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## THE NATIONAL CHARACTER OF KAZAKH CHILDREN'S FOLKLORE

**Abstract.** Kazakh children's folklore is a branch of folklore. It consists of extensive group of works which formed together with generations' upbringing. The article describes special role of Kazakh children's folklore as a rich people's heritage and the role in preserving and glorifying the future of generation. Researches in Kazakh children's folklore are analyzed from philosophical point of view. In revealing the national character of Kazakh children's folklore, the real events that happened to each people, its narration, focused on the importance of learning moral values and molality-aesthetic norms throughout the generation. It is emphasized that folklore is the works that spread in the form of simple words, songs and dances. It is stated that folklore works change into valuable opinions, turn into spiritual values, and clearly show the national character of folklore that is improvised. The nature of the nation is shown by the spiritual value, the source of folk works, which does not change the Kazakh people's nature, collects historical songs, fairy tales, riddles, proverbs, defines the typological classification of folklore, the phenomenon of holistic knowledge of folklore. It is said that the rich heritage of Kazakh gives an opportunity to understand the meaning of the concept of folklore.

**Keywords:** folklore, Kazakh children's folklore, national character, folklore works, spiritual world, national art, spiritual value.

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## ҚАЗАҚ БАЛАЛАР ФОЛЬКЛОРЫНЫҢ ҰЛТТЫҚ СИПАТЫ

**Аңдатпа.** Қазақ балалар фольклоры – халық фольклорының бір саласы. Ол ұрпақ тәрбиесімен қатар қалыптасып келе жатқан кең ауқымды шығармалар тобынан тұрады. Мақалада қазақ балалар фольклорының халықтың бай мұрасы ретіндегі ерекше орны мен оның рухани әлемінің ұрпағымыздың болашағын сақтап, оны дәріптеудегі орны туралы баяндалады. Қазақ балалар фольклорының ғылыми-әдіснамалық тұрғыдағы зерттеулеріне шолу жасалып, фольклордың поэтикасы, тарихы, тәрбиелік мәнінің философиялық тұрғыдағы пікірлеріне талдаулар жасалады. Авторлар қазақ балалар фольклорының ұлттық сипатын ашуда әр халықтың басынан кешкен шындық оқиғалары, оның баяндалуы арқылы ұрпағының бойына адамгершілік құндылықтар мен моральдық-эстетикалық нормаларды игертудің маңыздылығына тоқталған. Фольклордың қарапайым сөз түрінде, ән мен би, күй түрінде таралатын шығармалар екендігі айтылған. Фольклорлық шығармалардың әдемі, көркем сөздермен боялып, рухани құндылықтарға айналатыны, импровизацияланатыны фольклордың ұлттық сипатын анық көрсететіндігі баяндалған. Қазақ халқының табиғи болмысын өзгертпейтін рухани құндылық, халық шығармаларының қайнар бұлағы тарихи әндер, ертегілер, жұмбақтар, мақал-мәтелдерді жинақтап, фольклордың типологиялық жіктелімін, қазақ фольклорын тұтастану құбылысын анықтап көрсеткендігі фольклордың ұлттың бет-бейнесінің сипаты көрсетілген. Халық танымындағы

жан, әлем, табиғат туралы пайымдауларды беретін халық арасында ауыздан ауызға таралған аңыз-әңгімелер, ой-толғамдар ауызекі поэзия түріндегі қазақтың бай мұрасы фольклор ұғымының мағынасын түсінуге мүмкіндік береді.

**Кілт сөздер:** фольклор, қазақ балалар фольклоры, ұлттық сипат, фольклорлық шығармалар, рухани әлем, ұлттық өнер, рухани құндылық.

