it is based on real-life events related to the social structure of each epoch [18].

In fact, the phrase "*Ha' tuyeler, tuyeler*" tells the story of the geography of our land, where young people were engaged in the sale of salt to their people on camels, learned about the name of the mountain and the fishing center.

Poem tells about the life and history of the people:

— *Há, túyeler, túyeler,*

Duzıñ qayda túyeler?

— *Balqan tawdıñ basında,*

Balıq oynar tusında [19].

The issue of teaching knowledge, concepts and practices to young people related to the agricultural profession of our people has also become one of the most important issues in folk pedagogy. About this people created their own song "*Jawma ku'nim, jawma*". It tells about the damage caused to agriculture by the untimely rains, and the people's desire to find a cure. The children did it with great enthusiasm for their parents' profession.

Jawma kúnim, jawma,

Men apamniñ tuńgıshman,



Qazan qirgʻan qirgʻishuman,

Jawma kúnim, jawma...[20]. This poem was written in order to bring up children in the idea of sympathy for their peasant parents. The addition of "Jemisim jerge to'gildi (Fruit spilled on the ground)", which appeared in such a story, is also very important in the upbringing of children:

*Jemisim jerge tógildi,
Jer juwsanin berdi,
Juwsandi qoyga berdim,
Qoy qoshantayin berdi,
Qoshantayin qonaqqa berdim.
Qonaq qamshusun berdi,
Qamshusun kólge tasladim,
Kól súyirigin berdi.
Súyirigin gazga berdim,*

Gaz máyegin berdi. The words *juwsan, koshantai, kamshey, kul gaz, suyrik* and others in the poem expand children's understanding and enrich their language. At the same time, this mixture brings to the child's attention the rich and beautiful scenery of nature and teaches him to love the atmosphere, which he creates.

There are also poems that teach children to count by heart. These include "*Birim-bir*", "*Bir degenim biliw*". For example:

*Birim — bir,
Ekim — eki,
Úshim — úsh,
Tórtim — tórt,
Besim — bes.
Altım — altı,
Jetim — jeti,
Segizim — segiz,
Toǵızim — toǵız,
Onım — on*

Onbirim — onı tapshu [21]. This poem is performed by children counting their fingers. In this way the child learns to count. Learning to count with a poem is very convenient and easy for a child. In folk pedagogy, the educational value of such children's compounds is enormous. For example:

*Bir degenim — biliw,
Eki degenim — egew,
Úsh degenim — úshek,
Tórt degenim — tósek
Bes degenim — besik,
Altı degenim — asıq,
Jeti degenim — jelke,
Segiz degenim — serke,
Toǵız degenim — torqa,
On degenim — oymac,*

On bir degenim — jumbaq [22]. In the counting bowl, the child learns to count to ten by the poem and thinks about eleven. He thinks about what is mysterious. It encourages the child to be balanced, intelligent, and able to think about everything. This is

because all the numbers from one to ten are called the same thing. One-by-one, two-by-two, three-by-three, four-by-four and more. So what should eleven be called? And the child thinks about it.

Game song is very popular among children. It gives the child a pedagogical upbringing. Game song serves as a repertoire of children's games. The first question is "Where is the magpie?" Let's take an example.

— *Hákke qayda?*
— *Uyasında.*
— *Ne qılıp atır?*
— *Keste tigip atır.*
— *Kestesi qanday?*
— *Alaqanday...*
— *Dáryazanıń awızı qaydan?*
— *Ote beriń bunnan.*
— *Neshe atlasam ótemen?*
— *Eki atlasań óteseń.*
— *Bir nan jeysen be?*
— *Jartı nan jeysen be?*
— *Bir nan jeymen.*
— *Al basla!* [23].

Game song is said while playing a game. One boy, in turn, closed his eyes. Every child asks, "Where is the magpie?" begins with a question. He answers, "In the nest." Then another question is asked and answered, and the game continues. The blindfolded child must walk exactly through the marked line without crossing the line. If the curve goes away, he will lose. In order not to lose, "Where is the mouth of the gate?", "How many jump can I reach?" he asks. The purpose of the game is to teach the child to be observant and sensitive.

