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THE PATTERN AS A INDEPENDENT GENRE (an example of Uzbek and Karakalpak children folklore)

Abstract: In the article, the pattern genre of children's folklore - the genre of the phraseology is summarized theoretically in the example of Uzbek and Karakalpak folklore. It focuses on the genesis of the genre, the theoretical essence and the typology of artistic forms. The author seeks to evaluate the nature of Turkic folklore development, the national literary typological community, and the literary interpretation of the narrative genre analogy.

Key words: pattern, typology, analogy, genre, phraseology.

Language: English

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Introduction

The problem of studying the typology of folklore genres in the world of scientific theoretical thinking in the development of world literature and aesthetics is always relevant. Consequently, in the comparative aspect of the oral tradition of the folklore, which has been revived for centuries, reveals the principles of historical traditions, the spirituality and enlightenment of the nation, as well as the holistic-conceptual views of the nation, opens the way for promising areas of science. Existing traditions, while determining the peculiarity of the image spirit, are the basis for the generalization of the universality of the criterion, the history of the art form and the genesis of expression. At the same time, the philosophical concept, which is dramatically changing, has the ultimate goal - "to develop education, culture, science, literature, art and sports, to improve the state youth policy" [1, p. 5] serves the development of society. The experience of poetry indicates that the main task is to cultivate a perceptive perception of the rich culture, the individual lifestyle, and the perceptions of every nation in the world. The sense of involvement with the nation's genius proves its nature.

Materials and Methods

From ancient times Turkic peoples live in a common geographical area, in a holistic socio-historical context. Centralized culture pillar sets up a

solid foundation for worldview, consciousness and imagination. It combines expertise and tradition synthesis, verbal and written speech, aesthetic selection and evaluation criteria. Distinguished folklore genres (age characteristics, psychic needs, vital beliefs) give rise to consciousness-detailing. Second, the accuracy of poetic task (intelligence, haughtiness, riveting technique) is the result of cultural cooperation. It combines value, criterion, outlook and thinking skills. The current dimension is based on the intentional beliefs and the necessities. In this context, a complex study of the similarity of the oral traditions of the fraternal peoples is of particular importance. Typological research, on the one hand, promotes universalism in subject matter, idea and problematic interpretation, and, on the other hand, characterizes the goals, aspirations and aspirations of the nation, which are bound to each other in the same level, the world, and the world.

The folklore of the Uzbek and Karakalpak peoples reflects the mythopoeic attitude. The current situation is due to the tradition, tradition, and geographical area. There are a number of interconnected aspects of the poetic arsenal of two nations that have been living together for centuries, combining traditions, literary thinking, and lifestyle. They are called "patriotism, interethnic consent, peoples' friendship, understanding of labor and beauty" [5, p. 8]. The ability to express public philosophy and the logic of life clearly and



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efficiently, both effectively and expressively, is characteristic of folk oratory. The great Russian scientist V.M.Jirmunskiy examines the genesis of the Turkic peoples in his scientific researches, explains the emergence of the nomadic tribes, its expansion and its historical convergence in terms of linguistic, ethnicity and single space. That is not casual! Since ancient times Turkic nations have established strong socio-political, cultural and economic ties. These relationships helped to move the theme, the plot, and even the motifs. The formation of advanced literary traditions, first of all, is measured by the enrichment of the creative potential of each nation, and, secondly, in the interconnected and literary relationships, and thirdly, that universal values are intertwined with the interethnic interests. It is noteworthy that in the Uzbek and Karakalpak folklore the master-student traditions, the requirements for genres, the images, the interpretation and the style of expression are interrelated, complementary. In fact, the samples of folklore can be seen as the result of a particular historical-social need. The wisdom of the nation, the people's genius, and the wisdom of ethnic unity will be there. The poetical functionality in the genre of folklore is quite limited in experiments and observations strangely. One of the fastest and fastest little genres that serves a definite purpose is the type of (janiltpash) patter.

