

THE KARAKALPAK FOLK EPOS “SHARIYAR” AS A MEANS OF THE AESTHETIC UPBRINGING THE FUTURE GENERATION

E. K. ALLAMBERGENOV

Postgraduate, Nukus State Pedagogical Institute named after Ajiniyaz
allambergenov.erpolat@gmail.com

ABSTRACT

The article deals with one of the most important issues of pedagogical-aesthetic education. The whole content of the article is the confirmation of the fact that the karakalpak national epos of “Shariyar” is considered to be one of the most important means of the aesthetic upbringing of the children of school age. The author finds out the reliable sources asserting the close connection of folk literature with educational and upbringing process, particularly, as the author points out the artistic depictions of natural scenes and the beauty of characters in the epos “Shariyar” motivate adolescents to become worthy to aims of the aesthetic upbringing beginning from earlier schooldays. To theoretically confirm his pedagogical points of views the author reveals the proper senses of scientific and methodical definition of some aesthetic terms presented by some prominent scholars in the branches of pedagogics and literature. All his views are proved by practical examples from above mentioned epos, in various variants. The article basically shows the close connection of aesthetic upbringing with moral, labour physical culture and other types of upbringing. As the areas of bringing up are chosen family, school, social environment. Folk literature, as the author states out, is considered as an integral part for both three areas, otherwise, we can not imagine the realization of any upbringing form without those areas. So we can confirm that reading the folk epos for primary schoolchildren as listening tasks by their parents or elders in the family or giving the book as present in extracurricular activities by teachers raises pupil’s motivation and encourage them to decorate their way of living aesthetically step by step using the ideas of the epos in their every day advancement.

KEYWORDS: The epos “Shariyar” aesthetic upbringing, training youth to self-living conditions industriously, labour upbringing, the quality of industriously, folk view to labour upbringing, image of industrious person, labour upbringing and well brought up, interest for creating garden, labour and ecological upbringing.

INTRODUCTION

A great important attention is paid to the problem of aesthetic upbringing the young generation in the modern period of education and upbringing. As aesthetic upbringing one can understand the human life, the beauty of interpersonal relationship in everyday life and labour process, intercommunication, interactive behaviour and passions, interests and other feelings that are motivated by means of natural landscape, works of art and artistic literature. It’s defined as a philosophical concept of the humans inner and external passions [1, p. 117].

Aesthetic upbringing is closely connected with moral, labour, physical culture and other types of upbringing. It is practiced at the family, at school and in social environment. In secondary schools the knowledges, skills and experiences are mainly taught in the teaching process and in extracurricular activities. For instance, at lessons on literature pupils get impressed and influenced by aesthetical strength of the artistic word by reading and learning various fictions, lyrical poems, plays, fairy tales and eposes, feel themselves involved in the magic events of those works.

MAIN PART

During extracurricular activities by reading the epos “Shariyar” pupils can get introduced with positive and negative characters images in the epos. Reasonably, the best examples of prose and verses take place in the epos of “Shariyar”. The unique artistic depictions of events and images in the epos easily take a reader to the world of an artistic, aesthetic ideas and knowledge. As a result they learn to distinguish good and evil, justice from injustice, beauty from beast etc. Pupils get enjoyed by artistic depictions aesthetically and admire the world of beauty in the nature and social life, besides, these fact can widen their way of thinking.

Characters speeches and beautiful maidens, extraordinary yurts, all in the epos give pupils a deep impression on aesthetic matters. For instance, in Oteniyaz zhyrau's variant of the epos "Shariyar" while Darapshah being upset and suffering indignity of childlessness goes out at night to walk along his estate and sees a little light burning brightly. When goes up to the light he comes across "a splendid yurt, skillfully decorated beginning from its doorway (interior) up to its dome – like seiling covered with a thick carpet." The depicting of the yurt in the epos reads in the following way:

“Shan’arag’ı dandannan,
Uwıg’ı bar gu’misten,
Bosag’asın borlatkhan,
Keregesin sırlatqan,
Aq basqur menen tuttirg’an,
Ushıg’a menen japtirg’an,
Maqpaldan tuwılıq tuttirg’an
Uyine tutqan shiylerine,
Jarasıqlı bolsın dep.
Altın menen gu’misten,
Ra’n’beran’ ha’r qılıp,
Ayqastırıp baylatqan,
Aq ordanın awızın,
Da’l qublag’a qaratqan.” [3, p.14]

“The seiling is made from ivory
Frames are an silvered
The doomway is ornamented
The side frames are brightly painted
And girdled with a white carpet belt.
Covered with expansive matt.
And the hind curtain is made of velvet.
Reed shelters that surround framewall
Are made to be fit for them
Of gold and silver
In various fair ways
They cross each other
And the entrances into the yurts
Are straightly southwards” [3, p. 14]

There he (Shariyar) sees such equal three yurts. All are covered with a white unique felt from their exterior. Such fair depictions make every reader try to invent best ways for designing ornaments for decorating their own houses.

