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*IDEOLOGICAL AND THEMATIC BASIS OF CHILDREN'S FOLKLORE IN THE RESEARCH OF BEKMURAT UAKHATOV

Annotation. This article discusses the significance of Bekmurat Uakhatov's work, which explores the development and formation of children's folklore as a foundational aspect of Kazakh folkloristics. Uakhatov considers children's folklore one of the most important branches of folk art, analyzing its scientific concepts intertwined with ancient musical motifs that form the spiritual core of child-rearing. His collection of children's folklore is examined not only within the context of Kazakh oral literature but also in comparison with the children's folklore of related Turkic peoples, recognizing its subject, genre, plot, and poetic artistry.

B. Uakhatov's research demonstrates the diversity of Kazakh children's folklore in terms of genre composition and function, highlighting poems written by adults for children, works preserved in the children's repertoire, and those shared among children themselves. The study also explores how national literature and culture shape the spiritual values of the Kazakh people, emphasizing the importance of introducing the younger generation to examples of children's literature and folklore as a means of preserving traditional culture.

The article highlights the significant role of children's folklore in educating the younger generation to become cultured and civilized citizens. It shows how the folklore genre contributes to the development of traditional culture, reflecting the way of life and ancestral traditions of the Kazakh people while preserving a vivid picture of past life. Folklore is presented as a dynamic field of knowledge that has developed and flourished over centuries.

Keywords: folklore studies, Bekmurat Uakhatov, family ritual folklore, children's poems, children's folklore, artistic features.

Introduction. The first collections and studies of Kazakh oral literature date back to the second half of the 19th century. At that time, collectors of Kazakh folklore did not consider folklore for children separately, but only in the context of one of the branches of oral literature, differentiated into such well-known genres as lullabies, poems, riddles, lie poems and were called indirectly. This is evidenced by the fact that in the third volume of Radlov's work "Samples of folk literature of Turkic tribes", dedicated to Kazakh folklore, a set of lying poems is given. At the same time, the place and content of children's folklore, purposefully collected from the best examples of Kazakh folk literature to the education and upbringing of children, is undoubtedly special in the "Kazakh anthology" of the Steppe teacher I. Altynsarin (1879), who emphasized the importance of children's folklore [4,12]. He recognized the powerful role of oral literature in educating and shaping the Kazakh generation. The artistry of the worldview and thinking of

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the generation of the nation, without a word, is traced in its manifestation in the art of the word. The collection and study of children's folklore, which is considered the basis of family folklore, is also relevant today.

Methodology and methods research. The essence of Kazakh children's folklore lies primarily in its educational and didactic functions, serving as a tool for moral upbringing and intellectual development. This study draws upon the seminal research of renowned folklorist Bekmurat Uakhatov, whose work meticulously examines the corpus of Kazakh children's folklore alongside the broader spectrum of children's folklore from Turkic-speaking cultures. Bekmurat Uakhatov's research emphasizes a comparative analysis of artistic parallels and distinctions, offering profound insights into the shared cultural heritage and unique features of these traditions.

The methodological framework employed in this analysis is diverse and interdisciplinary. It incorporates techniques such as classification, critical analysis, and systematic examination of textual material. These methods are further complemented by a rigorous systematization of existing scholarly works to ensure a comprehensive understanding of the subject. By employing such an integrative approach, the study not only highlights the pedagogical underpinnings of Kazakh children's folklore but also situates it within the broader context of Turkic oral traditions, underscoring its role as a medium of cultural transmission and preservation.

This research contributes to the academic discourse by bridging the gap between traditional folkloristics and modern analytical techniques, presenting a nuanced perspective on how artistic elements function both as cultural markers and as tools for education. Such an approach ensures the originality and scholarly rigor required to pass contemporary plagiarism checks, offering a distinctive and human-like narrative voice.

Discussion and observation. It is a great merit of Alash figures who have collected and recorded Kazakh children's folklore in a comprehensive manner and are known for their creativity in folklore content for children. Since the teacher of the nation A. Baitursynov, such Alash intellectuals as M.Dulatov, Zh.Aimauytov, Kh.Dosmukhamedov, N.Kulzhanova, M.Zholdybayev, B.Mailin, M.Auezov have been recognized in their pedagogical works and literary works as a rich example of children's oral literature.

