Kewlimjaeva Gulmira Qonaqbayevna (Karakalpak State University named after Berdakh Senior Lecturer)

LULLABY AS ORAL PEDAGOGY AND ITS ROLE IN LANGUAGE TEACHING: A COMPARATIVE TYPOLOGICAL STUDY OF KARAKALPAK AND ENGLISH TRADITIONS

Annotation. *This article examines lullabies as a form of oral pedagogy through a comparative typological analysis of Karakalpak and English traditions. It highlights their linguistic, cognitive, and cultural functions and demonstrates that lullabies combine universal pedagogical features with culture-specific values, making them a valuable resource for modern language education.*

Keywords: *lullaby, oral pedagogy, language teaching, Karakalpak folklore, English folklore, comparative typology.*

Keulimjaeva Gulmira Qonaqbay qizi (Berdaq nomidagi Qoraqalpoq davlat universiteti katta o'qituvchisi)

ALLA OG'ZAKI PEDAGOGIK METOD SIFATIDA VA UNING TIL O'RGATISHDAGI O'RNI: QORAQALPOQ VA INGLIZ AN'ANALARINING QIYOSIY-TIPOLOGIK TADQIQI

Annotatsiya. *Ushbu maqolada qoraqalpoq va ingliz an'analarini qiyosiy-tipologik tahlil qilish orqali allalar og'zaki pedagogikaning bir shakli sifatida ko'rib chiqiladi. Ularning lingvistik, kognitiv va madaniy funksiyalarini yoritib beradi va allalar umuminsoniy pedagogik xususiyatlarni madaniyatga xos qadriyatlar bilan birlashtirib, zamonaviy til ta'limi uchun qimmatli manba ekanligini ko'rsatadi.*

Kalit so'zlar: *alla, og'zaki pedagogika, til o'qitish, qoraqalpoq folklori, ingliz folklori, qiyosiy tipologiya.*

Кеулимжаева Гульмира Конакбай кызы (старший преподаватель Каракалпакского государственного университета имени Бердаха)

КОЛЫБЕЛЬНАЯ КАК УСТНЫЙ ПЕДАГОГИЧЕСКИЙ МЕТОД И ЕЕ РОЛЬ В ОБУЧЕНИИ ЯЗЫКУ: СРАВНИТЕЛЬНОЕ ТИПОЛОГИЧЕСКОЕ ИССЛЕДОВАНИЕ КАРАКАЛАПАКСКОЙ И АНГЛИЙСКОЙ ТРАДИЦИЙ

Аннотация. *В данной статье колыбельные песни рассматриваются как форма устной педагогики посредством сравнительного типологического анализа каракалпакской и английской традиций. В ней освещаются их лингвистические, познавательные и культурные функции и демонстрируется, что колыбельные песни сочетают в себе универсальные педагогические особенности со специфическими для каждой культуры ценностями, что делает их ценным ресурсом для современного языкового образования.*

Ключевые слова: *колыбельная, устная педагогика, обучение языкам, каракалпакский фольклор, английский фольклор, сравнительная типология.*

Introduction. In recent years, increasing scholarly attention has been devoted to the integration of traditional cultural forms into modern educational practices, particularly within the framework of language acquisition and early childhood education. In an era dominated by digital technologies and standardized instructional models, the pedagogical value of oral traditions is often underestimated, despite their profound influence on cognitive, emotional, and linguistic development. Oral folklore, as one of the earliest and most sustainable means of knowledge transmission, has historically served not only as a cultural repository but also as an implicit educational system shaping worldview, behavior, and language competence.

Among the diverse genres of oral folklore, lullabies occupy a distinctive position due to their multifunctional nature. They combine linguistic input, emotional bonding, and cultural values within a simple yet highly structured form. Functioning as early educational tools, lullabies introduce children to fundamental phonetic patterns, rhythmic organization, intonation, and basic lexical units of a language. The repetitive and melodic nature of lullabies facilitates memorization and perception, while their imagery and symbolism contribute to the formation of emotional security and cognitive associations [1, 267].

