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FORMATION OF STUDENTS' KNOWLEDGE BY TEACHING THE EPIC "KUTTY BILIK" BY J. BALASAGUN

Annotation

This research article examines the ways of formation and development of students' thinking abilities through teaching the works of famous personalities of the Karakhan era. The methods and techniques aimed at discussion, development of thoughts, wise thoughts in sagas related to the activation of creativity of the individual in the era of Karakhan are shown. The teaching of the discipline is based on the mysterious plot of the great work of medieval Turkic culture, now included in the golden fund of world literature-"Kutty Vali" by Zhusup Balasagun, including the characteristic features of the teaching methodology of sagas, designed to show with the help of logical reasoning that the consciousness, customs and traditions of the peoples who lived on the Kazakh land ten centuries ago, so the same vividly hints at the genesis and features, too. Thanks to reading the saga of Zhusup Balasagun "Kutty bilik", students are growing interest in spiritual value, fiction. From the saga, which continues to amaze and amaze with its elementary wisdom, students understand the origin of the people, their art, culture and literature, history and philosophy. When it comes to considering these important issues, it is necessary that all conditions for the improvement and development of their creative abilities be created through the teaching of the epic saga.

Keywords: epoch, Karakhan, literature, spiritual values, genesis, epic, poetics, wisdom, art, culture, teaching of literature.

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ФОРМИРОВАНИЕ ПОЗНАНИЯ СТУДЕНТОВ ЧЕРЕЗ ОБУЧЕНИЕ САГЕ Ж.БАЛАСАГУНА «ҚҰТТЫ БІЛІК»

Аннотация.

В статье рассматриваются методы формирования и развития мыслительных способностей студента через обучение дастана «Кутадгубилиг» Юсуф Баласагуна. Рассмотрены приемы, направленные на обсуждение дастанов, приключений, сравнение и развитие других загадочных событий, связанных с активизацией творчества личности. На основе структуры, содержания произведения, загадочного решения дастана, предусмотрено обучение студента правильному мышлению, критическому взгляду, наблюдательности. Также рассмотрены характерные черты и особенности методики преподавания философско-поэтических произведений в казахской аудитории. При разборе художественного текста определяются приемы характеристики персонажей, способы, которыми обучающиеся подчеркивают характер героя приводя аргументы к нему из текста. Данные методы для проявления интереса студентов

к дастану. Представлены способы совместного решения студентами в аудитории загадок в произведении, развития у студентов навыков критического мышления в интересной и увлекательной форме.

Ключевые слова: Эпоха, дастан, Карахан, литература, духовные ценности, генезис, эпика, поэтика, мудрость, искусство, культура, преподавание литературы.

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Ж. БАЛАСАҒҰННЫҢ «ҚҰТТЫ БІЛІК» ДАСТАНЫН ОҚЫТУ АРҚЫЛЫ СТУДЕНТТЕРДІҢ ТАНЫМЫН ҚАЛЫПТАСТЫРУ

Аңдатпа

Бұл зерттеу мақалада Қарахан дәуіріндегі белгілі тұлғалардың шығармаларын оқыту арқылы студенттердің ойлау қабілеттерін қалыптастыру және дамыту жолдары қарастырылады. Қарахан дәуіріндегі тұлғаның шығармашылығын белсендіруге байланысты дастандардағы ойтанымды, даналық ойларды талқылауға, дамытуға бағытталған әдіс-тәсілдер көрсетілген. Пәнді оқытуда ортағасырлық түркі мәдениетінің, қазір әлем әдебиетінің алтын қорына қосылған ұлы шығарма-Жүсіп Баласағұнның «Құтты білігінің» сырлы сюжеті, оның ішінде қазақ жерінде осыдан он ғасыр бұрын ғұмыр кешкен халықтардың сана-сезім, салт-дәстүрлерін генезисін қолмен қойғандай айқын меңзеп беретінін логикалық пайымдаулар арқылы ашып көрсетуге арналған дастандарды оқыту әдістемесінің өзіне тән белгілері мен ерекшеліктері де баяндалады. Студенттердің Жүсіп Баласағұнның «Құтты білік» дастанын оқу арқылы рухани құндылыққа, көркем әдебиетке деген қызығушылығы арта түседі. Білімалушылар оқыған сайын қарапайым даналығымен таңдандырып үйіре беретін дастаннан халықтың елдігін, өнерін, мәдениеті мен әдебиетінің, тарихы мен философиясының генезисін ұғынады. Осы маңызды мәселелерді қарастыра келгенде, эпикалық дастанды оқыту арқылы, олардың шығармашылық қабілеттерін шыңдауға, дамытуға толықтай жағдайы жасалынуы қажет.