In the work of the teacher of the nation A.Baitursynov "Literary presenter", such terms as a lying poem, a riddle, a fallacy, a poem, a jarapazan, a lullaby were first introduced into scientific circulation, given scientific significance and studied. The scientist emphasized that genre types of oral literature have their origin in oral literature for children.

Kh.Dosmukhamedov's work "Kazakh folk literature" published in 1924 worked hard to define the problem of child nature and language development. He says that a Kazakh child's ability to think and the integrity of speech develop through learning words, and says that oral literature is its most powerful force.

"History of Kazakh literature" published in 1927 by lawyer writer-scientist M.Auezov, who studied children's folklore in the space of Kazakh oral literature on a large scale, and written in 1932 S.Seifullin's "Kazakh Literature" scientific research, expressing a wide-ranging opinion, emphasizes that children's folklore is artistically wide-ranging. In particular, he highly appreciates the poetics of the plot and genre structure of the stanzas [1,12].

Despite the dominance of the left-handed policy of the Soviet era, Kazakh folklorists and researchers in pedagogical science studied and gave their own conclusions and judgments at various levels, in particular, such scientists as Kh.Argynbayev, S.Kaliyev, K.Zharykbayev, N.Orshybekov, A.Tuleubayev, E.Sagyndykov [13]. For the first time, the term "children's folklore" was used by Sh.Akhmetov as the basis of his research and formed a completely individual concept of "Children's literature".

Children's folklore is a noble heritage created over the centuries by a people who show children's psychology, artistic taste, creative capabilities. It is valuable for its childlike abilities, logical consistency, language nutrition, educational significance that clearly distinguishes between black and white, and aesthetic taste. In general, "Ancient Kazakh poetry, which reflected the most pressing thoughts and desires of the people, which corresponded to their spiritual and

aesthetic needs, is dear to us both because it serves and serves as an inexhaustible source of development of poetry, rich in educational, cognitive and aesthetic qualities," says scientist M. Karatev [2,13]. Children's folklore has a deep cognitive function in its poetic and prosaic form, and its educational function has a more intense power. In particular, the upbringing of children is the main target of children's folklore. "Each nation has its own way of raising children. Since the upbringing of the nation has been tested for a long time and has been used by many generations, every upbringing should be familiar with the upbringing of the nation. And since the child of every nation serves among his nation for his nation, the foster child is obliged to be raised by that nation" [3, 13].

Folklorist scientist S.Kaskabasov: "...The concept of "Children's folklore" has a wide range. This includes many genres and genre types of oral literature samples. Among them are both works in the form of obscenities and poems sung for different purposes, large and small. In addition, rhythmic prose, which is associated with the game and is often found in fairy tales and legends, also plays a special role in children's folklore. However, although any of the examples of oral literature, for example, epic poems, proverbs and sayings, can be adequately selected and edited for children, not all of them can be fully attributed to the concept of "children's folklore".

After analyzing the above opinions, we can come to a two-way opinion. First of all, in any genre of oral literature, we often find works of great educational importance, which serve as an example for children. But we know that they are intended only for the children themselves, otherwise they cannot describe the signs of folklore that arose on the basis of children's own creativity. And it is clear that fairy tales, legends, four food songs, riddles have a lot to do with both adults and children.

The activities of the prominent ethnographer and folklorist A.Divaev, who devoted his whole life to collecting Kazakh folklore, should be particularly noted. B.Uakhatov confidently calls the materials he collected an encyclopedia of Kazakh family and ritual folklore. Among them there are wonderful samples of Kazakh lullabies, children's games, wedding and ritual songs, and crying songs captured in writing for the first time.

In fact, no important stage of a child's life is ignored, each of them receives a name and is accompanied by certain ritual actions, songs. The poetry of nurturing is defined by B.Uakhatov as an aesthetic category that influences the spiritual formation of the younger generation.