The art of patter contributes to the deterioration of mind in Uzbek and Karakalpak folklore, raising the skill of thinking and strengthening memory. As a genre of folklore, it acts as a moral perfection for the younger generation. According to official data, the art form was later added to the composition of children's folklore. Generally patters, thesis is based on repeated sounds of artistic vocabulary or sounds that are so complex in their pronunciation. Especially when these words were spoken rapidly, the loser's laughter caused the performer to fall into pronouncing complex voices. Experts say that, as a matter of urgency, the word "fast" was derived from the term "tatal", "chalg'ituv", "chalg'ituvchi", "chalish", "adashish". The "patter" claim was later stabilized.

The genre is predominantly popular in the form of mass gatherings, various ceremonies and weddings. Later, work and mental activity moved to the children's folklore. In ancient fast words, intensification of words confirms accuracy. As a rule, breath can not be respected until the exact phrase is pronounced precisely. There is so much to do with the structure and the amount that it contains so much that they can not tell a child. Another important point of thesis is that it is necessary to clearly pronounce similar sounds in the text:

Qurilishga terak kerak, ko'proq terak ekmoq kerak.

If we look at the nature of the mysterious genre, we can see the prevalence of macros and forms, the prevalence of philosophy and subtle expression. The artistic form does not aim at the logical point of the content, but rather the task of educating aesthetic perception through live speech. It can be conditionally divided into two parts: information and intelligence! The two logical frames provide a sense of image quality. The nature of the genre, which serves to upbringing the aesthetic taste, is a requirement of self-consciousness. An artistic form requiring acute intelligence and executions is a great incentive for babies to create creativity. Usually, flexibility and flexibility help drive the technique.

In Russian folklore studies there are some comments about the genre. In particular, G.Vinogradov distinguishes the word (chordogovorka) in the monograph "Children's folklore and way of life" and evaluates the complex sentences with accentual expression in simple word phrases. O.I.Kapitsa repeats the scientist's remarks in the Detsky Folklore brochure and emphasizes the mockery of the underlying causes. V.P.Anikin also mentions that even with the help of these arguments, M.Melnikov, on the contrary, has long been said to be in Russian earlier [4, p. 49-52].

The Kazakh folklorist A.Baytursinov describes the etymology of the patter: "The notion of patter is derived from the misinterpretation. It is often said that the product of creativity consisting of words, often worded, in a language that does not translate into words or words that can turn into other words."

In the Karakalpak folklore, the rapid genre plays an important role.

Folklore scholars Q.Maksetov and A.Tajjimuratov in the book "Qaraqalpaq folklori", published in 1979, "Thesis is a product of people's creativity created for the world of childhood. He teaches children to speak the right language, to spell speech, and to correctly pronounce the sounds. We are quick to say the word and its sounds, not to be misled, to be right, to say the least "[9, p. 149-151].

Q.Ayimbetov also described in the book Halyq Danalygy, published in 1988, that it is a great branch of Karakalpak oral literature. The children were quick to say that they were right. Rapidly speaking child speaks fluent English. It teaches you to say words without mistaking. Thesis is widely used as a repertoire for children than other types of oral literature "[2, p. 36].

The Karakalpak children's folklore researcher I.Kurbanbaev also writes in Karakalpak literary scholars Q. Mambetnazarov in his book The Karakalpak Children's Literature for Fairy-tales (1979) and Karakalpak Children's Literature (1992), in his book, Karakalpak Auizeki Nakshiki, Q.Jarimbetov, Q.Orazymbetov have also provided some theoretical information about thesis in the 2006 Karakalpak literature.

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"In the Uzbek folklore, patters and vocabulary have existed since ancient times. True, they did not come to us because there was no painting of folklore in the past. However, the great representatives of Uzbek classical literature, such as Lutfiy's works, are examples of various forms of word play in such works as Alisher Navoi's "Khamsa", "Khazoyinul maoniy", "Muhokamatul lug'atayn", "Mezonul avzon", "Majolisun nafa'is" [4, p. 49-52].

