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TEACHING KAZAKH FOLKLORE IN THE CONTEXT OF MODERN LITERARY EDUCATION OF SECONDARY SCHOOL PUPILS

The study of works of oral folk art in literature lessons as a necessary stage of literary education of school pupils requires a rethinking of the content of educational material and teaching techniques, taking into account current tasks in education. The purpose of the article is to determine the theoretical foundations and methods of studying Kazakh folklore by genres in the literature class of V-VIII grades based on the implementation of new information and educational tasks of schoolchildren and the formation of their spiritual wealth. A teaching methodology providing gradual, complex mastering of oral folklore genres in V-VIII grades of Kazakh literature by schoolchildren is developed.

A teaching method has been developed that provides for the step-by-step and comprehensive development of oral folklore genres in grades 5-8 of secondary school during Kazakh literature lessons.

The literature review examines the didactic and methodological principles of teaching Kazakh literature: sequence, from simple to complex, and practice-oriented approach. The teaching methods for grades 5-6 include works of Kazakh oral folklore: fairy tales, proverbs, sayings, riddles, and myths. The first works that students in grades 5-6 become familiar with are Kazakh fairy tales. The purpose of teaching Kazakh folklore in grades 7-8 is to introduce students to the origins of the national culture of the people, enrich their spiritual world, moral ideas, aesthetic needs, and develop artistic taste, creative imagination, oral and written speech. Experimental work was conducted at school No. 172 in Almaty. 40 schoolchildren took part in the experiment to test and implement the teaching methodology.

Keywords: proverbs, epic, fairy tales, genres, sayings, riddles, methods of teaching language and literature.

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Мектеп оқушыларына заманауи білім беру жағдайында қазақ фольклорын оқыту

Мектеп оқушыларына әдеби білім берудің қажетті кезеңі ретінде, әдебиет сабағында ауызша халық шығармашылығы туындыларын оқыту, оқу-тәрбие саласындағы заманауи міндеттерді ескере отырып, оқу материалдарының мазмұны мен оқыту әдістемесін қайта қарауды талап етеді.

Мақаланың мақсаты-мектеп оқушыларына жаңа ақпараттық білім беру міндеттерін жүзеге асыруға, рухани байлығын қалыптастыруға негізделген V-VIII сыныптардағы әдебиет сабағында қазақ фольклорын жанрлық ерекшелігі бойынша зерттеудің теориялық негіздерін, әдіс-тәсілдерін анықтайды. Мектеп оқушыларының V-VIII сыныптардағы қазақ әдебиеті сабақтарында ауызша халық шығармашылығының жанрларын кезең-кезеңімен, кешенді түрде меңгеруді қамтамасыз ететін оқыту әдістемесі әзірленді. Орта мектептің 5-8 сыныптарында қазақ әдебиеті сабақтарында ауызша ауыз әдебиеті жанрларын кезең-кезеңімен жан-жақты дамытуды қамтамасыз ететін оқыту әдістемесі әзірленді.

Әдебиеттік шолуда қазақ әдебиетін оқытудың дидактикалық және әдістемелік принциптері қарастырылады: жүйелілік, қарапайымнан күрделіге қарай, тәжірибеге бағытталған. 5-6 сыныптарға арналған оқыту әдістемесіне қазақтың ауызша ауыз әдебиеті шығармалары: ертегілер, мақал-мәтелдер, нақыл сөздер, жұмбақтар, мифтер жатады. 5-6 сынып оқушыларының алғашқы танысатын шығармалары – қазақ ертегілері. 7-8 сыныптарда қазақ фольклорын оқытудың мақсаты – оқушыларды халықтың ұлттық мәдениетінің бастауларымен таныстыру, олардың рухани дүниесін, адамгершілік идеяларын, эстетикалық қажеттіліктерін байыту, көркемдік талғамын, шығармашылық қиялын, ауызша және жазбаша сөйлеуін дамыту. Тәжірибе жұмыстары Алматы

каласындағы № 172 мектепте жүргізілді. 40 мектеп оқушылары оқыту әдістемесін сынау және енгізу бойынша экспериментке қатысты.

Түйін сөздер: жанр, ертегілер, мақал-мәтелдер, нақыл сөздер, жұмбақтар, дастандар, тіл мен әдебиетті оқыту әдістемесі.