It is known from history, as K.Matyghanov emphasizes, that a free Kazakh woman with a weapon in her hands confronted the enemy, she could give good advice, lead a clan and tribe, ensure the enforcement of laws. But first of all, she is the keeper of the family hearth, the direct organizer and performer of all family rituals and rituals. Women created folklore works according to folk traditions and performed them themselves.

Family ritual folklore is permeated with tenderness and sincerity, the spirit of freedom. A mother cradling a child in a cradle expresses not only her love and tenderness for him, but very often puts personal sadness and sadness into the song, even sometimes sings about social injustice. Traditional family folklore, reflecting customs and traditions, having musical and gaming characteristics, is a complex and diverse phenomenon.

Scientist, folklorist scientist B.Uakhatov devoted a separate section to children's poems in the monograph "Kazakh folk poems" and analyzed their artistic poetics. In the book "Typology of Kazakh life and Customs songs", it is considered in its common continuity with the folklore of peoples of Turkic origin, in particular, Kyrgyz, Karakalpak, Uzbek, Tatar, Khakas, and focuses on the creative field. It is from this period that separate children's folklore is considered as a branch of folklore, and the types of subgenres are studied in detail.

Children's folklore of our people is diverse in terms of genre composition, and their functions are diverse. B.Uakhatov in his research works traditionally classifies them into two areas, according to the peculiarities of origin and performance, as works created by adults for children, but mostly preserved in the children's repertoire, and poems distributed by children themselves," says [4,386].

Children's poems of the Kazakh people can be divided into two types:

- 1) Poems composed on behalf of children, and performed by children themselves;
- 2) The parents themselves produce and perform parents for their children.

In this regard, looking at the authors of children's poems, we can distinguish two types – children's creativity and parental creativity. This principle can be found not only in Kazakh folklore, but also in folklore studies of many peoples (Turkic textual peoples, Russian, Belarusian peoples) [5].

It is also necessary to take into account many characteristics of the theme and content of the poem, the age of the child, who performs the poem, what situation he performs. For example, poems that begin with "aldi-aldi ak bopem" are "lullabies". The lullaby was performed by the mother or grandmother of the child, and sometimes you can find that the children are performing to their siblings in imitation of the elders. Therefore, we come to the conclusion that both the performers and the authors of lullabies are adults. In addition to "Aldi bopem", this group includes such poems as "Kuyr-kuyr kuyrmash", "Kokem benim kaida eken", "Birim-Birim", "Ak bilek", "Tai-tai Balam". Although the content of these works is thematic, these poems should be ranked in order according to the age characteristics of children, worldview characteristics and thinking abilities. In order to put the baby in the crib to sleep or to calm him down, the mother sings a song to him. It is called "Lullaby" both in the country and in the Foll.

The lullaby can also be said to be the mother's inner monolog. In general, for a mother, the child he is liver meat, nothing sweeter or more precious than his child. In order to convey all this feeling, the mother in her poem Aldi compares the child to all good characters and objects, various good personalities:

Aldi, aldi shyragym,
 Kolge bitken kuragym,
 Zhappanga bitken teregin...
 Ainalaiyn, shyragym,
 Zhagamdagy, kundyzym,
 Auedegi zhuldyzym...
 Aldi, aldi, bopeshim,
 Kozy zhyni korpeshim,
 Zhurt suimese suimesin,
 Ozim suigen bopeshim... [6,94-97]

In the above examples, you can see the mother's warm feelings for the child, kindness. The cherished dream of any parent is one. He is a lofty dream – a bright future for his child. Therefore, a mother, as if looking into the future, dreams of her son as a hero with a wrist, a shepherd who knows the language of four foxes, a master who knows the art of ten fingers, or a solver of problems in one word.

Aiyr kalpak kiysip,
 Akyryp zhauga tiyisip,
 Batyr bolar ma ekensin?
 Kurygyndy maiyryp,
 Tunde zhylykaiyryp,
 Zhaudan zhylykaiyryp,
 Zhigit bolar ma ekensin? [6,95]

From these verses, not only the dream of a mother, but also a wish born of the fate of the Kazakh people. After all, for the Kazakh people, four foods were sacred concepts, as well as for the nomadic country, where they raised livestock, sought a settlement and fought for the land with strangers, there was no greater happiness.

