



Riddles in folk pedagogy and its peculiar educational features in teaching young people to think logically

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ABSTRACT:

Riddles date back to ancient times in terms of their creation and distribution as a unique phenomenon. They have passed from word to word in folk pedagogy, living with the people who have created a few in a series of historical epochs over the centuries, keeping pace with life, closely related to the economic, cultural, different customs and traditions of each epoch. leaving a mark. Officially, if we consider folklore as a whole cultural-spiritual, spiritual phenomenon, and the riddles cannot be considered separately from the educational traditions and oral creations of the people. He lives and develops together with the people as a child of folk pedagogy. They are in close contact with each other, complementing and enriching each other.

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For this reason, riddles have the ability to develop in terms of their structure and essence in connection with many literary means of folk pedagogy. In particular, they are created in harmony with the proverbs, sayings and proverbs, spoons, epics, fairy tales, questions and answers, eloquence, which have been created over the centuries and have become the spiritual wealth of the people.

One of the traditional genres, which has a small place in Karakalpak folk pedagogy, is question and answer. In the process, young people acquire deep life knowledge. The question-and-answer session was one of the most entertaining shows in the life of the Karakalpak people, at weddings and public gatherings, where girls and boys were made to sharpen their minds, to compete, to win speeches. But this type of means of folk pedagogy is unique to the Karakalpak people, it is impossible to understand that it did not exist in other nations. Because there is no doubt that this type of discourse exists in other nations in a different form. In many Turkic peoples, this type of utterance has left little traces in epics, spoons and lions, and in other types of folklore.

It is well known that question-and-answer in folk pedagogy is much closer to riddles than in other genres. The connections and similarities between them go back to ancient times. The question-and-answer discussion may have emerged later than the riddles. That is, they can be considered as a slightly modified, developed form of riddles, which appeared in the formed periods of the culture of communication, communication, cultural relations between people. Although they are both expressed in a covert sense and require an answer, their place of execution, the process of resolution, is of great originality. While riddles can be told anywhere, in any community (mostly among young people), regardless of location or age, questions and answers can be told in special places, at home, in conversations, between girls and boys. The question-and-answer series is also longer, with many objects usually reported anonymously and made public. Accordingly, the answer is not only a small statement of the object, but also a proof, rhyming lion (spoon) to what is asked in each line. So, this genre requires poetic potential and talent from both the narrator and the respondent.

This is also the case in question-and-answer debates, just as there are riddles in which the object is described in the same way, but the problem is solved differently, that is, it is interpreted differently. The object of the answer in our example above is also defined as the celestial world, the moon, the year, winter and summer. And here the limbs of the girl who answered, and a few, resemble these heavenly things. It turned out to be extremely positive. It is clear that such a tradition of the people is an exemplary scene of their time, a time of joy, a time to take a cup at a wedding, to give tea, to answer. In such cases, in addition to the fact that girls and boys politely organize a contest of ideas and intellect, they develop the skills of free speech in public, sincere communication with people, the ability to respond with the scales of the mind. Sitting in order, answering, solving puzzles, etc., is a guarantee for the formation of a collective upbringing in young people, the development of speech. They bring up children to preschool, impart knowledge and skills, and increase their specific readiness. Therefore, in folk pedagogy, questioning can be considered a legitimate continuation of the riddle. This is not to say that young people do not fully support the question-and-answer approach to the present. In it, we limit the period of riddles and questions and answers a bit. In fact, the riddle is that the question-and-answer period cannot be limited. Because the puzzle in the educational tradition is young, because it does not choose a place, it differs in that both children and adults, and sometimes curious old people can take part in this process. However, they cannot be considered higher or lower than each other. They, like other means of folk pedagogy, have several types, methods of speaking, thematic differences. In Karakalpak folk pedagogy, riddles are easy to use, ideologically and artistically connected with other types of folk lyrics. In general, the structure of riddles has a rhythmic minority in terms of tone. If we look at the poetic features of riddles, we can see that the riddle is the key to the image expressed in words, that is, the riddle is like the seed of the poets. Indeed, in the old folk spoons, we see that many elements of the construction of the riddles have been preserved. In a storytelling contest between a boy and a girl based on a riddle, we notice that the riddles, which are based on a spoon, are tuned to a certain tone and adapted to be told with music.

Whether the puzzles are one-line, one-point, or even several-point, they are able to express a single, orderly, and coherent idea. Its weights are sometimes in free form and do not obey the laws of the lion, but it retains its tone. These aspects enhance the aesthetic nature of the puzzle in the upbringing of young people.

Ten rings on your right hand, Ten verses,
Whoever finds it will get it, without money (quotes)
(Оң қолыңда он жүзик, Он шығ'армай,
Бұны тапқан kisi алadı, Pul шығ'армай) (тырнақ)

In folk pedagogy, the difference between poetic riddles and other riddles is that the answers and solutions to the riddles are not multi-line, they can be told by a lion, and the solution can be simply by saying the name of the object. They teach young people to find short answers, develop their intellectual ingenuity and strength.