Another interesting game is the game "*Áwelemen, dúwelemen*". To play it, children have to sit in a circle, put their feet in the middle and touch each other. Someone older than the children says:

— *Áwelemen, dúwelemen,*
— *Salqın iyttiń sanı menen,*
— *Qara qoydıń qanı menen,*
— *Áyez bala qayda ketti.*
— *Duzǵa ketti.*
— *Qashan keler?*
— *Jaz keler.*
— *Jaz kelmese,*
— *Gúz keler,*
— *Pállempish,*
— *Oyǵa tús,*
— *Sen tur,*
— *Sen shıq!* [24]. The last word "you go out" correctly removes the child's leg from the game. He is considered a loser. This pattern is repeated over and over again. The word "you go out" comes out right. In the end, one leg stays in the game and the child wins.



Children play this game with great interest. It is strictly required from the beginning of the game not to break the order of counting. If it breaks, it fights and count again. This game teaches a child to count, to strengthen logical thinking. He lifts his spirits and spends his time happily.

Children use the phrase "shaq, shaq – shag'ala" to play a game with foot. The order of the game is that the children stand in a circle and put someone in the middle. The children join the choir, clap and sing:

*Shaq, shağala, shağala,
Kóldiń boyın jağala,
Uzın suwda baliq bar,*

Alalmaysañ shağala [25]. The child in the middle continues the game "shag'ala" (white bird). Hand balloon is thrown in the middle. The player has to bite it with his teeth as if a white bird had caught a fish in the water. This game teaches a child to bite. And it helps him to grow physically fit.

In educating young people in every way, our people have realized their educational ideas and dreams through the fairy-tale genre of oral literature.

Our people dream of their children to be loyal children, to protect the country, to love their homeland with all their heart and soul, to serve their people faithfully, they were brought up in the spirit of patriotism as: «*Abat batır*», «*Batır bala*», «*Qudabay mergen*», «*Qıran*», «*Tórt Abdulla*», «*Qulamergen*», «*Ayıwlı Alpan*», «*Ádil patsha*», «*Aq kewilli jigit*», «*Aqıllı bala*», «*Qubılı batır*», «*Oral batır*», «*Gúlbúlbil*», «*Bayawlı Arıs*», «*Tıyın*» «*Aqıllı qız*» they truly love their country, their homeland, their people, to serve him faithfully, not to be afraid of hardships, to fight against evil, against enemies, it plays an important role in guiding respect for parents, morality, self-sacrifice.

A large part of the oral traditions of the Karakalpak are proverbs, which we pass from father to son, word of mouth, and our spiritual world. The people assimilated and perfected their experience, wisdom, traditions and political views. Proverbs are deeply thought-out, eloquent, as they have been thought of by many masters of speech.

«*Qus qanatı menen, adam elatı menen*», «*Mıynetiń jolı qattı, nanı tatlı*», «*Jaqsı menen júrdim, jettim muratqa, jaman menen júrdim, qaldım uyatqa*», «*Aq sút bergen ananıń balada haqı kóp bolar*», «*Kóp jasağan bilmeydi, kóp kórgen bileđi*», «*Er tuwğan jerine*», «*Watan ot basınan baslanadı*», «*Jawğa janıdı bersende, arıńdı berme*», «*Watan ushın otqa tús, arıń ushın jan ber*», «*Erdiń sáni el bolar, Eldiń sáni jer bolar, Jerdiń sáni suw bolar*», «*Eldi súygen elge dos*», «*Jaqsı perzent súyenish...*», «*Jaqsıdan bağ qaladı...*», «*Kishipeyilliktiń astarı altın*», «*Atańniń balası bolma, adamniń balası bol*», «*Birlik bar jerde tirilik bar*», «*Húrmet etseń, húrmet*