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Преподавание казахского фольклора в контексте современного литературного образования школьников

Важным этапом литературного воспитания школьников является проведение изучения произведений устного народного творчества на уроках литературы для переосмысления содержания учебного материала и методики преподавания с учетом современных задач в образовательной сфере.

Цель статьи – определить основы, методы и приемы изучения казахского фольклора по жанрам в 5-8 классах школы на уроках литературы, направленные на реализацию задач современного литературного образования школьников, и формирования их морально-этических качеств. Разработана методика обучения, обеспечивающая поэтапное и всестороннее освоение жанров устного народного творчества в 5-8 классах средней школы на уроках казахской литературы.

В литературном обзоре рассматриваются дидактические и методические принципы обучения казахской литературе: последовательности, от простого к сложному, практикоориентированности. В методику обучения для 5-6 классов включены произведения казахского устного народного творчества: сказки, пословицы, поговорки, загадки, мифы. Первые произведения, с которыми знакомятся ученики 5-6 классов, – казахские сказки. Целью преподавания казахского фольклора в 7-8-х классах является приобщение учащихся к истокам национальной культуры народа, обогащение их духовного мира, нравственных представлений, эстетических потребностей, развитие художественного вкуса, творческого воображения, устной и письменной речи. Проведена экспериментальная работа в школе № 172 г.Алматы. В эксперименте по апробации и внедрению методики обучения приняли участие 40 школьников.

Ключевые слова: пословицы-поговорки, сказки, жанр, былины, загадки, методика обучения языку и литературе.

Introduction

The origins of the national culture of peoples are most vividly reflected in folklore. Folklore embodies national wisdom, originally meant to preserve and transmit intergenerational knowledge, a true treasury of pedagogical ideas. The folklore products are included in the school education content; the general teaching approaches of its main genres are summarized. In the research of modern scientists, folklore is presented as a rare phenomenon of folk culture, an important tool of folk pedagogy, and the pedagogical ideas of oral genres are disclosed in various aspects (Mercur, 2005; Kondybay, 2008; Uskembayeva et al., 2016; Dyusembayeva, 2014; Matyzhanov and Aitbayeva, 2018; Sommers, 2019; Hart, 2020; Hunter, 2020; Kittilä, 2020; Rahiem and Rahim, 2020). Significant experience of the impact of folklore works on the process of socialising a child at different stages of his or her personal development has been accumulated in educational institutions. The work on using the possibilities of folklore for the development of abilities of children

of preschool and primary school age has recently intensified (Stasevich, 2007; Kaskabasov, 2014; Dmitrieva, Mikhailova, 2015; Hall, 2021).

Teaching Kazakh folklore has changed significantly over the last years. Kazakh folklore studies the methods such as interviews, group works, observation, record keeping, textual and visual analysis.

The aim of the article is to determine the basis, methods and techniques of studying Kazakh folklore in its genre specificity in the lessons of native literature in 5-8 grades, directed to the realization of the tasks of modern literary education of schoolchildren, the formation of their moral and ethical potential.

Literature review

The authors will consider the notions of ‘culture’ and ‘heritage’ since the main goal of this article is to familiarize pupils of 5-8 grades in Kazakhstan schools with the cultural heritage of the nation. The notion ‘culture’ is so wide and versatile, comprising so many elements that summarize all this

richness in one definition is impossible. There is no settled definition of culture that could be regarded as exhaustive. People who is concerned with culture try to suggest their own terms. Existing definitions describe culture through actual creative work of people. Consequently, it is reasonable to recognize culture as a specific way of human activity, perfection of human forces.

Literary education in Kazakh comprehensive schools should be carried out with an emphasis on consistency, the basic principles of teaching. It includes the main three stages. The first stage is elementary classes, the second is middle classes and the third is senior classes.

The task of the first stage is to teach the child to read, write, convey what has been read and understood, and to attract the pupils' enthusiasm to work.

The task of the second stage is to teach how to use their imagination and skills, such as a retelling a story or how to communicate. It teaches to recognize the author's point of view in a work.

Understanding and perception by students of works consisting of different genres begins with this stage. The main task of this stage is to suggest a personal opinion about the work, the desire to create a small literary statement, by contributing to the formation of literary analysis skills.