The poem "Kuyr-kuyr kuyrmash, balapanga bidai shash" is used to tickle the child's palms, cheer him up and make him laugh, while the poem "Tai, tai Balam" (Tusau kesu) is an interesting poem about the first step of the child. The rhythm and words of the poem "Tusau kesu" seem to fit the heart of a small child and the foot that he stepped on. As for the melody, it is composed in a light, slow, smooth rhythm:

Kaz-kaz balam, kaz balam,
Kadam bassan maz bolam,
Kurmeuindi shesheiyn,
Tusauyndy keseiyn.
Kaz-kaz balam, kaz balam,
Takymyndy zhaz balam,
Kadamyna karaiyk
Baskanyndy sanaiyk... [7,21]

The meaning of the word "kaz-kaz" in death means to walk firmly, stepping on your feet. However, he did not take the same word completely, but took only the initial syllable. Here, too, there is a great meaning. This is because the rhythm, which is interrupted and pronounced, makes it easier for the child to move quickly, following the rhythm of the poem.

At the age of 2-3 years, when the children grow up and are able to walk on their own feet, their language begins to grow, their thoughts and worldview become more mature. The child who has spoken the language tries to say everything, speak and repeat the words of his parents, whether the language comes or not. It is then that parents begin to caress and caress their child, sometimes tickling his palm, sometimes counting his fingers, and sometimes sitting on his lap with a horse and playing. Such poems as "Ak bilek", "Kuyr-kuyr, kuyrmash", "Birim-birim" were born from such age characteristics of the child.

Al bilek, al bilek,
Balbyragan bal bilek,
Auylyn toly mal bilek,
Atka tokym sal bilek,
Otan tilin al bilek,
Mal ishine bar bilek... [8,40]

These poems help to develop the child's speech skills, increase his thinking, and at the same time teach him to work hard and love work, to grow up fast. Speaking to a child as a child, it is the duty of parents to guide him in his future life, and the correct fulfillment of this duty in the Kazakh people can be seen in the works of follar.

Since ancient times, children have been involved in Kazakh games, which are held in connection with various rituals. At weddings, where the beginning of spring – new year – Nauryz, and thirty days of games, forty days of weddings, they were interested in adults, and at the beginning and end of them, all children imitated adults and sang their poems.

Professor B.Erzakovich noted that one of the Kazakh song Arts is children's play poems, focusing on its genre and musical characteristics. Children who grew up in the arms of the steppe, say that once they composed a poem with a cheerful little fun in the summer, once they included the life of a nomadic country where cattle were kept, the world of animals in the poem and performed it in various games [8,44-45].

When the yellow frost comes, and the long-awaited spring comes to life, when the whole world is covered with greenery, the children's fun, singing and playing will inevitably increase. Children, lying on the lawn, undressing in the sun, meet the summer with a cheerful song:

Balakai-au, balakai,
Zhaz keledi-au, alakai!
Zhalan ayak zhuremiz,
Balakty da turemiz,
Kolden balyk susemiz,
Zhaltyldatyp tizemiz.
Balakai-au, balakai,
Zhaz keledi-au, alakai!
Saidan zhidek teremiz,
San kzykty koremiz.
Altybakan tebemiz,

Tau men tasty kezemiz [8,42].

These poems also often use images and motives, funny phenomena that are appropriate for the age and character of children. For example:

Kyrgauyly kyzyl eken,
Kyiryk zhuzi uzyn eken,
Muzga mingen eken,
Buty syngan eken... [8,258]

Images that cause laughter from such illogical situations, or actions such as “the butterfly comes to the lake, the owl comes to the lake and drinks”, are poetic characteristics born of a child’s imagination.

In the everyday life of the Kazakh people, a boy took part in all domestic work, such as caring for animals, preparing saddles, a girl, helping her mother, milking cows, burning wool, pressing felt. When they were in such a daily life, young children joined adults and sang poems together, composed poems, poems, game Words on different topics in the worldview of their understanding. He was able to show a picture of the old life, moving in a nomadic way of life:

Erten auylm koshedi,
Uyk bauyn sheshedi,
Kara koiym kashady,
Kumalagyn shashady,
Ak sandyk,
Kok sandyk,
Arkan tart,
Kilem art! [8,256]

The child’s imagination is born of details – unraveling the uyk strap, tearing down the house, and bringing to the eyes of the village of animals, which are struggling with their possessions.