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## НАЦИОНАЛЬНЫЙ ХАРАКТЕР КАЗАХСКОГО ДЕТСКОГО ФОЛЬКЛОРА

**Аннотация.** Казахский детский фольклор – это отрасль народного фольклора. Он состоит из обширной группы произведений, которые формируются вместе с воспитанием поколений. В статье рассказывается об особом месте казахского детского фольклора как богатого наследия народа и его месте в духовном мире для сохранения и популяризации будущего нашего поколения. Дается обзор научно-методологических исследований казахского детского фольклора, анализ поэтики, истории фольклора, философских соображений воспитательного значения. В раскрытии национального характера казахского детского фольклора авторы подчеркивают важность усвоения нравственных ценностей и морально-эстетических норм на протяжении поколений через рассказывание историй, пережитых каждым народом. Определяется, что фольклор – это произведения, распространяющиеся в форме простых слов, песен и танцев, кюев. Рассмотрено, что фольклорные произведения, окрашенные красивыми, художественными словами, становятся духовными ценностями, импровизируются, наглядно демонстрируют национальный характер фольклора. Духовная ценность, не изменяющая природную природу казахского народа, это источник народных произведений, обобщение исторических песен, сказок, загадок, пословиц и поговорок, определение типологической классификации фольклора, феномена целостности казахского фольклора. Богатое казахское наследие в виде устных сказаний, размышлений, устной поэзии, дающих представления о душе, мире, природе в народном познании, позволяет понять смысл понятия фольклор.

**Ключевые слова:** фольклор, казахский детский фольклор, национальный характер, фольклорные произведения, духовный мир, национальное искусство, духовная ценность.

### 1. Introduction

Before talking about Kazakh children's folklore, we should review children's literature. It is known that the beginning of scientific and methodological researches on the development of Kazakh children's literature began in the 70s of the 20th century. However, literary works and literature are the spiritual treasure of any people, the wealth of their spiritual world, an inexhaustible treasure. Rich national heritage and spiritual world of the people. Only by preserving this treasure will the future of our generation be determined, develop, grow and never die. That's why preservation of spiritual heritage, systematization, research, analysis and collection of literature, collecting it without scattering, passing it on to the next generation increases its relevance every day, changes and develops.

The fact that in the image of the nomadic life of the Kazakh people, loving words and serious thoughts that spread from the lips of the people call a person to calm down, to stop, to be versatile is the result of a meaningful thought that is improvised with a very

high educational value, which is preserved in the mind of any person and contributes to further life activities. He is the works of folklore. The system of philosophical thinking, which occupies a special place in the upbringing of the generation of the Kazakh people, its inner essence and the specifics of the phenomenon of figurative thought can be recognized by the judgments and conclusions of many works. Why did we dwell on philosophical conclusions in the disclosure of our research topic? After all, creation itself is explained by the concepts of «cognition», «thinking», «knowing». Well, its origin is philosophy. «When the sage Aristotle began his reflections on cognition, he said: knowledge of every object studied belongs to philosophy, it is knowledge of everything. Therefore, the first thing we will do is to divide philosophy as a science into sections and determine in which section exactly what we are going to consider will fall into it» (Esim, 2020: 29).

Through folklore, we can learn about the way of life of each people, methods and methods of education. After all, every people tells their true stories, teaches their generation to sort positive and negative thoughts and situations, and avoid negative situations in education. Folklore is the works that spread in the form of simple words, songs and dances. Those works are painted with beautiful artistic words, transformed into valuable opinions, become spiritual values, improvised. It is known that after the ideas about the soul, the world, and nature that have arisen in this way, legends and thoughts spread by word of mouth among the people, which allow to understand folklore in the form of oral poetry. As a proof of that, «the tradition of oral poetry of the ancient Turks brought us the name of Ata Korkyt, a singer and musician who lived in the 9th century and created some wonderful tunes. He is dissatisfied with the shortness of human life and tries to save mankind from the abyss. Korkyt narrates the thoughts that ate his soul, the fear of a grieving soul, the way to escape from death, with the grief of Kobyz, in poetic and artistic language. It has reached us as a poetic heritage in the form of an epic. There is a lot of information about the lifestyle and customs of the nomadic tribes living along the Syr, as well as religious beliefs. They are very interesting data from the point of view of education» (Anthology, 2005: 11).

Here, in order to reveal the period of formation of Kazakh folklore and create a theoretical basis for it, we cannot fail to delve into history. When talking about this written literature, there is also a division into written literature and oral literature. Until the 20th century, the Kazakh people used the possibilities of folklore to satisfy their spiritual development and needs. After all, since the 19th century, Kazakh poets, poets, and chroniclers widely used poetics, stylistic structures, genre features, i.e., these folklore models, in the development of literature. The description of folklore in the form of written literature in the works of Abai and Ibrai gave the opportunity for scientific development of folklore by giving ethnographic-historical, genealogical character of words and phrases, plots, proverbs, riddles and poems to literary works. The preservation of written literature and oral literature, folklore describes the peaceful environment and lifestyle of the Kazakh people and allows it to become unforgettable.