At the third stage, Teaching Kazakh literature starts with Kazakh folk oral literature and then progresses to its historical development. That is, this period includes teaching pupils independent reading, analyzing works forming an idea of history, criticism, literary theory, problems of artistic and real lifestyle, language, methods, and so on.

Materials and Methods

Teaching Kazakh folklore opens up great opportunities for implementing the goal of the study – introducing students to the cultural heritage of the Kazakh people. In this regard, authors have developed own methodology for teaching Kazakh folklore at the lessons of Kazakh literature at 5-8 grades, which includes works for reading and textual study, for reading and discussions in the classroom, for extracurricular reading lessons, for independent home reading, topics for extracurricular activities and elective classes. Such a multidimensional approach is justified, because it enriches the spiritual world of the student, creates an opportunity to get acquainted more widely and deeply with the folklore of the Kazakh peoples. The experiment was conducted in three stages, where the results of the phased study

of various types of Kazakh folklore by class were monitored.

The teaching folklore genres at school, pupils are provided with mastery of concepts and information about folklore as an artistic system, drawing their attention to the features of the poetics of folklore works. Methods are used that facilitate the development of students' mastery of the main features of folklore works of various genres, which take into account students' perception of folklore, their psychology and educational interests.

Folklore represents the emergence of forms of artistic word; the authors highlight this characteristic as primary in the upbringing of the personality.

Results and Discussion

The teaching methodology for the 5-6th grades includes works of Kazakh oral folk art: fairy tales, proverbs, sayings, riddles, myths. The first works that 5-6th grades students meet are Kazakh fairy tales.

The oldest layer of folklore works is fairy tales about animals. Fairy tales are read independently. This part of the lesson is preceded by the teacher's introductory speech. He talks about the original worldviews of man, connected with the ancient beliefs of man in the magical power of animals.

The next group of questions is aimed at highlighting the features of each fairy tale as a reflection of national psychology and everyday life. What role does nature play in the development of fairy tale events? Why is there a camel in the Kazakh fairy tale? What role did he play in the life of the Kazakh people? Answering these questions, the fifth grade students conclude that the fairy tale narration is enlivened and becomes closer to real life. This is also facilitated by the construction of fairy tales, animal dialogues. It is once again emphasized that behind the fairy tale narration lies the well-understood relationships of people. The last question completes the lesson: how are pets characterized in fairy tales? This question helps students to pay attention to the relationship of man with the animal world, their love of nature. The domestication of animals by man was the reason that they consider them their assistants not only in fairy tales, but also in real life. The students' answers to the questions once again raise the universal motives of goodness and justice. As an opposition to them is the exposure of lies, greed and deceit. No nation can put up with these vices and exposes them. This is reflected in fairy tales.

Magical and heroic fairy tales. One of the most famous Kazakh heroic fairy tales is Er-Tostik. When studying heroic fairy tale “Er-Tostik”, its main parts are distinguished. It is necessary to conduct a conversation on each of them in order to better perceive and assimilate the content of a fabulous epic, large in volume: wonderful birth of Er-Tostik (he is born after his mother ate a horse’s brisket); search for the lost Er-Tostik brothers; Er-Tostik’s marriage and obtaining the estate of Er-Tostik (batyr Er-Tostik); Er-Tostik in the underground kingdom of the snake Khan Banu; Er-Tostik at Temir Khan; Er-Tostik defeats Shoin-kulak; return to the homeland. Authors will not comment on the whole lesson, but only highlight the main points that the teacher should pay attention to when conducting it. The fairy tale “Er-Tostik” is a magnificent example of Kazakh oral and poetic creativity. There are many fabulous moments in it that show its national identity. During the conversation, students focus their attention on them.

The new method of comparative analysis provided an opportunity to study the experience of other countries of the world in the issue of studying and teaching folklore, and provided an opportunity to evaluate their effectiveness. Based on this, it was possible to describe in detail the theoretical aspect of this study.