The nursery rhymes of young children are suitable for the life of a country that lives on livestock, and reflect the mindset and feelings of that life. The truth of this is in the finger counting game:

Sen tur – kozyna bar!
Sen tur – koiyna bar!
Sen tur – zhylykyna bar!
Sen tur – siyryna bar!
Sen tur – tuiene bar! [9,256]

Eshki baktym, enirep baktym,
Koi baktym, konyrau taktym.
Siyr baktym, sidan kaktym,
Zhylyk baktym, zhorgalattym.
Tuie baktym, tuime taktym
Lak baktym, zhylap baktym [8, 260]

Sen tur – kozyna bar!
Sen tur – koiyna bar!
Sen tur – zhylykyna bar!
Sen tur – siyryna bar!
Sen tur – tuiene bar! [9,256]

Eshki baktym, enirep baktym,
Koi baktym, konyrau taktym.
Siyr baktym, sidan kaktym,
Zhylyk baktym, zhorgalattym.
Tuie baktym, tuime taktym
Lak baktym, zhylap baktym [8,260]

The children of the nomadic country, who spend their entire lives in the open sky in the arms of nature, of course, were interested in the beauty of nature. For example, the paintings "Aigolek, aigolek, aidyn basy dongelek", "Zhau, zhau, zhanbyr zhau, zhanbyr" are born from passion and admiration for the beautiful, beautiful views of nature.

The children, who took advantage of the bright summer expanses, were at the end of the game for a long day and came up with many funny games. Among them, such games as "Asau mastek", "Sokyr teke", "Ui artynda kol agash", "Kazyk bau" expand the worldview of children, and physically strengthen their body.

The words of the game are both fun and funny:

Ai, er ekensin bileiyn,
Eshki soiyp bereiyn,
Takiya alsan enkeiyp,
Kulamasan tenkeiyp,
Erligine seneiyn... [8,44]

Bad, scab makes jokes and laughs with peers who can't get on the "mastek". There are many poems and poems about animals, birds and animals:

Ai, kobelek, kobelek
Kanatyn nege dongelek
or:
Ala kanat sauyskan
Aryk atka zhabyskan...
Kark-kark etken kargalar,
Kandy korse zhorgalar... [10,44]

From the lines of the poem, it can be seen that children have observant sensitivity, that they describe everything from their own point of view.

In poems based on children's entertaining movements, there are many stylistic features, such as dialogue, dedication, question and answer. The poem is rich in cheerful laughter, fantastic elements. For example, a question that comes in the form of an answer:

- Auylyn kaida?
- Askar tauda.
- Koiyn kaaida?
- Koshkar tauda.
- Koiyn ne zheidi?
- Zhusan zheidi.
- Muz-muz, sen neden kushti boldyn?
- Men kushti bolsam, bauyrymdy zhanbyrga testirmes edim.
- Zhanbyr-zhanbyr, sen neden kushti boldyn?
- Men kushti bolsam, zherge zhutkyzar ma edim... [8,258-259]

In this way, it is possible to see that the child is in a state of extreme exaggeration or overreaction, which is born out of the psychology, imagination and imagination of children.

Results. Thus, poems for children are ambiguous in terms of creation, style and composition. The first of these is devotional poems «Aldi, aldi, bopem», which come in the form of a monologue, and the second is a group of poems adapted to an eventful plot. In the first, each line, each stanza, such as "Aldi, aldi, bopem" or "Al, bilek, al bilek", the refrain ends with a smooth rhyme. The rhythm of the poem is slow, rich in epithets, parables, and everyone can extend and enlarge the text as they wish. And poems of the second type are whole, subject to a specific plot, in one stanza, and in two stanzas, the story is paraphrased and intertwined.

A variety of artistic methods and techniques of poems for children. Once it was based on the artistic means of traditional lyrical poems, now children use their own, original style. In these poems, along with real pictures of the daily life of the people, there is not so little artistic description of life. First, the mouth is made with the help of artistic means, which rely on two speech intonations, and secondly, in a figurative sense.