The capacity and complexity of Kazakh fairy tales, songs, legends and proverbs amazes everyone. When spoken, Kazakh proverbs, fairy tales and songs seem simple, but they reveal the system of a complex thought that is accurately and clearly expressed. On the one hand, folklore shows that it is a similar linguistic phenomenon, on the other hand, logical

units are thought conclusions, and on the third hand, the fact that the underlying thought is an artistic image, a concrete thought, shows that literary works remain relevant in any era. «The ontological aspect of the content of many novels determines the authors' philosophical approach to the disclosure of their artistic idea. Hence the complexity of the novel form: the narrative is constructed as a multi-level and multi-level text combining different styles. Intertextuality and turning to myth as an archetype and parallel text - these features of the modern Kazakh novel relate it to the creative searches of postmodernists. One of the important themes cementing the problematic of these works is the theme of family, home, intergenerational relationships. Different novel forms define a qualitatively new approach to solving this theme in each novel. The short story genre is traditionally popular among authors and readers. The Kazakh story of the last decades is developing intensively and multi-vectorally. The relevance of this genre is determined by its mobility and conciseness. The modern Kazakh story preserves the main genre features of the classical story: a limited volume, a small number of characters, concentration of the plot around several events, etc. (Sabirova, 2016: 41).

## **2. Research methods and materials**

### **2.1 Research methods**

As the main methods of our research work were used objective, comparative, descriptive (synchronic), structural methods. The method of comparativism was used to analyze the works of children's folklore.

### **2.2 Material description**

Before revealing the content of the scientific-methodological research, it is impossible not to dwell on the history of the past. In the Kazakh people, generational education starts from the time when mankind appeared and lived. «The poetics of a children's story has a special «childishness» - it is a simple and dynamic plot, an uncomplicated composition, a mandatory typology of heroes (the main character - a child - and his friends or parents); Chronotope limited by time and space, bright portrait descriptions, dialogues, impersonal direct speech, lively colloquial language (Vlasova, 2021: 86).

According to the researchers, “myths, folklore, fairy tales, literature, and contemporary cinema and trails centuries back in cultural history worldwide” (Nilsson, 2016: 538) and “the worldview, culture, common customs, common works and images of similar characters of the ancient Turkic peoples” serve to form “the spirituality of the nomadic Turkic people” (Taimova & Begmanova, 2022: 180).

Researcher B.Nurimanov, analyzing the works of foreign folklorists, notes main functions of the folklore text, such as protection of traditions, customs, education and upbringing (Nuriman, 2021: 57). Researchers Behrang Nikaeen and Anna Oldfield compare the disciplines of folklore and ethnomusicology (Nikaeen, Oldfield, 2020: 5).

The Kazakh people have given special importance to the upbringing of offspring, considering the upbringing of boys and girls separately, and intended to start education from the cradle. In addition to education, he mastered knowledge, starting from the cradle of the willow, taking up the assimilation of knowledge into the consciousness of his descendants. «At the same time, Gumar Karashev's statement comes to mind that a child hears the music of his language in the mother's womb, develops after birth» (Negimov,

1997: 21). Taking into account the fact that education and upbringing are inseparable, mutually twin concepts, the fact that education without education and education cannot be mastered is known from the philosopher Al-Farabi: «education without education is the enemy of humanity.» On the topic of this study, along with folklorists, ethnographers, there are many opinions on the history of folklore and its development in the worldview of Kazakh philosophy. In particular, it is known that in the study of works of folklore, philosophical scientists made fundamental scientific conclusions, presented to the public a number of interesting conclusions and conclusions. «The modern national word divides our art into three types: folklore, oral literature (poetics of poets, zhyrau) and written literature. Although these have common features to all three, each has its own. Folklore has three characteristics: a) folklore is an ancient worldview and ancient culture, as well as Heritage; B) folklore is a part of life; b) folklore is the art of the word» (Seitjanuly, 2013: 3). This statement proves that folklore is a problem that allows us to draw meaningful thoughts and conclusions that need to be considered in itself.