Many moments in the fairy tale draw the attention of students. This is a picture of zhut (hunger) in the steppe. Kazakhs often had to fight with this element. To rescue livestock during severe cold weather, when they lacked forage, everything remained under the ice (death of livestock, lack of fodder). The teacher’s story about this helps students appreciate the work of herders, understand their life. In a conversation about the main characters of the tale (Er-Tostik, Kenzhekey – his wife, the horse – Shalkuyryk), about magical objects that help the movement of events, students seem to relive the tale, restore its plot. This is the talking horse that saves the batyr from Zhalmauyz-kempir, helps the horses at the races, pulls the batyr from the bottom of the well, this is the camel Ak-tos (white chest), which helps the heroine Kenzhekey, predicts the return of the batyr. The wise wife of the batyr Kenzhekey has grown quite old, waiting for his return after battles with foreigners for many years. After a long separation, they meet as deep old people. However, the “fabulous” fate gave them generously for their patience and work. They became like that again when they met for the first time. Students come to this conclusion after a conversation.

Everyday fairy tales. For lessons devoted to reading and discussion, the fairy tale “Greedy Bai and Aldar-Kose” is also recommended. The attention of students is focused on the acute satirical orientation, the denunciation of greed, avarice, hypocrisy. For example, Aldar-Kose deftly conducts a greedy bai: then he eats all the meat in the cauldron, and then takes his daughter away. All this leads the stingy, stupid bai into a “frenzy”. Authors decided to tell the fifth-grade students about the collectors of Kazakh folklore, storytellers after they receive certain information about the Kazakh folk tale. Here are the episodes of the lesson. The teacher’s speech about the storytellers and collectors of Kazakh Folklore. Folklore scientists have preserved the incalculable wealth of Kazakh fairy tales for us. Among them, the names of Russian scientists are especially famous: V. Radlov, G. Potanin, who collected many fairy tales, proverbs, sayings scattered across the Kazakh steppe. Descendants remember with gratitude the first scientist of Kazakhstan Sh. Valikhanov (1985). He passed away very young, his illness prevented him from carrying out his plans. However, in a short time he did many useful things for his people: he collected many samples of Kazakh folklore (the teacher introduces portraits of scientists). Kazakh fairy tales loved to listen and tell from young to old. The steppe lived by them. Storytellers – as they were called by the people, were usually very old (Zh. Zhabaev, O. Shipin). Storytellers were able to capture listeners and make them cry bitterly, and then laugh. In their story, they included winged expressions, proverbs and sayings. Each of them had their own favorite genre. Some were better at telling fantastic fairy tales, others were satirical, third loved legends and historical tales, and fourth were masters at telling everyday fairy tales and anecdotes. Unfortunately, now the names of real storytellers have almost not been preserved.

Now let’s turn to extracurricular reading lessons. The advantage of these lessons is that the circle of reading folk tales is significantly expanding. This means that the circle of pupil’s ideas about various aspects and phenomena of life, the history of the Kazakh people is expanding. The success of extracurricular reading lessons largely depends on the activity of the teacher, who acts as a consultant, adviser, coordinates the independent reading of pupil’s, organizes a discussion of the fairy tales read. These lessons do not ignore the tales of other peoples, in particular Central Asia. They enrich the lesson; allow drawing more material for comparison, to determine the national originality of fairy tales, to ex-

pand the range of creative works. The conversation on fairy tales of different peoples helps students to understand their main truth, how people expressed their thoughts about good and evil, about truth and falsehood, expressed love for heroes, hatred and contempt for oppressors, told about the power of art and its impact on people. Despite the fact that they describe different nature, customs that emphasize the national peculiarity of the people, there are many things in common in fairy tales: the assertion of goodness and justice. Undoubtedly, the lessons of extracurricular reading require both the teacher and the students to painstaking and purposeful work, independent activity. Therefore, the recommended fairy tales should be looked for, not just read, but work with them. From a methodological point of view, this is a great opportunity for a teacher to create an active learning situation, and for students to feel themselves in the role of novice researchers.

One of the important conditions for the organization of teaching is the use of methodological techniques, their combination during the lesson. This is due to the age characteristics of 10-12 years old students, with their scattered attention, rapid fatigue. Therefore, the elements of the game, references to the text, and viewing illustrations are effective in the lessons. As Gerfanova, Ayapova, Shayakhmetova (2018) note, "Flexibility and variety of methodological techniques, their reasonable alternation is one of the conditions for the successful solution of the tasks facing the teacher". The authors again point out that the creative atmosphere in the classroom facilitates a more in-depth study of folk tales: students empathize with the feelings and actions of the characters, the pictures depicted in the works are reconstructed, pupils contemplate, reflect and absorb the text.