From a pedagogical perspective, lullabies can be regarded as one of the earliest manifestations of oral pedagogy, where learning occurs naturally through listening and emotional engagement rather than through formal instruction. They foster early language awareness, support the development of listening skills, and establish the foundations for later literacy and communicative competence. At the same time, lullabies reflect the cultural and linguistic specificity of a community, embedding national identity, social norms, and moral values within their textual and musical structures.

The present article aims to examine lullabies as a valuable educational and linguistic resource and to analyze their pedagogical potential through a comparative typological study of Karakalpak and English lullaby traditions. By identifying common features and culturally specific elements, the study seeks to demonstrate how lullabies function as a bridge between folklore and modern language teaching, highlighting their relevance for contemporary educational contexts.

Literature Review. The role of oral traditions in education and language development has increasingly attracted scholarly attention across disciplines such as folklore studies, ethnopedagogy, and applied linguistics. Rather than serving solely as cultural artifacts, oral texts function as living instruments of knowledge transmission that influence socialization, communication patterns, and value formation from early childhood. Among these forms, lullabies represent a particularly significant genre due to their combination of emotional interaction and structured linguistic exposure.

Within the theoretical framework of ethnopedagogy, traditional folklore is viewed as an informal yet systematic means of education. Volkov [2] described ethnopedagogy as a cultural mechanism through which communities transmit behavioral norms, moral values, and communicative patterns across generations. This perspective has been expanded in Uzbek academic discourse by Hoshimov and Ochilov [13], who emphasize that traditional oral practices contribute to the early development of social awareness and language sensitivity. In this sense, lullabies can be understood as an early educational environment where learning occurs implicitly through sound, rhythm, and emotional engagement.

Insights from psycholinguistics further reinforce this interpretation. Bruner's concept of socially mediated language acquisition highlights the importance of caregiver interaction in shaping linguistic competence, while Snow's research on child-directed communication demonstrates that repetitive and rhythmically organized speech supports vocabulary growth and phonological processing. The melodic and repetitive structure of lullabies naturally provides such input, creating a supportive communicative context consistent with Krashen's notion of comprehensible and low-stress language exposure [4].

Linguistic scholarship also underscores the developmental value of patterned oral speech. According to Crystal [3], recurring rhythmic structures facilitate early phonological awareness and auditory perception. In language pedagogy, Harmer [6] and Richards and Rodgers [5] stress the effectiveness of culturally meaningful materials in fostering engagement and communicative competence. Cummins [7] further links culturally grounded linguistic practices with identity formation and cognitive development, suggesting that traditional oral genres can play a constructive role in modern education.

Research within Uzbekistan contributes important regional perspectives to this field. Sarimsakov examined children's folklore as a system of cultural transmission shaping social norms and collective identity. Safarov demonstrated the linguistic and emotional functions of poetic folklore in early development. Studies conducted in Karakalpak scholarship by Kamalov and Pirniyazov highlight oral traditions as key instruments of linguistic preservation and intergenerational continuity.

Recent academic work in the region has increasingly focused on adapting traditional folklore to contemporary pedagogical contexts. Yuldasheva [18] and Yusupova explore how oral texts may be incorporated into language instruction, while comparative research by Keulimzhayeva [8; 12] illustrates the coexistence of universal developmental functions and culturally specific meanings within lullaby traditions.

Research Methodology. The present study employs a qualitative comparative typological methodology to investigate lullabies as a form of oral pedagogy within Karakalpak and English folklore traditions. The research material consists of traditional Karakalpak lullabies collected from folklore anthologies and academic sources, as well as well-known English lullabies that have been preserved through oral transmission and written records.

The methodological framework integrates elements of: ethnopedagogical analysis, linguistic analysis (phonological, lexical, syntactic, and stylistic features), cultural and semantic interpretation.