### **3. Discussions**

Focusing on the priorities of traditions and family education in the upbringing of the offspring, we will focus on the state of Kazakh children's poetry and the rich heritage of didactic education in opening the period of formation and development of Kazakh children's folklore. brought – this is a question that calls attention to innovation and modernization. However, one truth is clear – the culture of the Kazakh steppe is a very complex and multifaceted phenomenon with deep traditions. «Kazakh» can be recognized in the field of culture only in a strict way. This should be one of the most significant changes in national care» (Nazarbayev, 1999: 19).

What is the need for folklore among people during research? What do people need from folklore? Why do people need folklore? What does folklore teach our generation? There were countless questions. From the content of scientific concepts, we noticed the changes, additions, renewal between the current state of the fate of folklore and the appearance of the past century. This is because folklore examples such as harapazan singing, badik aytis, baksy ulaa, which lived in the last century, have been lost nowadays. Fairy tales, genealogical stories, legends, which form a group of old genres, are also disappearing. Although there are updated versions of them, there is no need from the public. And if we look deeply into their contents and understand them comprehensively, they are irreplaceable spiritual wealth, food and treasure. In order to achieve our goal, we noticed that although the development of folklore and literature is similar, we must distinguish between them.

The difference between folklore and literary science is that the storyteller, singers, ethnographer, art critic, historian, and expeditors traveled from place to place and collected legends and genealogies. Among them, together with Kazakh folklorists, researchers V.V.Veselovsky, Sh.Ulikhanov, V.Radlov, G.N.Potantin, N.S.Smironova and other researchers collected folklore samples spread by the mouth of the people and wrote them down. Through these scientific researches and understandings, the people develop themselves, master new knowledge, and turn to development, which shows the development of the broad world view and philosophical views of the people.

If we talk about the world culture and civilization in literature and science in general, the development and changes and phenomena that take place during the development of history, the stories, historical data, stories and novels of various genres show the spiritual development and spiritual experience of the people. , the past and the present remain a continuous support between the day. In the development of literature, the link between the past and the present, the upbringing of the next generation, describing the history and culture, the way of life of our ancestors, and preserving it as a legacy, is a unique rich heritage – folklore.

At a certain stage of the development of the society, during the period when the written culture appeared, the works of folklore spread from individual narrators have their own characteristics. First of all, folklore is a syncretic art. In it, people's lifestyle, theater, speech, dance and music are not separated from each other, but considered as a whole. A.N.Veselovskii, a well-known Soviet folklorist, said that the scientific term «folk poetry» is better suited to this character of folklore than the name «folk oral literature». Although this name is used in the folklore science of the 19th century, it has been proven that it does not fully reveal the nature of folklore works. Folklore is a multi-layered, multi-level and multi-meaning, multi-faceted syncretic art spanning several eras. Customs, myths, and traditions that appeared in ancient times are also called folklore. Folklore, which reflects the culture and spiritual development of the people of that time, is closely related to the people's life. Researcher V.Ya.Propp, who made a clear conclusion on the difference between folklore and literature, «He defines three different limits, saying that applying the genres specific to the folklore of one nation to the folklore work of another country does not give significant results. They are: a) study of poetics of folklore works; b) identification of genres related to folk life in folklore; b) to pay enough attention to the ways (form) of their implementation» (Qonyratbayev, 1991: 11].

Therefore, based on history, it is theoretical to tell legends and historical works spread by the mouth of the people, to use them, to use the rich heritage of the people, to study their history, to collect their rich literary heritage. It is known that it requires great efforts, both from the point of view and from the practical point of view. Philosophical views in the development of folklore help to reveal the history of the study of folklore, which is formed on the basis of language, spiritual worldview, and creative perception of a person's ability to think artistically and figuratively. Guided by history, the nature of folklore as a part of art and literature, theoretical opinions about the special influence of society and the people, which create conditions for its artistic quality and eternal life, showed the need to study the history of Kazakh children's folklore and take into account the specificity of folklore as literature and art in determining its relevance. For that, history is a great teacher.