kóreseń», «*Bilim - tawsulmas kán, óner - ólmes miyras*», «*Bilegi kúshli birdi jıgadı, bilimi kúshli mıńdı jıgadı*», «*Aqıl kópke jetkizer, óner kókke jetkizer*», «*Oqıw - bilim bulağı, Bilim - ómir shurağı*», «*Jeri baydıń –eli bay*», «*Tuwğan jer – altın besik*», «*Jerdi baqsan – jer seni bağadı*», «*Tiken gúlin qorğaydı, hárre palın qorğaydı*», «*Hár kimniń óz jeri - Mısır sháhári*», «*Miyýeli aғash mayısqaq*», «*Sayız suw sarqırap aғadı*»[26] and others.

Proverbs are a powerful tool for summarizing deep thoughts and conveying ideas in a convincing way. So everyone wants to use it in their own words and learn from it. Proverbs differ from other methods of folk pedagogy. Because they do not require a special place, preparation, special sound, such as riddles, fairy tales, answers, aytıs, epics. It used only in everyday human interactions. It enhances the beauty of the language, not just only when it is used simply. Thoughts are sharpened, and wisdom is revealed. That is why our people say, "The beauty of the word is proverb, stupid man doesn't use the proverb, but clever man doesn't say the sentence without proverbs".

One of the oral traditions of the Karakalpak people is legends. Legends tell about the people's beliefs, perceptions about historical places and different people in history, their role in the history of the people. Legends provide a wealth of material for studying the history, ethnography, and traditions of child rearing.

The legend of Guldırsin, Ketenler, Nazlymkhan Sulyuv, Tokkala, Shymbay, Aksha Kul, Urge, Barak Batyr, Maman Biy, Aidos Baba, Ernazar Alakoz and many other Karakalpak folk legends tell about love and heroism. It involves educating young people in the spirit of patriotism.

The most extensive and profound in the work of Karakalpak folklore are folk epics. They have absorbed the knowledge, culture, history, religious beliefs, worldview, education of our people. Epics are especially important in educating young people. Epics teach young people to be heroes, to love their country, while some epics teach love, loyalty, friendship, camaraderie and humanity.

«*Alpamis*», «*Qoblan*», «*Qırıq qız*», «*Qurbanbek*», «*Erziyýar*», «*Er Qosay*», «*Bozuğlan*», «*Jaz kelen*», «*Máspatsha*», «*Edige*», «*Dáwletiyarbek*», «*Ershora*» are considered to be heroic epics. Epics "Ashyk-Najep", "Hurlikha-Hamra", "Yusup-Zilykha" and others are open epics.

Wrestling in Karakalpak heroic epics is not just the smell of an individual hero, it tells the dreams of the people. Therefore, the ideological content of the epics is in line with today's aspirations.

The peculiarity of heroic epics is that each protagonist is portrayed as an irresistible hero, fearless, cruel to his enemy, kind to his friend, a great



citizen who fulfills his words of love for his country. Such exemplary images of epics are used by folk pedagogy as an educational tool, educating young people in every way. For young people, the exemplary deeds of the heroes in the epic will be impressive. Because young people dream of becoming a hero. They consider heroism, justice, and virtuous deeds necessary for the people. They respect the motherland and raise it as a flag. They feel who the friend is and who the enemy is. As a result, he will truly love his people.

Raising their children to be mature in all respects was the focus of the Karakalpak people and they valued purity, generosity, heroism, patriotism and other virtues.

CONCLUSION

In short, we see that in every aspect of Karakalpak folk pedagogy, special attention is paid to the education of young people. It includes morality, honesty, obedience, self-sacrifice, kindness, understanding of the meaning of good and evil, justice, respect for parents, respect for children and adults, to take care of the disabled, to learn from the life experience of people who have seen a lot, to imitate the wisdom of the wise, to love and serve the country of birth, generosity, bravery, perseverance, thoughts about foresight are still relevant today in the education of young people.

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