One-line puzzles often have a definite meaning, a complete idea, a thing. For example: Under the ground, my brother-in-law's horse is whistling "(Under the ground, my horse's bridle is whistling) (calf's head).

In folk pedagogy, the explicit embodiment of the subject, based on a clear picture of life for the artistic representation of existence, can be seen in the expediency and experience of folk educational traditions. Especially since the riddles are not based on a specific plot event, there is no development in the content, no conflicts between the characters. In the expression of the process is thrown into a single tariff, the selected object is qualitatively comprehensive. In some, a poetic form similar to the rubai genre is chosen, which is an influential form for young people rather than covering major socio-political issues.

Alone in the middle of the river,
She is wearing eighteen shorts,
I ran to the field and felt sorry for him.
Flowering oil that will gather the twigs.

(Dəryanıñ ortasında jalg'ız jaуын,
Ol jaуын ao'зын ashsa on segiz shortan тауын,
Dalag'a shыg'ыр ketip rəhim yetip,
Shabaqtıñ jыунар berer gylli maуын).

In this discovery, the people of Turkestan described the governor of the Amudarya district as a big jay (nahang), his eighteen volosts as pike-perch, the people as fry, the tax as rose oil, and the ruling discipline that sucked the working people like a leech. This discovery reveals the political situation in an unjust society. Because riddles are created in any society and have been told by the people for millions of years, they have unique riddles for each stratum of the people. While the ruling class brutally oppressed the people and created riddles for their own little gain, the working people condemned their heinous deeds and ridiculed them by fabricating riddles in a secret sense. The people emphasized that these peculiarities should be avoided by young people.

Poetic riddles require young people to perform each piece in a high spirit, to express it in its inner tone, in the appropriate musical tone. Otherwise, the riddle will not affect the listener, and not everyone will like the listener or the narrator. Poems in Karakalpak folk pedagogy often contain such genres as terma and tolgov.

One ear, one bass bar,
There are stamps everywhere,
When you're driving down a road,
There are so many types it's hard to say. (duotar).
Yeki qulaq, bir basы bar,
Hər jерinde таңбасы bar,
Jolg'a salыp aydag'anda,
Tyrli-tyrli jorg'асы bar. (duo'tar).

This riddle has the character of a lion, and the signs of the object are intertwined with the artistic form of its hidden inner meaning, which is combined with ingenuity and skill. From this riddle, we can see that the two young men, who were in a state of excitement to tell the riddle, were able to satisfy the little talent of the young man with the ability to ride a lion out of nowhere.

The people brought up young people with the help of riddles and the habit of telling them side by side with proverbs, parables, wise sayings. Since proverbs, sayings, riddles are the most archaic means in folk pedagogy, their creation and distribution bring us to more ancient times. While the people are involved in finding the living and inanimate things around them so that the youth can understand, the relationship between them is reflected in the less educated traditions of the person who speaks, based on his worldview of society and nature, adhering to moral norms. The methods of depiction of riddles, figurative means are not only close to the intended object, but also have a great similarity in form and structure. Even in folk pedagogy it is much more difficult to distinguish between some riddles or proverbs that have been said and popularized. This is especially true of riddles, which are reminiscent of the idea that riddles arose long before proverbs and parables, and that proverbs arose on their basis. Indeed, in several articles traces of riddles are visible.

For example, hunting riddles are close to both proverbs and riddles. The living come and ask for the dead, the dead come and paint the living "(The living come and ask for soup from the dead, the dead come and suffocate the living)," He is a hero, he is on the road "(Even though he is brave, he is lying on the road), "swamp tail, take a tail lying on the road" (swamp tail (tail), how he is lying on the road or how he is lying on the road), and so on. All this originated in the early days of human society, that is, as a result of the observation of objects and events, the comparison of the relationships between them. These connections are especially evident in the answer and question sections of the puzzle. Later, as a result of constant repetition in the experiment, the question part of the riddle became clear, and the interpretation of its answer became irrelevant. Attempts to cultivate logical thinking in folk pedagogy thus arose.

The difference between proverbs and riddles and riddles is that in proverbs and parables the idea is directly revealed, while in riddles things in nature and society are expressed secretly, symbolically, and the listener is required to respond. Because riddles in folk pedagogy differ in their accuracy and deep reality. The object of the riddles is a clear view and phenomena of the colorful beings that surround man.

For this reason, what is the object of discovery in the external environment is always expressed in general terms. In folk pedagogy, in this process, young people form an aesthetic attitude to the objective being. In riddles, when concrete is affected by generality, the members of a whole are described separately, and eventually a whole thing or event occurs. For example,

From Eden, from Eden above,
The candle on top of the dude,
The top of the candle,
The field on the cliff,
A guest on the field.
Әо'ден, Әо'denniң үsti дүо'dен,
Дүо'denniң үsti шырақ,
Шырақтың үsti қыуақ,
Қыуақтың үstinde майдан,
Майданның үstinde қонақ.

From the detailed description of the human organs - mouth, nose, eyebrows, forehead, hair - in order of generality, the concept of a common head comes to mind.

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