Кілтті сөздер: Дәуір, Қарахан, әдебиет, рухани құндылықтар, генезис, эпика, поэтика, даналық, өнер, мәдениет, әдебиетті оқыту.

Introduction. “Kutadgu Bilik” is a saga about virgin land, wisdom that has not been fully studied and mastered in the science of literary history. Works in the saga genre have their own peculiarities and their own signature. The history of Kazakh literature is rich in sagas. One of the spiritual legacies of the Turkic origin as a whole is undoubtedly the sagas of famous personalities of the Karakhan period. In the XXI century, an urgent issue in Kazakh literature is the study and effective use of national values, including the literature of the Karakhan period, for the development of spiritual culture. Among the youth of the New Century, there are many people who read the literature of the Karakhan period, and few people say that they study.

According to literary scholars, most young professionals want to use the ready-made world as needed, rather than study it. It is important to note that the teaching of literature of the Karakhan period also went through a long historical process in the history of Kazakh literature. The theme and style of writing literary works of the Karakhan period, the textual content is wisdom, very deep and rich. It is completely incomparable with the poetic works of the modern era. Because, no matter how each epoch has its own civilization, the owners of art have their own creative positions corresponding to modernity. If we consider from the point of view of the requirements of the new era, it can be argued that modern artists,

that is, young poets, prefer to write local works that meet the requirements of the time. Also, in the period since the time of Karakhan, it is impossible to find voluminous sagas among literary relics. In any society there is a reader who wants the saga genre. Over the past ten years, the country has begun a trend towards the revival of national values and their spiritual application in the development of society's thinking. Among the ancient heritage, there are great opportunities for those who read the sagas of outstanding figures of the Karakhan era, K. A. Yasavi, J. Balasagun, B. Rabguzi. Parents of the younger generation are especially actively supporting such opportunities. This is due to the fact that the child has a positive effect on psychology and thinks that tomorrow he will be able to become a spiritually mature person. That is why the interest of modern children and young people in the study of national values and ancient heritage is growing. In connection with this problem, the relevance of the article is the formation of students' thinking skills, critical thinking, increasing interest in literary works of the Karakhan period through university studies. The method of critical thinking is a program aimed at the fluency of the student's speech, expressing his own opinion, solving logical riddles, independent search. I.e. independent and joint creative work of the student with a critical attitude to other people's thoughts, analysis, comparison of what he has read, self-declaration, proof of ignorance. During practical classes, it is necessary to study the originals of literary works of the Karakhan period, as well as independently find scientific data, scientific works about the saga of Zhusup Balasagun "Kutty Bilik", which are the subject of a research article, analyze the scientific conclusions of scientists, researchers, literary critics and correct opinions.

Materials and methods. The saga "Kutadgu Bilik", being a philosophical work built on deep knowledge, should jointly analyze the essence of students' thoughts in the work and express individual views. We know that the logical analysis method is a great way for students to develop critical thinking skills in an interesting and exciting way. Teaching of the saga "Kutadgu

Bilik" by Zhusup Balasagun at universities also used the method of analysis, systematization, questions and answers of psychological and pedagogical, special literature on the topic. In order to increase the activity of students in teaching the saga "Kutadgu Bilik" in higher educational institutions, their analysis was carried out. In the course of the study, work was carried out on scientific research on general pedagogy, methods of teaching Kazakh literature, an analysis of teaching aids was carried out. The theoretical basis of the article was the methods and principles of analysis of well-known foreign, domestic scientists. The results of the analysis in the works of M. Tugusheva, N. Akysh, K. Rayymbaeva, A. Zhusupova, K. Bitibaeva, B. Zhumakaev, K. Baitanasova are used as methodological guidelines. This article systematically uses methods and techniques in education that contribute to students' mastery of the saga "Kutty Bilik", taken on a special object of research.