"Patter is an oral exercise that enhances the ability to pronounce accurate and melodic sounds in younger children. Works of this genre do not only teach the children to sing aloud, but also give them aesthetic pleasure, enhance their thinking abilities and strengthen their memory" [6, p. 9].

In the 30 years of the XX century, patter such as other folklore creatures were written down and included in some collections.

For example, in the first volume of the book "Uzbek Folklore" founded in 1939 by professor Hodi Zarif, 12 words were given, and 8 - in the word. This hospitality is a valuable resource for us, because it is a distinction between word of mouth and its most important and characteristic examples.

Most of the thesis has been created by adults, including teachers, coaches, and so on.

In thesis the words are repeated. Scientists say that 18 of the 100 samples are based on the sounds of 18 *sh*, 17 *m*, 15 *k*, 10 *s*, 8 *j* and *ch*, 7 *g'* and *q* sounds.

G. Jahongirov makes the thesis in five categories: We try to make the Karakalpak version of the series within the same category.

The majority of the patters of **the first series** is based on phonemes that differ widely from their pronunciation, including *sh*, *r*, *l* consonants. For example: *Osh pashshasi pes pashsha. Lola arralaydi, Sora allalaydi.*

With the help of this patters, it is clear that the child at the age of three to four old may correctly pronounce the voices or replace them with *l* and *s*. If the child's language is "sweetie," he can pronounce: *Os passasi pes passa...* The listener laughs and corrects his speech.

There is a second patters that teaches the child to correctly pronounce some sounds, along with drawing the child's mind and focusing on the logical point of the sentence. Such exercises have also been successfully developed by the people's pedagogy. Here is an example: *Bir tup tut, bir tup tutning tagida bir tup turp. Bir tup tut bir tup turpning tomirini turtib turibdi, bir tup turp bir tup tutning tomirini turtib turibdi.*

As you can see, in addition to the correct pronunciation of the word "tut", "turp" in the example, it is necessary to repeat the phrase correctly, keep in mind the role and position of the snail and radish.

Patters can be summarized in short and long sentences, depending on the speech and memory characteristics of children and adults. In the process of children's speech and memorization, small and short sentences are passed from sentence based on the complex design of sounds.

This passage will also be used to describe the meaning of the sentence for the second kind of fast-track exercise: *Oq choynakka oq qopqoq, ko'k choynakka ko'k qopqoq.* In this example, it is as if the lid of the white teapot is white, the lid of the blue teapot is blue. Even at a rapid pace, speeches need to be ignored, and it is necessary to pronounce this sentence, remembering that difference. There are two more examples: *Jo'ja cho'chib, go'ja cho'qir. Chovli - simdan, chovgum - misdan.*

You can tell these examples by knowing what the chicken is cooking or what to do with the wire - once you understand what to do with the copper, you can tell it right. Now: *Non yasashsizmi, sholi sanashsizmi?* As for the example of the bread maker, the parent should squeeze the tongue before paying attention to it, and the laughter of the comrades. That's what the game is about.

The third series of patters are two or more elemental exercises. For example: *Juvarini chumchuq yeb ketdi. Egasi ertaga kelaman deb ketdi. Kelmay ketgur ko'r chumchuq, juvarini egasi kelguncha vayron qib ketdi.*

This example consists of three independent statements and three events. There are also many elements - sparrows, oats, corn. As soon as the child first learns the order of the events, he can speak straight and fast.

Here, G. Jahongirov gives examples of more complicated forms of thesis. There is a much more sophisticated example. (now different colors work, numbers interrupt): *Osmonda ikkita kalxat. Birining oq dumi kalta kalxat, birining qora dumi kalta kalxat. Oq dumi kalta kalxat qora dumi kalta kalxatga halaqit beradi, qora dumi kalta kalxat oq dumi kalta kalxatga halaqit beradi.* When performing this task, the child is mistaken in the color of the letters, not the sound. The phrase is large - 33 words.