Comparative analysis is used to identify both universal pedagogical functions and culturally specific characteristics of lullabies. Special attention is given to thematic content, symbolic imagery, repetition, rhythm, and melodic structure, as well as their role in early language acquisition and emotional development. This interdisciplinary approach allows for a comprehensive examination of lullabies as educational texts that simultaneously perform linguistic, emotional, and cultural functions.

Analysis and Results. Karakalpak lullabies are deeply rooted in the historical nomadic lifestyle, oral traditions, and collective memory of the Karakalpak people. They function not only as soothing songs for infants but also as a rich pedagogical resource transmitting knowledge about cultural norms, ethical values,

and communal expectations. Central thematic motifs include maternal care, wishes for the child's health and prosperity, and the cultivation of socially valued qualities such as bravery, wisdom, diligence, and respect for elders [5, 237]. These themes reveal the dual role of lullabies as both emotional support and early social education.

From a linguistic and musical perspective, Karakalpak lullabies exhibit features that enhance their pedagogical effectiveness. Simple sentence structures, frequent repetition of lexical units, and the pervasive use of diminutive and affectionate forms create linguistically accessible and emotionally resonant texts for young listeners. Melodic patterns, rhythmic parallelism, alliteration, and vowel harmony contribute not only to musicality but also to phonological awareness and auditory memory [8, 114].

Examples of Karakalpak lullabies illustrate these features clearly:

"*Háyyiw, háyyiw – háyyası,*
Kózimniń ağı-qarası,
Uwayım-qayğı oylatpas,
Allanıń bergen balası ... " [9;457 p.]

This lullaby employs diminutives and repetition to create emotional closeness and facilitate early lexical comprehension. The rhythmic structure and melodic repetition support phonological awareness and memorization.

"Ay-ya, ay-yay, ay-besik,
Anasına-ay jan besik,
Aq bópeme es bolǵan,
Aǵası jatqan talbesik ..." [9;26–27 p.]

Here, metaphorical imagery conveys care and affection, while simple syntax and repetition aid vocabulary acquisition and prosodic learning.

"*Ay-ya, ayya-ay qozım,*
Ayya aytayın jım kóziń,
Aspandaǵı juldızım,
Aydındaǵı qundızım ..." [10;109 p.]

This lullaby integrates natural imagery and rhythmic parallelism, fostering attention, memory, and early language skills, while simultaneously transmitting cultural wishes for well-being.

The pedagogical value of Karakalpak lullabies extends beyond linguistic exposure. Through their performance, children implicitly learn cultural codes, social behaviors, and moral norms in an emotionally engaging manner. Lullabies thus operate as an integrative tool for early cognitive, emotional, and social development, reinforcing intergenerational transmission of language and cultural heritage. Moreover, they play a critical role in the preservation and revitalization of the Karakalpak language, demonstrating the potential of oral traditions as sustainable educational resources.

English lullabies, while sharing universal characteristics with other folk traditions, display distinctive cultural, linguistic, and stylistic features reflecting the social and historical context of English-speaking communities. Predominant themes include comfort, protection, emotional reassurance, and the stimulation of imagination, often conveyed through metaphorical language, symbolic imagery, and short narrative structures.

Well-known examples include:
"Twinkle, twinkle, little star,
How I wonder what you are!
Up above the world so high,
Like a diamond in the sky."

This lullaby employs rhyme, alliteration, and a regular rhythmic structure that enhance phonemic awareness, prosody, and memorization. Celestial imagery stimulates imagination and introduces metaphorical thinking.

"*Hush, little baby, don't say a word,*
Mama's gonna buy you a mockingbird..."

Repetition and predictable cumulative patterns support auditory discrimination, early lexical acquisition, and narrative comprehension, while emotional reassurance strengthens affective bonding.

"Rock-a-bye baby, on the treetop..."

This lullaby combines rhythm and melody to engage attention and foster early language processing. Natural imagery introduces basic causal relationships, while sing-song intonation aids pronunciation and stress recognition.