The results of the analysis in the works of E. Zhumataeva [1; 252], G. Kurmanbai, E. Zhumataeva, [2; 188]. B. Kerimbekova, [3; 160]. J. Rustemova [4; 164]. B. D. Zhumakaeva [5; 242], S. I. Ospanova [6; 188], Aitenova D. [7], Umarova G. S. [8], Matyzhanov K. I. [9], Tarazi Sh. A. [10], Smagulov. Zh. K. [11], Yessekeshova M. [12]. In this article, the saga "Kutty bilik", taken as a special object of study, is systematically used in the effective pedagogical activity of the university, and educational methods that contribute to its mastery by students.

Results and discussion. In the course of the study, the students were analyzed from the point of view of the artistic images of the saga "Kutadgu Bilik", the author's position, the key idea of the work, the system of characters, the artistic features of the work. As a result, on the basis of literary analysis, students were noted to be highly active, critical thinking skills were formed. It was revealed that students have a desire to write works of art, using such lessons as mathematics, physics, chemistry as assistants. When teaching works, several types of methods were used. These are: storytelling, explanation, interview, lecture. Storytelling is the transfer

of educational material to the listener in a descriptive or narrative form with a monologue, sequential speech. Explanation is a proof and inclusion in the student's consciousness by discussing, analyzing, giving examples of patterns and significant properties of an object, phenomenon, some concepts necessary for assimilation. Dialogue is a dialogic method of teaching: the teacher, by asking consecutive questions, raises the student to the level of understanding, comprehension of new material, or checks how well the presented material has been mastered.

Using a textbook is one of the most effective ways of conducting a subject. A monologue presentation of material related to the topic is a lecture. Scientist K. Buzaubakova said about the lecture: "The difference between a lecture and other lexical methods is that it has a strict structure, richness of information, logical presentation, systematic disclosure of the meaning of knowledge. The textbook is divided into scientific and public and academic. Repeated textbooks serve to generalize and repeat the material covered" [13;52].

First of all, to teach students the saga of Zhusup Balasagun "Kutadgu Bilik", an introductory conversation was held at the beginning of the lesson, revealing the nature of the work. Using various methods of conversation, interpretation, interviews, students' interest in the work of art was revealed. In the manifestation of the originality of the poem of the wise philosopher of the steppe "Kutadgu Bilik", it is also important to show his inherent concepts: righteousness, prosperity, intelligence, contentment, etc. So, artistic sagas are almost all works on text analysis. Additionally, the ideological and artistic features of the work, the artistic world, the system of characters, the plot, the compositional structure, the language of the characters and much more are analyzed. In teaching poetic works, the knowledge and practical skills that are formed in the student during the experiment on teaching sagas with a close connection of theoretical and practical knowledge were revealed. The students were told about Zhusup Balasagun, one of those who wanted the saga genre in the literature of

the Karakhan era, about his position in writing the saga, and then about K.A. Brief information was given about such brilliant people as Yasavi, B. Rabguzi. In this regard, the method of questions and answers was applied, reflecting the specifics of the literature of the Karakhan period for students:

1. What is the difference between the works read earlier on the subject of "Kazakh literature" and the works that you are reading today?

2. How did you understand the concepts of righteousness, prosperity, intelligence, satisfaction?

3. Who is a genius?

4. Name the heroes of the saga "Kutadgu Bilik". In order to recall the storyline in the audience and present the whole plot composition structure of the work, the following analysis questions were asked: 1). Among which characters does the saga's storyline unfold? In the work, the main line of the whole story is grouped around whom? 2). Who is Aitol in the work? What is the Kuntudy requirement for stations? Answering the questions, he highlighted the plot elements in the story and drew up a plot composition plan. 1). The main reason why Zhusup Balasagun wrote the saga "Kutadgu Bilik". 2). The saga describes the moral and ethical requirements for the owners of all positions and professions in the country. 3). The main idea of the saga is based by the author on four principles. 4). The mutual confrontation of four characters taken in accordance with the idea. 5). The view of other nationalities on the saga "Kutadgu Bilik".