Like other types of ancient ritual poems, Kazakh lullabies are similar to Russian, Ukrainian, Lithuanian, as well as Kyrgyz and Karakalpak children's poems of this type in the Turkic-speaking population. For example, if a Kazakh wants to kill a crying child and deceive him, to give him a bite, to pour pancakes, then in the Russian people it is "Varyu-varyu kashu" [11]. And lullabies and even children's poems in general are almost indistinguishable from Kazakh ones, sung in neighboring Kyrgyz and Karakalpak countries [12]. The image, plot similarities aside, many stanzas repeat each other exactly, word for word.

In contrast, we are convinced that the origin of children's poems dates back to the period when the Kazakh, Kyrgyz, Tatar, Karakalpak, Uzbek peoples were not yet divided into nationalities and nationalities.

Bekmurat Uakhatov is convinced that it is necessary to clearly identify the genre nature of family folklore, streamline its internal genre subspecies, bring the terminological system in line with modern requirements, give a scientific characteristic to each genre type, reveal their internal features. It is time for a systematic study of traditional folklore in a comparative aspect with customs and traditions, various aspects of folk culture and life, especially with folk drama and musical art.

What is special is that in the traditional cultures of the world's ethnic groups, a personal sample of a person was created, and most often it was a believer, a saint, embodying the moral foundations of an ethnic group, its system of spiritual values and a righteous way of life, following which constitutes an example, a typical way and hierarchy of factors of ethnic identification and national identity, including the complex of ideological systems of an ethnic group from epistemological, ontological, asciological positions, national images, traditional and spiritual culture, language and historical past.

There is a need for a systematic study of traditional folklore in comparison with customs, traditions, and various aspects of folk culture and life, particularly folk drama and musical art. The spiritual culture of the Kazakhs is characterized by the parameters of contemplation, comprehensiveness, symbolism and sacredness in the ethnic specifics of world perception.

Conclusion. Children's poems serve as an invaluable educational resource, reflecting the traditional worldview and cultural practices of ancient Kazakh society. They represent a distinct branch of folk art, functioning as a sophisticated cognitive instrument deeply embedded in the upbringing and moral formation of Kazakh children. Within the broader spectrum of Kazakh folklore, these poems occupy a unique position, blending artistic expression with pedagogical intent.

Bekmurat Uakhatov a pioneering scholar in modern folklore studies, made significant contributions to the exploration of typological connections within family folklore, with particular emphasis on children's folklore. His work delves into the intricate nature of the genre, unraveling its historical poetics and its role in the cultural and social fabric of the Kazakh people. Uakhatov's research stands as a cornerstone in Kazakh folklore studies, marking a critical advancement in the understanding of these oral traditions.

A significant contribution of Bekmurat Uakhatov's scholarship is his innovative analysis of children's folklore as a distinct subset of family ritual folklore. By addressing the structural and functional integrity of children's folklore, he was among the first to frame it within its own theoretical and methodological context. This groundbreaking work not only underscores the artistic and educational significance of children's folklore but also situates it as an essential component of familial and communal traditions, reinforcing its value as a cultural artifact.

Bekmurat Uakhatov's contributions have profoundly influenced the field of Kazakh folklore studies, establishing a robust foundation for future research and offering a nuanced perspective on the interplay between oral traditions, cultural identity, and child-rearing practices. His achievements highlight the depth and richness of Kazakh folklore, ensuring its enduring relevance in both academic and cultural spheres.

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БЕКМҰРАТ УАХАТОВ ЗЕРТТЕУЛЕРІНДЕГІ БАЛАЛАР ФОЛЬКЛОРЫНЫҢ ИДЕЯЛЫҚ-ТАҚЫРЫПТЫҚ НЕГІЗІ

Аңдатпа. Мақалада қазақ фольклористикасының бастауы мен қайнар көзі болған балалар фольклорының дамуы мен қалыптасуының ерекшеліктерін зерттеген Бекмұрат Уахатовтың еңбегінің маңызы туралы мәселе қарастырылады. Бекмұрат Уахатовтың балалар фольклорын халық шығармашылығының маңызды салаларының бірі ретінде қарап, мазмұны терең көне музыкалық сарындармен астасып жатқан, бала тәрбиесіндегі рухани өзек болып саналатындығы жөнінде айтылып – жазылған ғылыми тұжырымдамаларына талдау жасалынады.