Now, in its turn, let us examine, how in the variant of Qulamet zhyrau the epos "Shariyar" and the depiction of the (Aq otaw) white yurt function as means of upbringing in the aesthetic principles.

For instance, in the epos at page 186 its depicted as the strings of the yurt is made of "yshiga" (avaluable and unbreakable silky fibres) and covers of its upper and lateral airings of the yurt that are kept open or closed in need. Besides, contrary to mentioned depicting ways of the read-shelters of the Qulamet zhyraus variant "are skillfully weaved by a past master who knitted the edges subtly, using precious stones as pearle sapphire, emerald" [2, p. 186]. Thus, reading such descriptions pupils get motivated aesthetically and get encouraged for designing their classrooms and living rooms at home.

Nearly, all the pupils of school age are very been on imitating positive characters and Nature itself, too. So, they can receive a lot of enjoyment from what they have read in "Shariyar", which, in its turn motivate them to behave as the "main" character does in the epos and will by ready to do their bes to befit a gentleman/lady forever. Getting impressed by the beauty of the yurts in the epos there rises their desire to become skillful artists/masters in their future life.

One of the signs as a means of aesthetic upbringing in the epos "Shariyar" is displayed by reflecting image of girls which frequently takes place in the topical content of the epos. The depictions concerned with describing the beauty of girls, maidens, brides, etc. are usually picked out as metaphors, similes from selected folk works. By similes and metaphorically are compared for instance girls eyes, lips, mouths, eyebrows, eyelashes, teeth, faces, waists, behavior as their characteristic features. Every comparison is a unique perfection.

Each pupil, particularly, a school-girl desires to become an example of accepted moral standards and show respect for others being decorated by her own personal physical and natural qualitative properties as beauty, cleverness, etc. Really, its righteously logical. When adolescents read books while coming across the plots where young boys and girls are depicted positively they would have dreamt to become as clever and beautiful as the characters described in the works they have read. The zhyraus who perform the eposes describe their characters giving a great impression on readers or listeners. For example, in the Oteniyaz

zhyrau's variant of the epos "Shariyar" Padishah Darapshah's meeting with girls in the white yurt at night is described in the following way:

"...Qarag'ay barmaq jez tirnaq,
Dali ko'n'li, ko'z oynaq,
Appaq ju'zli, yupqa dodaq,
Otirg'an u'sh pa'kize,
Qoshrey ba'rne q'izdi ko'redi [3, 15]

"With fingers as straight as a pine twig,
Fingernails are bright as silver,
Quick-minded and with eyes like a hawk,
A lit-up faced, with thin lips
There sat three pretty girls
With prettiest one among them" [3, p.15]

The pupils who have got introduced with such times at extracurricular activities begin to pay more and more attention to their appearances: fingers, faces, lips, teeth, eyes and try to behave themselves as intelligent as possible and think how they are competent and accurate in aesthetical terms among themselves and in the whole society. Particularly popular and impressive the verse lines taken from Qulamet zhyrau variant of the epos. It goes in this way:

"Jawirinlari qaqqaptay, shahbawlari jarasqan,
Aq to'sine qarasan', qarda toti ju'rgen soqqaptay,
Basarina eringen, or kiyiktey kerilgen,
Adamsatti o'rtegen, qilig'i menen qizmeti,
Appaq ju'zi, jupqa dodaq,
Shash bawlari dizgqen monshaq,
Uzin boyli, ken' qushaq,
On to'rtinen tuwg'an ayday, tumagali qumayday..." [2:181]

"Hair plaits are fit on her back,
Her breasts are white,
As parrot's path in the fresh snow,
In a pace she moves slowly and as a roe look all round.
Burns all hearts with her behavior and decency
A bright smile on her face is fit fairly
Her plaits is decorated with jewels
Tall and slim she is, as bright as the Moon in it's 14th phase.
As a qumay with a tumag'a om its head" [2:181]

The above verse lines including the metaphorical comparisons motivate girls who have read them to being fit for their names. In this purpose they'll get used for further developing in the aesthetical manner. Parents' love and cases of missing and growing weary (when stay they apart on business trips, holidays, so on) for their children in scarcely afforded for describing with words. Meanwhile, in the Oteniyaz zhyrau's variant of the epos "Shariyar" parents' such passions for their children are artistically depicted from the aesthetical points for view. Now, let's go through how Sahsuwahr's (one of Shariyar's parents who has brought up him since his childhood) seven-year-long parting is depicted below:

Having met his only son, Shariyar,
Warmly embraces him the old Sahsuwahr,
Can not afford, his tears, as a parent,
And pulled Shariyar towards his breast,
Kissing his son his forehead,
Kissing repeatedly, can't afford,
For being aparted again..." [3, 110]

This verse lines can convincingly confirm our views of the aesthetical importance of these spiritual values inherited from our ancestors.