When analyzing the text of the glorious saga, it is also important to characterize the characters. Students emphasize the character of the character and give him arguments from the text. Researcher B. Smanov in his work entitled "analysis of the image of the hero" demonstrates the following ways of analyzing the artistic image: - the author's statement about the portrait of the character, his actions, his inner psychology; - transfer of the characteristic features of an artistic image through the utterance of other characters; - disclosure of inner reflections (monologues) of the literary image; - to reveal the nature by way of contrasting them with

each other (dialogue). The ways to describe the characters will be different. Sometimes it shows the appearance of the character, sometimes the behavior. The portrait method is involved in this. The portrait is directed directly at the person and his image is created by the words” [2; 97]. . However, students focused on the genre and form of writing of the work they analyzed, and drawing a portrait of the main characters of the saga focused on the priority of the author’s representation of the characters through their speech. For example, from the whole essence of the work, whether it is a King or a simple man, the whole person is depicted and personified both inside and outside. The image of this bright and highly developed person inspires the reader’s heart with the light of bright feelings and fills it with some ideals. This person is the owner of intelligence and patience, the combined disposition of honesty and humanity.

Ókpelesen, ashýlanba, nalyma,
 Sabyr túbi - salgyn saia janyña.
 Sabaz erdiń sózin uq ta, bile ber:
 “Sabyr etseń - buzylǵan es túzeler!
 Sabyrly er óz tilegin tabady,
 Sabyrly aýshy, shydasa aqqus alady!»
 Er minezi –sabyryńdy saqtai bil,
 Sabyr joly kók tórine bastady! [3;152].

This is just one of the facets of the new humanity, heroism. Analyzing the ultimate artistic essence of poetic philosophy in a long saga, the students came to a consensus: the main character of the book is four, the others are several persons encountered in the storyline, the author, longing, desire, ideal, the central character is only one. This is the new moral ideals.

In the above byte lines, students notice his mood, appearance in the portraits of Kuntu – Elyk, Aitol, Ugdulmysh, Ojurmysh. At the culmination of the composition of the saga, the main positions of the Kuntuda Khan in revealing the essence of human values in governing the country coincide with the interests of Aitold. Both characters know that reason is the basis of reason-folk wisdom. The proof of this is the noble wise thoughts reflected in every byte of the saga. The poet captured the aesthetics of the Turkic peoples of the 10th-11th centuries, views of the world in the first book of poetry. Although the first book of classical Turkic poetry is folk

wisdom, it did not begin with Great Writing, but rather a noble legacy of written literature, nourished by folk wisdom, original philosophy and aesthetic treasures of the people. All the thoughts of the Bayites, which are listed on any page, are rooted in the essence of key conclusions in people’s minds, fleeting thoughts in people’s mouths, winged sayings. There are many who are in the proverb and saying. And we can tell about enmity, enmity here:

Kim dańqty, asyl tekti, jany-nar:
 Kúlli jurty jaý bop tular, jabylyar.
 Jaqsy adamnyń qarap tursań, jaýy kóp,
 Jaman-ólik, ólikterdiń jaýy joq.
 Qalyń dushpan kimge tiisip, talasa-
 Sol ónerli, er bolǵany tamasha!
 Erdiń aty shyǵar jaýmen tiresip,
 Jaýsyz jannyń aty estilmes, bilesiń! [3;155].

Born of life, filled with the logic of truth. How do you recognize yourself if you don’t have an enemy. And, oddly enough, I was once again convinced that the development would not be unrestrained. An artistic character develops before our eyes. A sample of the characteristic transmitted to the character is created by students depending on their preferences. The plot revolves around King Kuntu. From this point of view, students can be introduced by telling a few tips on solving the riddle in the work. 1) after reading each chapter, students consider ways to reveal the meaning of the parable in the further saga and express their assumptions; 2) they continue to tell important facts in the work during the learning process; 3) they tell what impressions the students received after reading the saga. As for the peculiarities of reading, perception of literary works, then, unlike poetry, dramatic works, he is more motivated by reading works written by stories. They are especially interested in works rich in proverbs, built on deep philosophical poetics. After the presentation of the content, the ideas of the saga, the students conducted an individual analysis of the following questions:

1. How is the governance of the country described?
2. How are the actions of the characters in the work given?
3. What is the life position of Ugdulmysh?
4. What is the peculiarity of the compositional structure of the saga?