From a pedagogical perspective, English lullabies contribute to listening comprehension, pronunciation accuracy, and sensitivity to stress and intonation. Their musicality and imaginative content create a low-anxiety learning environment, making them effective tools in both early childhood education and foreign language teaching contexts.

Comparative analysis of Karakalpak and English lullabies reveals both universal and culture-specific features. In both traditions, lullabies function as instruments of emotional regulation, early language socialization, and cognitive development. Shared structural features–such as repetition, rhythmic patterns, melodic contours, and simplified syntax–facilitate phonological awareness, auditory memory, and foundational vocabulary acquisition.

However, notable differences emerge in thematic emphasis and cultural embedding. Karakalpak lullabies prioritize collective values, moral education, and social identity, whereas English lullabies tend to emphasize individual emotions, imagination, and symbolic imagery. These distinctions reflect broader cultural orientations and highlight the adaptability of lullabies as pedagogical resources. Comparative use of lullabies in language teaching can enhance intercultural competence, critical thinking, and awareness of linguistic diversity [12;423–427 p.].

The integration of lullabies into modern language teaching practices enhances instructional efficiency by combining emotional engagement with structured linguistic input. Guided listening, repetition drills, call-and-response activities, and choral singing support pronunciation, rhythm, and auditory memory. For beginner learners, lullabies provide accessible input; for advanced learners, they offer material for stylistic, cultural, and comparative analysis [6;46–49 p.].

Modern educational technologies—audio recordings, digital storytelling platforms, and multimedia tools—expand the didactic potential of lullabies. Students may record performances, annotate linguistic features, or conduct comparative analyses of lullabies from different cultures, thereby bridging traditional oral pedagogy and contemporary classroom practices [7;147 p.].

Conclusion. This study confirms that lullabies represent a highly effective form of oral pedagogy with considerable potential in both first and second language teaching. By combining melodic, rhythmic, and repetitive structures with culturally embedded themes, lullabies facilitate linguistic development, cognitive growth, and emotional engagement. A comparative typological analysis of Karakalpak and English lullabies highlights both their universal pedagogical functions and culture-specific characteristics. Their integration into modern language education enhances pronunciation, listening comprehension, prosodic sensitivity, learner motivation, and intercultural awareness. Lullabies should therefore be recognized as a versatile and valuable pedagogical resource that bridges folklore and modern educational practice, while simultaneously contributing to the preservation of cultural heritage.

References:

(1). Finnegan R. (2012). Oral Literature in Africa. Cambridge University Press.

(2). Volkov G.N. (1999). Ethnopedagogy. Moscow: Academy.

(3). Crystal D. (2003). The Cambridge Encyclopedia of the English Language. Cambridge University Press.

(4). Krashen S. (1985). The Input Hypothesis: Issues and Implications. London, Longman.

(5). Richards J.C., Rodgers T.S. (2014). Approaches and Methods in Language Teaching. Cambridge University Press.

(6). Harmer J. (2007). How to Teach English. Longman.

(7). Cummins J. (2000). Language, Power and Pedagogy. Multilingual Matters.

(8). Kewlimjaeva G. Comparative-typological analysis of poetic genres in Karakalpak, Turkmen, and English folklore, AIP Conference Proceedings. AIP Publishing LLC, 2025, т. 3331, №.1, p. 060002.

(9). Caring Poetry. Karakalpak Folklore. Volume 99, Nukus, "Ilm", 2015, 457 p.

(10). Safarov O. Uzbek Children's Poetic Folklore. Tashkent, "O'qituvchi", 1985, p. 26–27.

(11). The researcher's field notes. February 23, 1991. Inf.: Tilevbika Allanazar qizi, born in 1929, Karakalpak (Chinese-Scissored). Address: Chimboy city. Q.Ayimbetov Street, Building 109.

(12). Keulimzhayeva G.K. Comparative analysis of lulla poetry in english and karakalpak languages. Hamkor konferensiyalar. 2024, Vol. 1, № 7, p. 423–427.