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CHILDREN'S WORD GAMES IN THE KARAKALPAK FOSTER POETRY (BY THE EXAMPLE OF THE JOKE GENRE)

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ABSTRACT

It is said in this article about a kind of foster poetry of Karakalpak nation as facetious sayings. The reasons of facetious sayings are opened as a genre of originality and difference from other genres. On the basis of it we determine the importance of sayings in the formation of children's speech, improving mother wit, extemporization, eloquence. Sayings are based on the question-answer foundation is considered to be Turkish nations ancient traditional genre.

KEYWORDS: *Karakalpak, Traditional Value, Children's Folklore, Verbal Games, Nursery Rhyme.*

INTRODUCTION

Karakalpak foster poetry is rich in various genres of children's creativity. Among them, a special place is occupied by the genre "aytpyshlar" (jokes), which plays a significant role in the development of thinking, enriching the vocabulary of children, and their psychological preparation in the process of perceiving objective reality. By its content and form, it corresponds to Russian "pribautka" or "perevertishka" [2, p. 304, 306], Uzbek "aǵdarmachiq" or "qaytarmachiq" [12, p. 16; 13, p. 179-181; 18], in Kazakh "suramaqtar" [10; 17, p. 76-78].

The joke genre (*айтмышлар : айтышлар*) originated in the Karakalpak children's folklore in the form of song and play activities between adults and children, and is an integral part of the national tradition of the Karakalpaks in raising children. The well-known researcher of Karakalpak folklore N. Davkaraev examines samples of this genre as part of "children's poetry" [5, p. 137]. The founder of the theoretical study of Karakalpak folklore K. Aimbetov refers it to children's games [1, p. 49]. Another researcher who separately studied the specifics of the Karakalpak children's literature I. Kurbanbaev, adding additions to the existing classification,

includes this genre in the group of “children's song and play folklore” [9, p. 14]. According to the researcher, the genre combines both forms of children's folklore activity.

The most popular among the examples of the joke genre (*aytpysh or taulamash*) is "Tulkishek". Among the Karakalpaks there is still a stable phrase "Men sagan tulkishek aytyp otyrman ba?" or “Men sagan aytpysh aytyp otyrman ba?”, “Men sagan tawlamash aytyp otyrman ba?”, which means “What, am I telling you jokes?” [11, p. 68-69]. A person who is inclined to speak is exaggeratedly called "tawlamashi", that is, "a changeling" [16, p. 209]. The word "tawlamash" in its lexical meaning is synonymous with the words "tawlaw", "buraw" and "shyiraw" and means "to twist, to shape" [7, p. 288].

Jokes are not just communication between adults and children, its aesthetic function includes: the development of imaginative thinking, knowledge of the world around, speech, which occupy an important place in the adult life of every child.

As an example, one of the examples of this genre, which still exists among the Karakalpaks, is known as "Bala, bala - balpak", the Russian analogue: "Мальш, мальш – ходунок". Almost all variants of a given sample begin above the indicated traditional and stable beginning, which we have chosen as the name of the sample.

- Kid, kid - walker,

Why is your head flat?

- I wore an iron helmet for a long time,

Apparently the helmet crushed her.

As can be seen from the composition of the sample, like all the others, it is built according to the traditional “question-answer” scheme. Especially of great interest is the content of the text of the sample, which brings to light many essential facts from the historical past of the Karakalpaks. As is known from the various existing sources, like other nomadic and semi-nomadic peoples of Central Asia, the Karakalpaks, up to the full consolidation of the Karakalpaks as a nation, were forced to live on alert. This was facilitated by unstable political relations and civil strife with neighboring peoples. “Temir kalpak” (duwlyga), that is, “military helmet” as a military attribute mentioned in the sample, quite clearly characterizes the picture of the events of those times.

Another version of the sample already testifies to the wandering life of the Karakalpaks after military defeats or enemy raids.

- Kid, kid - walker,

Why is your head flat?

- I wore an iron helmet for a long time,

Apparently the helmet crushed her.

All questions asked by adults to children in song form are extremely simple in content and are taken from everyday life, from their environment. For example, in the joke group with the traditional beginning "Bala, bala - balpak" («Мальш, мальш – ходунок») there are various questions concerning the physiological characteristics of children. They are often found in the form "Why are you snub-nosed?" Or "Why are your teeth rare" or "Why are you dark?" etc.

Similarly, adults test the mental development of a growing little person. If the baby is not yet ready for such a "test", then adults help him and explain the meaning of the answer prepared by the elders. Thus, the baby's horizons expand.

The older the child becomes, the thematic circle of the genre also expands, that is, the questions asked to him acquire a more complex form. The process of expanding the thematic circle of the genre is also facilitated by the inherent interest of children in learning about the world around them. As you know, the satisfaction of their interests is usually carried out in the form of questions asked by elders. Apparently, on this basis, many "questions and answers" took shape in the genre of jokes. The most popular of these among children is the following pattern:

- Thick-thick iron,

Who made him thin?

- Thick-thick iron,

The blacksmith made it thin.

- Rows of powerful camels,

Who brought them together?

- Rows of powerful camels,

They were joined by a coal miner.