Students also turn to folk tales during the extracurricular event 'Visiting a Fairy Tale'. However, the aim here is not the same. The students read by heart their favorite passages from fairy tales of different nations, dramatize, and retell individual episodes. Certainly, such exercises energize students, bring aesthetic pleasure. Therefore, students are given the opportunity to play the role of their favorite fairy tale characters, to perform their actions and deeds. They thus had better remember the fairy tale; they are more deeply imbued with its idea. During the extracurricular lesson, an excursion to the historical-ethnographic museum is organized to be acquainted with Kazakh folk art. Such events enrich the spiritual world of students; introduce them more deeply to the culture of the Kazakh people. The next type of classes is elective courses. The topics rec-

ommended in these classes introduce the spiritual and material culture of the Kazakh people. This is an introduction to folk traditions, children's national holidays, folk and applied art. At the same time, various illustrations, films and other methodological techniques are widely used. The desire to highlight the general ideas of humanism, morality in proverbs, sayings and riddles permeated all classroom and extracurricular activities. Acquaintance with Kazakh proverbs, sayings and riddles continues during reading lessons and conversations.

Introducing a variety of topics and content riddles about the yurt, decoration, dombra, authors show what their beauty and entertainment, the unusual nature of long-known objects. After that, students compose riddles themselves, choose a topic, characterize the hidden object. Riddles of children: there is a beautiful house in the mountains, a cheerful Kazakh lives in it (yurt); this house is collapsible and warm. This house stands in the mountains and you are a guest (yurt). The student highlights the main properties of the yurt: it can be assembled and disassembled. Therefore, it is very convenient for shepherds roaming in the mountains. Everyone who has been to the mountains knows the hospitality of the people living there. Therefore, the yurt is always full of welcome guests and random travelers, who have wandered to relax, drink a cup of koumiss, add strength for further travel. The owners are happy to see everyone. Guests report the news, and then sing songs to the dombra. The student adds that all these observations made by her during her "journey" in the mountains are reflected in the riddle. Therefore, there are different versions of the riddles about the yurt. All peoples have long loved and appreciated the wisdom, expressiveness of the word, its accuracy and beauty. Proverbs and sayings are the pearls of oral folk art. Like all wise sayings, they live forever among the people, being passed from mouth to mouth. There are proverbs in the Kazakh people, which reflect the way of life of the people, their beliefs. There are many proverbs about children. The Kazakh people, at all times, valued their sons as keepers of the hearth, defenders of the earth. That is why they said: having given birth to a son, the sun is shining. Or: the one who gave birth to a daughter still has eyes; the one who gave birth to a son, he himself is still alive.

An old legend says that in ancient times, during a feast, people were seated in different ways: those who have sons were put in a white yurt, those who have a daughter – in a red one, and those who have no children in a black one. Nevertheless, this does

not mean that the people did not appreciate the girl. On the contrary, she was treated with care, since she was considered a guest in her father's house, who would one day leave her native hearth. There are many winged expressions about beauty and wisdom: The beauty of the earth in flowers, the beauty of the people is in the girl. The teacher's word will not be tedious if it is addressed to students. Therefore, the revival of the lesson will be given by the teacher's questions and tasks, encouraging students to search for answers. Name the proverbs and sayings of different peoples about work, friendship, study. What do they have in common, how do they differ? Why do different peoples have proverbs on the same topic: about hard work, friendship, a book?

The purpose of teaching the Kazakh folklore in the 7-8th grades, as well as in the 5-6th, is to introduce students to the origins of the national culture of the people, enrich their spiritual world, moral ideas, aesthetic needs, develop artistic taste, creative imagination, oral and written speech. The study of the works of the Kazakh epic, legends and legends is the basis of classroom and extracurricular activities. At this stage, a certain difficulty is caused by the study of the works of the Kazakh epic, large in volume. In this case, authors use a variety of methodological techniques that prepare students for their full perception. This is a message of historical information that recreates the era depicted in the epic; the teacher's preliminary story about the content of this work; selective reading of excerpts from works that convey the life and culture of Kazakhs; a conversation that aims students to comprehend the passage they read; focusing the attention of students on the actions and behavior of heroes, on the means of representation, events and artistic originality of works; use of illustrative material. Let's move on to considering them. For lessons devoted to reading and conversation, excerpts from the Kazakh heroic epic "Koblandy-Batyr" (Kidaish-Pokrovskaya & Nurmagambetova, 1975) are offered. Before getting acquainted with the heroic epic, the teacher makes a historical excursion into the era when these works of oral poetry were created.

