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Research Article

DEVELOPING THE SPIRITUAL CULTURE OF STUDENTS BASED ON KARAKALPAK FOLK INSTRUMENTS

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ABSTRACT

The article discusses the issues of spiritual and moral education of adolescents in a Karakalpak family on the basis of oral folk art. It is noted that oral folk art served as an important educational tool. Karakalpak folk proverbs also have an important place in the spiritual and moral education of adolescents.

KEYWORDS

Family, folk art, spiritual education, younger generation.

INTRODUCTION

In Karakalpak families, the upbringing of children has long been carried out on the basis of examples of instruction and moral teaching of ancestors and grandmothers and oral folk art. Being an example of oral folk art, many folk poems - dastans, such as " Alpamysh " (" Alpomish "), "Forty girls" (" Kyrsh kyz ") " Edige " (" Edige "), fairy tales and proverbs - sayings have served for centuries as a means of spiritual and moral education of children in the Karakalpak family.

Studying the musical features of the epic requires defining some basic concepts related to the performance of dastans. It should be noted that, unlike other peoples of the Central Asian region, two performing traditions of dastan creativity have historically developed in the Karakalpak epic heritage - baksy and zhyrau , which are preserved to this day. It must be emphasized that baksy and zhyrau are the leading direction of creative activity of the Karakalpak people,

embodying the specifics of the musical language of the Karakalpak epic. Baksy perform mainly dastans of lyrical content, and zhyrau - heroic. The musical instrument of the Baksy is the dutar, and that of the Zhyrau is the kobyz. A specific feature of the Karakalpak epic is the predominance of heroic dastans in them.

Karakalpak heroic dastans are distinguished by their realistic content; they reflect the history and life of the people. As I. Sagitov notes : "The Karakalpak people, forced more than once to leave their native places and seek a better life in new lands, reflected in their epic the turbulent and tragic events of their centuries-old history" [11,41].

Zhyrau - comes from the word zhyr - "epic", "legend". Zhyrau are talented performers of the artistic heritage of the people: first of all, dastans of heroic content, historical tunes, terme¹, tolgau (tolgau)², edifying and moralizing songs. It is also known that among other peoples of Central Asia and Kazakhstan, the art of zhyrau existed from early times . Famous scientists N. Ilyinsky , V. Radlov , I. Budanov , Ch. Valikhanov wrote about the popularity of the performing tradition of zhyrau among the Turkic peoples in the 19th century . In their research, they convincingly proved that the word " zhyrau " ("storyteller") comes from the word " zhyr " ("epic", "epic poem"), and the word " zhyrlau " means "to perform an epic poem to the accompaniment of a kobyz."

Kobyz is the most ancient instrument that existed in the musical tradition of the Turkic peoples.

There are numerous legends about the origin of this instrument in the legends of zhyrau , where Korkut is considered the creator of the instrument . As Karl Reichl notes , "Despite the fact that the manuscripts of "The Book of My Grandfather Korkut " date back to the 16th century, information can be given in favor of the fact that the legends themselves appeared at a time when the Oguzes inhabited the lower reaches of the Syr Darya, that is, in the period between the 9th century. -XI centuries." [10,98].
About ancient roots

1 Terme - short lyrical lines of edifying, moralizing, educational content performed in the initial sections of dastans. (translation from Karakalpak - Yash) [2,8,38]

2 Tolgau (thoughts) is a philosophical and didactic genre in folklore and individual creativity of the Kazakhs, Karakalpaks, and Nogais. The formation of the tolgau genre dates back to the 12th-14th centuries. The leading place in tolgau is occupied by socio-political and philosophical themes. [<https://kartaslov.ru>]

The origin of the kobyz instrument is also evidenced by mentions in "Devon Lugatite" Turk " by Mahmud Kashgari, written in the 11th century, where the kobyz is used from musical instruments. A person playing the kobyz is called " kubuzlug " in the dictionary, which undoubtedly proves the ancient roots of the origin of this type of performing art in Turkic-speaking countries [3,368].

the zhyrau's performing style is singing with a "throat" (internal closed) voice, which, to the

accompaniment of the kobyz, creates an extraordinary, mesmerizing atmosphere for the listener.

Zhyrau use melodies not only as an external frame, they are an integral element of the art of storytelling, serving to reveal every image and action.

The first information about the creativity of folk performers is presented in the works of philologists-folklorists, namely in the studies of K. Ayimbetov , N. Davkaraev , I. Sagitov and K. Maksetov , in which, to one degree or another, the creative portrait of zhyrau and baksy is recreated, and their performance is assessed style and partially characterizes the tunes.