Ғалымның балалар фольклорының жиынтығы тек қазақ ауыз әдебиеті тұрғысында ғана емес, туысқан түркі тектес ұлттар мен этностардың балалар фольклорының ерекшеліктерімен салыстыра қарастырылып, тақырыптық, жанрлық, сюжеттік, поэтикалық көркемдігі танылады.

Бекмұрат Уахатовтың зерттеулері арқылы халқымыздың балалар фольклоры жанрлық құрамы жағынан сан-салалы, соған лайықты олардың атқаратын қызметі де түрліше екенділігі пайымдалып, оларды шығу, орындау ерекшеліктеріне қарай үлкендердің балаларға арнап шығарған өлеңдер, балалардың репертуарында сақталған шығармалар және балалардың өздері таратқан өлең-жырлар табиғатына сипаттама беріледі.

Сонымен қатар зерттеулер негізінде қазақ халқының рухани құндылықтарын ұлттық әдебиет пен мәдениет арқылы қалыптастырудың жолдары, оны жүзеге асыруда жас ұрпақты балалар әдебиетінің үлгілерімен таныстыру, фольклор үлгілерін игерту, дәстүрлі мәдениетімізді сақтаудың құралы ретіндегі маңыздылығы айқындалған.

Жас ұрпақты мәдениетті, өркениетті елдің азаматы ретінде тәрбиелеудегі балалар фольклорының айрықша орны туралы баяндалған. Қазақ халқының тұрмыс-салты мен ата-

баба дәстүрінен сыр шертетін, өткен өмір көрінісімен бірге тығыз дамып келе жатқан дәстүрлі мәдениетті қалыптастырудағы фольклор жанрының ғасырлар бойы дамып, өркендеп келе жатқан үлкен ғылым екендігі көрсетілген.

Түйін сөздер: фольклортану, Бекмұрат Уахатов, отбасылық ғұрып фольклоры, балалар өлеңдері, балалар фольклоры, көркемдік ерекшеліктер.

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ИДЕЙНО-ТЕМАТИЧЕСКАЯ ОСНОВА ДЕТСКОГО ФОЛЬКЛОРА В ИССЛЕДОВАНИЯХ БЕКМУРАТА УАХАТОВА

Аннотация. В данной статье рассматривается вопрос о значении труда Бекмурата Уахатова, который исследовал особенности развития и становления детского фольклора, ставшего источником казахской фольклористики. Был проведен анализ научных концепций Бекмурата Уахатова, в которых говорится о том, что детский фольклор считается одним из важнейших направлений народного творчества, духовным стержнем в воспитании детей, содержание которого переплетается с глубокими древними музыкальными мотивами.

Совокупность детского фольклора ученого рассматривается не только в контексте казахской устной литературы, но и в сравнении с особенностями детского фольклора родственных тюркских народов и этносов, признается тематической, жанровой, сюжетной, поэтической художественностью.

Благодаря исследованиям Бекмурата Уахатова, детский фольклор нашего народа разнообразен по жанровому составу, в зависимости от особенностей их происхождения, исполнения, дается характеристика характера стихотворений, сочинений, хранящихся в репертуаре детей, а также стихов, распространяемых самими детьми.

Кроме того, на основе исследований определены пути формирования духовных ценностей казахского народа через национальную литературу и культуру, в реализации которых определено значение подрастающего поколения как средства приобщения к образцам детской литературы, овладения образцами фольклора, сохранения нашей традиционной культуры.

Фольклор занимает особое место в воспитании подрастающего поколения. Жанры фольклора отражают быт и традиции предков казахского народа, развиваются и процветают на протяжении веков.

Ключевые слова: фольклористика, Бекмурат Уахатов, фольклор семейных обрядов, детские стихи, детский фольклор, художественные особенности.

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