In the works of the Kazakh epic, general narrative techniques are used. These are hyperboles, constant epithets that adorn the speech of storytellers and give the text poetic colorfulness (for example, a description of the batyr's campaign fees, traditional appeals to parents, spouse, friends, a description of the batyr's equipment). Students are particularly interested in descriptions of what Kazakh batyrs looked like, what are their military armor, what did

the Batyr horse look like? This part of the lesson involves a number of illustrations that introduce the military equipment of Kazakh batyrs: chain mail, shield, and spear. For a conversation about military equipment, questions are offered. What details help to find out the equipment of Kazakh batyrs? Why does the helmet have a flat shape? (That the sword slips off). Where did the word helmet come from? (From the word *stun*). Task: to pick up illustrations about the military equipment of Kazakh batyrs, read what is written about them in history. After such work, which prepares students for the perception of the works of the heroic epic, the teacher's story about the content of the epic "Koblandy-Batyr" follows, then reading and commenting on individual passages. Students' attention is drawn to the poetic language, artistic techniques depicting the heroes of the epic.

Once on a hunt, having driven far from home, Koblandy heard a loud noise behind the neighboring mountains. He went there and found out that the people gathered on toy (arranged for Kurtka, the daughter of Khan Koktim, were making noise. On this toy, the girl chose a groom for herself. Koblandy, overcoming various obstacles, winning competitions, returns home with his beautiful bride, Kurtka. However, Koblandy was forced to leave his native hearth and went on a hike. Kazan Khan kyzylbashey is ruining Kipchak villages. Kobikty Khan is Kazan's ally. However, Koblanda's campaign was unsuccessful. He was captured. He was saved by Karlyga, Kobikty's daughter, who has fallen in love with him. She helped him escape. Koblandy was going to the village. He saw only the ashes of the extinguished hearths in front of him. The Kalmyk khan Alshagyr took the entire people captive. Therefore, the batyr went to Alshagyr's town: 'I will help all those who have been taken captive by the enemy, I will save my poor people,' Koblandy vows. Near the stone city, the batyr heard the groans and sobs of his father and the voice of his grey-haired mother calling her son for help. Korotka helped Koblandy to get into the city. A fierce struggle began. Koblandy beat Alshagyr. Excerpts from the epic "Koblandy-Batyr" are chosen in such a way as to show the main idea of the work, to introduce the main characters closer: the beautiful Kortka brings up the horse Tai-buryl; Koblandy rides to the city of Syrly, occupied by the army of Khan Kazan; Koblandy's battle with Kazan Khan (Kidaish-Pokrovskaya & Nurmagambetova, 1975).

Akbembetova (2021) consider that the use of national set expressions, like proverbs and sayings

help to understand the essence of the language. The purpose of the lessons is as follows: to give a general idea of the heroic epic of the Kazakh people, to reveal the heroics of events, the patriotic and humanistic pathos of the work, to arouse the interest of students in reading the works of the Kazakh epic, to show how historical events are poetically depicted, to reveal the features of national identity, to highlight the universal motives. Thus, the work on the study of the epic is conducted in the sequence as follows: self-reading of a prose retelling of the epic; recitation of individual epic passages; conversation on the epic (heroes, events) and comparison with the heroic tale. At the lesson, it is necessary to show the children that the hero of the epic Koblandy batyr is the ideal of a liberator, defender, and warrior. Therefore, authors draw the attention of students to his character, actions, behavior. The following questions are offered for the conversation. Whom is Koblandy fighting, whom is he protecting? What is the character and behavior of Koblandy? Confirm the answer with examples from the text. Find the hyperbole and explain what their role is in the images of the hero and his exploits. Whom is Koblandy compared to? Why? How is Kazan Khan depicted in the work? How does he relate to the batyr of Koblandy? Why? How are Koblandy and Kazan Khan depicted during the duel? Tell about the end of Kazan Khan.