We cannot achieve results without knowing the history, without going through the past again, digesting the experiences. A distinctive feature of the folklore genre is its variability, it is not a stable form. Folklore is exaggerated, amplified and changed according to the will of the narrator. People who write folklore serve their nation and spirit by glorifying their nation and religion, language, customs and traditions. After all, folklore works describe the situation of a certain time, the lifestyle and life of that era. One of the requirements or conditions for folklore works is that the content of a given event or fact should reveal the social and



cultural content of that period. In order to create a genre and folklore in accordance with the development of the society and the life of the people, the narrators work hard, search, tell the problems and situations needed by the era in accordance with the modern trends, and leave behind an unforgettable and indelible legacy. When studying folklore, the issue of genre should always be taken into account. Like literature, it develops, matures, changes and reaches generation after generation. It is preserved in the form of the oldest examples of word art, i.e. inscriptions written on stone, genealogies, church records, letters.

In the process of analysis of scientific studies on the study and history, development of folklore, we made an excursion to the history of the development of folklore. During the historical review, the history and research situation of folklore was clarified according to the chronological principle. In order to describe the past and present appearance of the spiritual heritage left from fathers to children, a review was made of the literature of the Turkic peoples inhabiting the land of Kazakhstan, and the emergence and mutual similarities of folklore works of the peoples of Kazakhstan, Central Asia, Russia and Altai were studied.

Orkhon-Yenisei inscriptions written on stones of the V-VIII centuries, «Korkyt ata» book of the VIII-XI centuries, Mahmut Kashkari's «Diwani Lugat-it-Turki» book of the XI century, Yusup Balasugin's «Kudatgu Bilik» book of the XI century, XIII century We noticed that examples of folk writings can be found in the book «Qissasu-l-Anbiy» by Rabguzi, the medieval written monuments of the XIV century, «Codex Kumanicus». The historical, worldview, philosophical, ethnographic, family, social, pedagogical, psychological views of the great philosophers Al-Farabi, J.Balasugyn, A.Iiguneki on the culture of the Turkic peoples in the 5th-6th centuries, in the 19th century. It is known that the works of poets who defended the history of Kazakh literature and the interests of the nation, beginning with the literature of «Zar Zaman» during the time of Asan Kaigy, Bukar Zhyrau, Makhambet, Shortanbay, are based on examples of folk oral literature, i.e. folklore history.

Mythical stories found in ancient Turkic writings, proverbs and stanzas written in the style of dedication and mourning can be called the first written versions of Kazakh folklore. One of them, in the big monument dedicated to Kultegin (VII-VIII centuries), above – the god of the sky, below – the plain, when the earth appeared, between them, a human being was created», we can see the plot of the ancient myth about the creation of the cosmos, earth and man, which has left a ghost in Kazakh. Also, in the texts dedicated to the honor of Kultegin, Bilge Kagan, and Tonykok, poetic expressions typical of Kazakh folk poetry, dedication and mourning songs reflect the folklore of ancient times. Historian scientist-ethnographer L.N.Gumilev in his work «Ancient Turks» mentions the establishment of the powerful state of the ancient Turks, the Turkish Khaganate, between 545-581. He spoke about the heroic commander Kultegin in ancient Turkic written monuments: «Their ancestors were called «Turk-Turk» and their language was formed from ancient times...» (Anthology, 2005: 13), depending on the level of development and social consciousness of each era, the image of people's life, reflects the mythical character of folklore in this era.

According to the opinion on the history and prospects of Kazakh children's folklore, «professor K.Zhubanov is a scientist who knew Kazakh oral literature and collected a lot of folklore works from among the country. In K.Zhubanov's research, the history of the origin and development of Kazakh music is considered in connection with the history of the origin

of oral literature, especially the epic, the role of songs and KUIS, dombra, and the problem of syncretism inherent in folk creativity. In addition, from their opinions related to folklore, it is shown that the science of folkloristics develops in parallel with literature in the study of folklore, its artistic language. One of the problems that is still not fully studied in Kazakh folklore science is the nature of the genre, its development and functioning. «Modern children's poetry is not born out of the ground, but born in the depths of folklore, from which lullabies, misleading, mysterious, mocking, lying poems, game poems have formed the main genre composition of children's literature, including children's poetry, in a new content» (Akjolova, 2014: 23) indicates the parallel development of children's folklore and children's poetry.

From the second half of the 19th century, Kazakh educators A.Kunanbayev, Sh.Ualikhanov, Y.Altynsarin, Russian researchers V.V.Radlov, G.N.Potantin, A.A.Alektorov, V.V.Grigoriev, I.N.Berezin, I.Ilminsky, P.M.Melioransky, etc. it was found that he made scientific conclusions on the peculiarities of Kazakh folklore. In the 20th century, folklorists K.Dosmukhamedov, K.Konyratbaev, I.Zhansugirov, A.A.Divaev, M.Kopeev, etc. not only published the texts of folklore works in the Kazakh language in the Kazakh press materials, but also scientifically based them on creating the methodological basis of folklore history.