From the content of the above text, you can determine the age of the child who should answer the question. Here we are talking about two of the rarest professions among the Karakalpaks. The question asked, apparently, requires observation and vigilance from the respondent. In samples similar on the subject in a poetic form, questions are asked about many professions and sectors of the economy of the then Karakalpaks. In a similar way, in folk pedagogy, the ancestors of the modern Karakalpaks formed a positive attitude to work in the minds of the young generation, instilled the ability to feed their families and, most importantly, knowledge of the environment. In parallel, the process of performing texts contributed to the development of children's speech, the ability to express their thoughts.

Some kind of joke genre has a somewhat expanded form. Among them, the so-called type "Sonar, sonar - Kansonar" is widespread. The word "sonar" is used by the Karakalpaks to call ancient traditional types of hunting [7, p. 214] This type of hunting was usually carried out during the period of a thick layer of snow, when the game left noticeable traces in the snow cover. Sonar was the most widespread type of hunting, and all the inhabitants of the auls used sonar. According to the testimony of informants, taking part in such a spectacle was the favorite pastime of Karakalpak children. Having learned about the place and time of the hunt from adults, they gathered in groups and went to the places where the sonar was carried out. As one of the entertaining spectacles for children, sonar left its mark on their oral poetry, as evidenced by the multivariate examples of the joke genre associated with sonar.

- Sonar, sonar - cansonar,

Who's shouting cansonar?

- The hunter reports about him.

- *Who says "hunter informs"?*
- *The cattleman speaks about it,*
- *Who says "said the cattleman"?*
- *The herald speaks about it.*

The text of the sample is expanded by adding to it the name of a particular type of economy, which the Karakalpaks have been engaged in for many centuries. The species associated with sonar in the Karakalpak children's folklore differs from other species in its multivariance. In our opinion, this is due to its unfolding nature.

The most perfect in content and form in comparison with other types of the joke genre is the thematic cycle, conventionally called "communication with nature." The main artistic technique for the design of a poetic text was personification. The main characters of the creation are mainly natural phenomena, living creatures from the environment. Personified by childhood fantasy, they enter into dialogue with each other. The most common pattern among the Karakalpaks is the following text:

- *Ice, ice, what made you strong?*
- *If I were strong, the rain would not hit me.*
- *Rain, rain, what made you strong?*
- *If I were strong, the earth would not suck me.*
- *Mother earth, mother earth, what made you strong?*
- *If I were strong, the greens would not break through my body. *
- *Greenery, green tea, what made you strong?*
- *If I were strong, the sheep would not tear me down.*
- *Sheep, sheep, what made you strong?*
- *If I were strong, the wolf wouldn't eat me.*
- *Wolf, wolf, what made you strong?*
- *If I were strong, a man would not have removed my skin.*
- *Man, man, what made you strong?*
- *If I were strong, the ant would not make me prey.*
- *Ant, ant, what made you strong?*
- *Who can be stronger than me?*
- I carry sixty batman millet on my back,*
- I carry seventy batman on my shoulder*
- That's how strong I am, I am a special strong man!*

As you can see from the text, each logically interconnected line of text requires from the performer special training in memorizing the text, special resourcefulness and a sufficiently high level of logical thinking for the younger generation. In a number of centuries, for the ancestors of modern Karakalpaks, similar poetic creations served as the main means of people's education. With their help, from early childhood, they taught their children to learn about the life around them.

The classic example of the joke genre is undoubtedly "Tulkishek". It is still especially popular among modern Karakalpak children and serves as a special decoration for their games. According to the Karakalpak folklorists, it first emerged as a song genre. Later, a game function was added to it, and it became the accompanying text of the children's game of the same name. For this reason, N. Davkaraev considered him in a number of children's songs, and K. Aimbetov included in a number of children's games [5, p. 137; 1, p. 49-52]. All researchers of the Karakalpak folklore associate the design of the sample as a genre with the historical events of the 18th century, which left a deep mark in the history of the Karakalpaks [6, p. 65-67; 11, p. 68-69]. These events have left noticeable traces in the Karakalpak children's folklore.

The language of the classic example "Tulkishek" is rather simplified and easy to memorize. Apparently, this was the reason for his particular popularity among the Karakalpak children. All variants of "Tulkishek" usually begin with the following traditional beginning for all of its variants:

- Hey, Tulkishek, Tulkishek,

Where are you going for the night looking?

- I'm going home to my grandmother.

- What will your grandmother treat you?

- She will feed the goat milk.

- The goat has no milk,

The kid has no legs.

Each variant after the traditional beginning is updated with new texts in the form of "question-answer". The range of questions and answers includes new information from everyday life, echoes of historical events of the past, etc.

Traditional examples of "Tulkichek" are found in Kazakh and Uzbek children's folklore [10; 12, p. 75-78]. All available data on the joke genre testifies to the presence of this genre in folklore among almost many Turkic-speaking peoples. But over time, it fell into oblivion and ceased to function. Making it in the form of "Tulkichek" contributed to the revival of new designs. Proof of this is the fact that all types and samples of the joke genre (aitpyshlar) are popularly called "Tulkichek".

For many centuries, jokes (aitpyshlar) played an important role in the aesthetic education of Karakalpak children, and it is undoubtedly one of the most striking monuments of the Karakalpak national children's folklore. A comprehensive study of the genre contributes to the identification of many significant facts from the history, ethnography and folklore of the Karakalpak people.

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