The image of tulpar, the Batyr horse Taiburyl, is very important for understanding the heroic personality of Koblandy. The horse in the epic is humanized, endowed with a thirst for feat. Thanks to the horse, the batyr beat the enemy: the horse carried the batyr out from under the sword raised over him, saved him from the chase... Koblandy consulted with him as with a person. The following questions are offered for the conversation: How is the horse Taiburyl depicted? How does Koblandy treat him? Why? What obstacles does he overcome on his way? Follow the text, how the horse's running is described, its strength, speed. Why is so much attention paid to the batyr's horse in the epic? An important place in the epic is occupied by the batyr's wife, the beautiful Kurtka. Female images are present in all the works of the Kazakh epic. The people loved them and idealized them. In the epic, they occupy a leading position: Kurtka helped a batyr, raised a tulpar – a winged heroic horse. Her appearance: beauty, femininity. She was distinguished by discernment, intelligence. Kazakh writer Auezov (1961) wrote about her: “Kurtka, the wife of Koblandy, symbolizes the deep and wise love of a friend, caring, able

to foresee and eliminate the difficulties and disasters awaiting her husband”.

For a conversation about the hero Kurtka, the following questions are proposed: What attracts you to the hero Kurtka? How were her dignity and strength expressed? How did she help the batyr? Read the passage describing how she raised the Botyr horse. How do you imagine her appearance? Describe verbally. After the conversation, the students' attention is focused on illustrations of women's national costumes with beautiful ornaments, expensive jewelry. This will help students to visualize the appearance of Kazakh women, be better acquainted with the way of life of the people, their psychology and mores. After talking about the epic's main characters, it is reasonable to direct pupils' attention to the illustrations: “The Leap of Koblandy and Karaman” by the artist Sidorkin, which will clearly demonstrate the appearance of the Kazakh batyrs, contribute to expanding the horizons and knowledge of students about the cultural traditions of the Kazakh people.

Questions for the conversation. What episode from the epic is depicted in the picture? How are the characters depicted? What is their appearance? How are warhorses shown? What does Koblandy look like? Is this how you imagined him? What did you want to add or change in his appearance (face, clothes) why? What other characters of the picture attracted you? What did you like about the painting? What would you add to it? After the conversation, students are offered a task: to prepare drawings for their favorite characters or episodes from the epic. Title them. Such creative works are required. To some extent, this is co-creation, a necessary work that helps to better understand the idea of the work, to delve into its essence. At the same time, associative thinking develops, the perception of the text deepens, the understanding of the mores, life and psychology of the people.

Answering questions, pupils turn to the text. Oral answers are enlivened by examples from the work. Acquaintance with the epic ends with an examination of illustrations that deepen the perception of the work, clearly show the life of nomadic Kazakhs. Comparing the illustrations “The Nomad of a rich village”, “In a poor village”, “The Yurt of a rich and poor Kazakh”, students broaden their horizons, learn more about the life of the Kazakh people in the past, about the social status of the people in that era. At the end of the lesson, the teacher offers to describe their own illustrations for the epic. Thus, these classes allow students to expand their knowl-

edge of the culture of the people, instills respect for their history, and cultivates love and compassion for one's neighbor, moral qualities. Extracurricular reading lessons. For the lessons, students are recommended to prepare excerpts from the Kazakh epic "Alpamys". Independent (home) reading. It is recommended to read excerpts from the Kazakh epic "Er-Targyn", "Aiman-Sholpan". The works recommended for extracurricular reading lessons and independent home reading contribute to the formation of students' reading culture, their development,

independence, the creative potential, familiarization with the origins of national culture.

Firstly, the eventful side of the work, the general concept of folklore; information about the main pictorial means, such as epithet, hyperbole, comparison; main ideas about small genres of folklore; the students' ability to recite excerpts from fairy tales by heart, retell using formula combinations, compose characterizations of characters, convey their perception of events in a drawing was checked in the control and experimental groups (Table 1).