#### **4. Results**

As a result of the development of the science of Soviet Kazakh folklore studies, as a result of the collection and comparisons of folk heritage, the scientist V.V.Radlov highly appreciated the richness of the genre of Kazakh folklore and began to show the flow of epic poems gradually changing to poems about poets, about girls and boys, and dark poems. The conclusion that can be drawn from this opinion is that it is possible to pay special attention to the culture and psychology of the Kazakh people, to see the development of the vitality and language of the people, and the genre of folklore.

In the study of the scientific theory and the professional appearance of folklore, Alash figures I.Zhansugirov, B.Mailin, S.Seifullin, folklorists A.A.Divaev, V.V.Radlov, G.N.Potantin, I.N.Berezin, P.M.Melioransky, etc. conducted research on the peculiarities of folk poetry and proved that folklore is a genre with educational significance that has a special place in the life of the people. They considered Kazakh folklore in a new context by introducing innovation into folk art, conducted comparative research on Kazakh folklore, and compiled comparativistic articles.

In the researches of M.Auezov, S.Seifullin, S.Mukanov, E.Ysmaililov, A.Divaev, A.Margulan, K.Zhumaliyev, M.Karataev, the classification of works of oral literature, the historical and social meaning of the works, and their semantic aspects are clear. it can be seen that it is reflected. Modern folklore researchers B.Sokpakbaev, T.Moldagaliev, K.Myrzaliev, T.Kakishev, M.Alimbaev pay special attention to the differentiation of the child according to age characteristics and child psychology, the formation of the child in such a way as to contribute to the development of the child's character and cognitive processes. At the same time, researchers S.D.Abisheva, Zh.Sh.Sametova said: «another urgent problem that requires special study, whether in Kazakh children's poetry, prose, or even in children's literature in general – is the grouping of children's works according to the stages of development, growth, taking into account age characteristics» (Abisheva, Sametova, 2023: 27). About this issue E.I.Spitsyna said: «Childhood is the initial stage



of human life, characterized by immaturity; the time of intensive development, finding ways to meet the needs of the world, appropriation of culture and inclusion in society. All children are born with certain universal biological characteristics. However, each cultural tradition develops the child's innate qualities in its own way. Every era, every nation, every public class has children» (Spisyna, 2018: 15).

Research is the basis for discovering the scientific basis of this topic and helped to clarify its features and formation. The significance of the content of poems, fairy tales, proverbs, and folklore works of that time, no matter how much time has passed, has not lost its relevance and still plays a unique role in the education of future generations.

## **5. Conclusion**

In conclusion of these scientific analyses, folklore according to the era is labor folklore, ritual folklore, seasonal, family, magical, etc. It is known that it is divided into genres. Here, we will consider the toponymic type, which is specified in connection with the names of places and waters of folklore, according to the topic of our research. In the folklore of family rituals, children's folklore and wedding genre are told, in the magic genre, begging, seduction, gratitude, blessings, stories, fantasy tales, ancient epic poems, and riddles are told.

In the study of folklore as a genre, it is necessary to consider two main things: the relationship of mythology to literature in terms of the art of language and the similarities and differences between folklore and literature. The observation that mythology is based on ethnography has turned out to be indisputable. Kazakh folklore, which is the origin of literature, is rich in its qualities. To reveal the essence and meaning of mythology with its long history of development and to determine its theoretical significance, we maintain that the folklore genre, its nature, simplicity and authenticity confirm its role at the classical level. According to our research, we are convinced that the development and history of Kazakh mythology provides a rich heritage that serves as the spiritual food of the people, without losing its ancient character and turning to innovation, depending on the development and environment of humanity.

As a result of the conducted chronological analysis, we noticed that it is valuable for clarifying the relevance of scientific analyzes and forecasts related to the history and genesis of the development of folklore. The development and formation of folklore is a long and complex process. Although there are similarities in the development of folklore and literature, they are not the same, that is, folklore, being an art of words, differs from literature, the nature of folklore is national, and traditions have a special place in history.

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