Particularly differs the depicting of Shariyar's mother's love and her motherly passions to her only son. Shariyar's mother Gu'lshara suffered a twenty-four year-long parting from her own son, i.e., beginning from the earliest months of his son. Nevertheless, after she has got free out of zindan (imprisonment/dungeon) and after being treated for blindness, due to her maternal passions and patience she achieves in really see her son that she had once seen in zindan/dungeon.

This picture of the meeting of the mother and son is aesthetically depicted in the epos. Now, let's pay an attention to how imaginative and attractive this scene is:

“...Qoltig'ina qisadi, ga' bawirina basadi,
Qayta-qayta su'yedi,
Qarag'im, aman barmedin'?”

Shirag'im, aman barmedin'?
Ko'rmey qalg'an gayibim,
Perzentim aman barmedin'?”-
Dep qayta-qayta su'yedi
Iqlasi ketkenligi sonshelli,
Qatip qalg'an ma'mmeleri,
Parlap iye beredi! [3, 117]

“...Now she embraces her son,
And now pulls him towards her breast,
Kisses her son repeatedly,
My bright eyes and my bright sun
My heavenly body,
The light of my eyes
Are you safe and sound?
My dareing that once lost,
Are you safe and sound?
The two apples of my eyes ,
Are you safe and sound, my son?
As she got so strongly excited with passion
Mother's milk streams up from her breasts
After a long break, again! [3, p. 117]

Passionate feelings between the mother and her son heightens the feeling of love both in readers and mothers who have read and listened the extract. This plot of the epos is and continues being the envy of readers and listeners for a long time and form some aesthetic ideas in their minds.

Every piece of artistic literature can be used as a means of upbringing. All the extracts presented above reliably assert that the epos “Shariyar” is worthy for using as a valuable means of aesthetic upbringing children beginning from their earlier school days.

It's reasonably logical that even though a pupil haven't seen the events with his/her own eyes, variable depictions of event in the epos can motivate any pupil to beauty and fair deeds. Almost all the children of school age having been introduced with the content of the epos they can be impressed by fair depictions and feel themselves aesthetically enjoyed.

In recent years, a number of scholars engaged in pedagogical research have focused on the educational ideas in the epic "Shariyar", in particular, on the issues of decency, intelligence, aesthetics and environmental education in the epic. Special articles by A. Pazylov [5], M. Sabirova [6] and E.Allambergenov [7] have been published in this regard.

According to the scientist, each heroic epic of the Karakalpak people ("Alpamys", "Edige", "Qyrq qyz", "Shariyar", "Qoblan", "Er Ziyuar", etc.) is a unique educational experience. The epics use various pedagogical factors of the formation of a person and describe the ways and means of cultivating the ideal

person that the people dream of. From this point of view, each epic of the Karakalpak people is the experience of the people and its results, which has its own method of educating the hero [8, p. 11].

The textbook "Adeptanyw" co-authored by academician J. Bazarbaev and professor K. Dauletova emphasizes that the basis of moral education is national values and national traditions. The book emphasizes the need for every specialist interested in educational work and every trainee must to know the national values, national customs and traditions [9].

CONCLUSION

In conclusion we can confirm the reading of the folk epos for primary school children by their parents or elders in the family or giving the book to them as a present at extracurricular activities by teachers, on the hand, raises pupils aesthetic motivation by the content of the epos, on the other hand, encourage pupils to decorate their ways of living aesthetically step by step using the ideas of the epos in their every day advancement. As a result the possibilities of using the ideas of the national epos as means of aesthetical upbringing are widened. And at last if we express our views as, prominent poets do "both in cognition the beauty of the world for the first time, and in feeling the great passion of love to Motherland people are obliged to folk works, including eposes which had been created during centuries by our ancestors" [4:5]. The above appreciation concerns the Karakalpak national folk epos "Shariyar", too. So, we can reliably confirm "Shariyar" as one of the aesthetic upbringing of the future generation.

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