5. How are the actions of the characters described?

The following methods were also used to arouse students' interest in the saga. 1. Using illustrated tables. Students should hang schedules on the blackboard, which depict the events of several sagas, photos of characters, their location, where they went. With the help of fiction, they can identify who the characters are, how they relate to each other and their role in the story, as well as summarize their main points. 2. Forecasting. Students show how much they understood the text by predicting the end of the story. The above methods and analyses will not only be interesting to students, but also interesting. This means that students are excellent examples for developing problem-solving skills needed in life. The student proves the process of development of events in the work, its continuous development, through a clear analysis. We have noticed that literary games also occupy a special place in teaching sagas. In this regard, there are grounds for using the interactive method. Interactive method ("Inter" – mutual, "act" – action) – constantly with someone – mutual, "act" – action) – must constantly interact with someone, build a dialogue and conduct a conversation. In other words, unlike the active method, the student must be in broad interaction not only with the teacher, but also with each other, and his activity takes priority. And the teacher is a guide to them on the way to achieving the goal of the lesson. In addition, he develops mutually active exercises and tasks that involve the student in active activity and lead to independent assimilation of educational material. The interactive lesson is based on methods and techniques that mobilize mutual activity. Students also master a new topic themselves. With the help of interactive methods, students quickly assimilate educational material, as well as effectively memorize it. Therefore, interactive methods

are at the heart of innovative learning [4; 114]. For example, in the section of the saga "the answer of Elykto Aitoldy", dedicated to righteousness, in general, the heads of state, turning their thoughts to life in the language of prose, write small reflections, compose essays, interview, survey the problematic issues raised in the work, ask: "is it right to teach voluminous sagas to schoolchildren or not?" tasks such as holding debates on the topic "Saga and author", expressing a critical point of view on the topic "saga and author", writing critical remarks on the topic "the position of heroes in the governance of the country" in the section "Aitold's answer to the Elyk".

Conclusion. During the training of students, a literary analysis was carried out on the saga of Zhusup Balasagun "Kutadgu Bilik", the definition of the author's thought, the search for the composition of the work, the analysis of the language of the work. At the conclusion of the literary analysis, it was found that the student has the ability to participate in literary reflection, to state statements in a reasoned, clear manner, to recognize the author's idea, to analyze the artistic, linguistic specifics of the work. We believe that at present it is very important to provide theoretical support to students who read the works of the Karakhan era with interest, say that they write works of art. When studying the literature of the Karakhan period, much attention is paid to the problems. One of the main ones is to improve the methods of teaching and analyzing works of various genres, including works of the Karakhan period, which later became popular, and not only in the auditorium, but also in work outside it. For example, familiarization with the work of state managers, legislators, observation of its complexities and peculiarities in the process of work will be the only way for students to learn the system of characters in the work, the world of people.

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TURMAGANBET IZTILEUULY'S ISLAMIC WORLDVIEW WORKS AND FOLK EDUCATION

Annotation

The article deals with poets, who lived in the Syr region in the last quarter of the XIXth century and at the beginning of the XXth century mainly, followed the religious and educational direction, the main pillar in their work was the values of the Islamic religion, and their rhymes and poems contained many issues related to the development of Kazakh society in that period, therefore, it was explained that the works are of particular importance in Kazakh literature, that these works have made a great contribution to the nation's enlightenment and the country where the Islamic worldview is the main pillar of thought, that the main references in their works were the verses of the Holy Quran and Prophet Muhammad's hadiths, Syr suleji Nurmaganbet Iztileuuly's great contribution to the nation's education and generation through his works were revealed and proved with examples of his methods used by Shair in this regard, his work features in this direction. It is said that the essence of the individual's education, formation of his / her artistic character is the nation's education, Turmaganbet understood it deeply and applied it for all his creativity, the education of beauty consists the modern morality, patriotism, aesthetic, ecological and other kinds of education, in this regard, Turmaganbet focused his attention on the fight for the people's development and generations in his stories, poems, sagas, rubai, short stanzas, examples, the struggle in his work was done in two directions: 1) in the form of open agitation, propaganda, 2) It is shown that a thought is visible behind the text. The attention is drawn to the fact that the main line is the generation upbringing in poet Turmaganbet's all Islamic worldview works, that he was able to integrate the Islamic worldview with the