To say more patter: *Namanganda usta Muso puch pista purushning oltmish uch pud pistasi bor ekan. Oltmish uch pud puch pistasi bo'lsa ham o'sha usta Muso puch pista purush, oltmish uch pud pistasi bo'lmasa ham o'sha usta Muso puch pista purush.*

The fourth rush of fast words has been created after the revolution, which reminds us of the greatness of the elders. At the same time, the children themselves are tasked with each other and the other party must respond quickly and effectively. This is no longer just to say pronunciation, but to pronounce pronunciation correctly. For example: a child speaks the word "botany" and the second child is quickly



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referring to every letter of the word: *Bolalar, otalar, tankchi akalar, nemisning iniga, kechasi ataka!*

The fifth type of thesis is to express the fast. In this case, the words in the text that describe the subject matter are replaced by the image of that subject. For example: *G'uj (chumchuqlar rasmi) g'ujum ustida chug'urlashib, g'uj (chumchuq rasmi) qa g'ujum cho'qilatmaydi* [4, p. 49-52].

According to the classification of G. Jahongirov, we try to distinguish the Karakalpak language patters:

The first series includes the following:

Ayir ataqdi jyk qartaytar, semiz qoydi may qartaytar, yy qartaytar, byy qartaytar [3, p. 12].

In this fast saying it is possible to pronounce children's voices correctly or change them to *r*. Here is another example: *Adamga sok shopshettirmesin, sok shopshettirsede kop shopshettirmesin* [8, p. 37].

In this fast, it is clear that the child correctly pronounces *sh*, *p* or *t*, or substitutes them to *s*, *p*, *k*.

The second category patters is the following:

Daryanih arjag'inda g'arri qarabaraq, g'arri qarabaqti shao'ip atir. Qara baytalli g'arri qaraqalpaq, g'arri qaraqalpaq [7, p. 437].

In addition to telling correctly the words "karakalpak", "karabaraq" in this example, it should be noted and remember the place and condition of Karakalpak.

The third category patters is the following:

Qaladan alg'anım alti arba asqabaq, alti arba asqabaqqa jekkenim, targ'il ala taypaq myyız, aq bökse baspaq, aq bökse baspaq [9, p. 150].

This patters consists of three statements and three events. There are also many elements, such as "taypaq", "baspaq". The child first learns the sequence of events, after which it can be accurate and fast.

Patters will help to improve the pronunciation of children's speech by distorting tough voices and

strengthening pronounced pronunciation. The thesis can be used not only in native language, literature or children's literature, but also in defectology, phonation, and logopedics.

The Uzbek and Karakalpak people are patter to express their thoughts and conclusions about their poetic nature. It is not possible to cover all aspects of the thesis in a single research area. In particular, the rapid expression is a unique artistic-aesthetic and philosophical genre that reflects a broad and deep content.

The popular Uzbek and Karakalpak people are the artistic product of the centuries-old experience of our ancestors. The proximity of poetical, aesthetic, meaningful, ideological and artistic expressions of the two peoples expresses the existence of certain commonities among the two cultures, cultures, thinking, literature and art.

Conclusion

Generally, the patter is to eliminate the pronunciation of some of the sounds of children, to develop the oral and written language of the students, to increase their vocabulary, to avoid misunderstanding, to speak fluent, clear, simple, sounds of sounds, perceptions of sensitivity, practical assistance.

In addition to the fact that the patters are aimed at eliminating the deficiencies of the child, it is also important for young people to be prudent and intelligent, it has also worked as a fun, relaxing voice in the cradle of the grave. The patter genre is an important genre in folklore and children's literature, which meets the aesthetic requirements of contemporary pedagogy and psychology, contributes to the education of children in the spirit of respect for artistic vocabulary and leads to the development of its mental, physiological and aesthetic aspects.

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