The rich heritage of the Karakalpak people is their oral creativity. If we take into account the publication of “Karakalpak Folklore”, which consisted of twenty volumes, this proves that it has advanced literary features compared to the literature of other Turkic peoples.

Professor U. Aleuov writes the thoughts of the Karakalpak poet Berdakh as follows: “A child born into the world is born prone to education, for a person, education is necessary for every child and how you raise a child, you can shape him in a positive or negative way, whether a child is good or bad does not depend.” from heredity, but from the social environment of life” [1;363-b].

In the family, especially in raising teenagers, oral folk art has great potential. Since in adolescence, children have a great interest in fantasy and adventure works. They try to show heroism,

imitate heroes. Social experiences and feelings of folk heroes have a great influence on the upbringing of teenagers. These feelings of adolescents create a favorable opportunity to increase interest in oral folk art. This interest is formed in a certain system, the child begins to become aware of himself and he acquires a social orientation. It is in this process that the correct use of samples of oral folk art is important in the spiritual education of adolescents.

In this regard, at all times, oral folk art has served as an important educational tool. Karakalpak folk proverbs also have an important place in the spiritual and moral education of adolescents. Karakalpak folk proverbs call especially on teenagers to love their Motherland, master a profession, work in a team, be honest and find excellence as a conscientious person.

For example, if you absorb the following proverbs about work into the minds of teenagers, they will develop respect for work, the character traits of not wasting time, and hatred of laziness.

Talaplyga nur zhaouar . (The hard worker is illuminated by a ray) [24-b].

Bilmesec Salem , (If you don't know, be silent)

Miynetsiz hazlik islema (do not seek pleasure without labor). [25-b].

Jean kynamai zhumys pitpes ,

Talap kylmai creeping zhetpes . [27-b].

The use of folk proverbs in the process of raising adolescents creates the basis for the statement of the following conditions:

1. Formation of speech culture and communication culture.
2. Respect for national merits appears.
3. Provides an opportunity to develop mental, moral, physical and work qualities.
4. Reaches adulthood, devoted to family and homeland.

Among the types of oral folk art, riddles are important in creating the education of adolescents.

Metaphor, comparison, hyperbole, characterization, repetition - similar means of expression in riddles serve to enrich children's thinking. For example, similar ones - "Ozi bir karys , sakals kyryk karys " (ine , zhip) - itself is one span, and the beard is forty spans (needle, thread), " Zher astynda altyn kazyk "(geshir) - (Underground golden stake) (carrots).

Puzzles, that is, riddles, have an important place in folk pedagogy for improving the mental development, worldview of children, and strengthening memory. Since ancient times, children who knew more riddles and guessed correctly were encouraged. And children who could not guess the riddles, on the contrary, were treated with ridicule - " jumbagymnyn , zhuby kara, tappagannyn "ishi kara" - "the riddle has a black inside, and so does the one who didn't guess it," they clicked on the forehead, in the face. In the old days, competitions for guessing riddles were widespread. In such competitions that improved

the mind, riddles related to natural phenomena were widely used. For example: Aspanda tireu jok, Zherde Cyyeu zhok, Zhylykda et zhok, Koyanda sug zhok, Kara suuda kaymak zhok, Tasbakada bauyr zhok, Daryada kappak zhok [3;126-b].

Karakalpak researcher A. Alymov in the third volume of the book " Korakalpok" folklore " - "Karakalpak folklore" writes about the educational significance of riddles as follows: "Development of the ability to memorize in memory and thinking, hardening, enriching the mind with knowledge is the main key to guessing the main hidden object." In Karakalpak folklore, riddles are rich in terms of subject matter. resourcefulness uses science, education, animal husbandry, agriculture, the animal world, household items, and household items.

Making riddles and demanding answers from each other has always been considered useful for children. Because correctly guessing riddles develops children's thinking ability. For example: Daryas of the bard suuy zhok , Kalas of the bard ate zhok, Yeager baryp sorasan , Zhasyratugyn cheese zhok. (Geographical map) Bir kusym bar, zhany zhok Ropes bar, pari jok, Adam menen seilesen, Aklyly barda zhany zhok . (Kitap). [61-b].

The peculiarity of riddles in Karakalpak folklore is that they are rich in allegories with elegant meanings that require deep thought.

For this reason, you need to especially pay attention to the use of riddles in the spiritual and moral education of adolescents to develop their mental abilities.

In conclusion, we can say that studying the rich heritage of oral folk art of the Karakalpak people, conducting spiritual and moral education based on samples of oral folk art, is of great importance as an educational tool.

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