Table 1 – Results of the experimental study of small forms of folklore in 5-6 grades

Pupils will be defined	5-6 grades			
	Control group		Experimental group	
	Before experiment	After experiment	Before experiment	After experiment
general concept of folklore	35%	45%	48%	60%
the course of events		57%	-	65%
the concept of an epithet	12%	20%	18%	32%
Comparisons	32%	37%	41%	55%
Hyperboles		75%	-	77%
Alliteration	25%	27%	35%	52%
Pupils are good at:				
Retell		25%	-	37%
Recite	58%	58%	60%	70%
to describe the character	34%	45%	41%	57%
draw on a theme	85%	85%	82%	82%

Notable improvements in the students' knowledge and skills were observed that in experimental groups. In both groups, students were quick to memorize the concept of hyperbole rather than the concept of an epithet. To sum up these results students in the experimental groups showed a broader understanding of comparison using it draw connec-

tions between objects and actions. The indicators of the ability to describe characters were improved. The students showed improvement in their ability to describe characters. At the first stage, experimental groups showed progress in mastering the concepts of folklore genres. The results of the main stage of the experiment are summarized in Table 2.

Table 2 – The results of the main stage of the experiment

Knowledge and skills	7 grade			
	Control group		Experimental group	
	Before experiment	After experiment	Before experiment	After experiment
Pupils will be defined				
ideological content	-	57%	-	73%
image system	48%	68%	53%	82%
artistic means	35%	55%	42%	77%

Continuation of the table

Knowledge and skills	7 grade			
	Control group		Experimental group	
	Before experiment	After experiment	Before experiment	After experiment
plot, composition	26%	42%	27%	59%
characteristics of the poem	15%	26%	20%	53%
Pupils are good at:				
use epic formulas	8%	33%	16%	51%
recite	-	40%	-	60%
compose an episode	-	8%	-	31%
improvise	-	-	2%	4%

There are some general shortcomings in assessing the thematic completeness of the episodes. Besides, in comparison with the control group, they (in experimental group) shows a greater variety of visual means, more interest in creative tasks, and more developed re-creative imagination.

In the third and final stage, the focus shifted to evaluating the 8th grade pupils' understanding of

the genre specific features of the work, their understanding of the ideological and aesthetic values of the Kazakh epic within the broader context of world artistic culture. The efficiency of the students' progress was assessed by their work analysis, essays, articles, abstracts, reports, creative projects. The data represented in Table 3 highlight the qualitative indicators of outcomes.

Table 3 – Results of the final stage of the experiment in the 8th grade

Knowledge and skills	8 grade			
	Control group		Experimental group	
	Before experiment	After experiment	Before experiment	After experiment
Pupils understand genre features well	52%	74%	70%	85%
Pupils use artistic means in speech and writing	28%	46%	55%	72%
Substantiate your point of view in the problems of the epic	12%	18%	30%	54%
Pupils show interest:				
to extracurricular reading	-	-	5%	25%
to the use of images, ideas of the epic in creative works	6%	10%	12%	35%
they can improvise	-	-	5%	15%
perform song monologues	-	-	3%	12%

Pupils in the experimental group demonstrated the ability to create their own works based on the epic, highlighting a strong understanding of epic traditions, the compositional structures.

Conclusions

This study highlighted the actual problem of teaching folklore genres to pupils in 5-8 grades and emphasized the need to develop methodological support for the process, aligned with the modern education of Kazakh school students. The methodological work analysis and the educational-methodical complexes reveals that folklore works are insufficiently incorporated into the literature course. Meanwhile Kazakh teachers recognize the pedagogical potential of oral folk art as essential for study of all genres in literature lessons.

The method of synthesis in the article explores the main problems that arise in teaching folklore at school and in the educational process as a whole. Thanks to the methods of analysis and synthesis, it is worth noting the reliability of the conclusions obtained in the article, the validity of the information received. The deductive method in this study made it possible to characterize the model of teaching folklore in secondary schools, identifying their differences, features and principles of implementation. The use of the axiomatic method made it possible to determine the role and essence of folklore, using the example of students in schools. With the help of the dogmatic method, the article formulated recommendations for teaching folklore for pupils in grades 5-6.

The article proposes a teaching methodology that ensures the comprehensive study of oral folk art in Kazakh literature for 5-8 grades.

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