

GENESIS AND GENRE COMPOSITION OF UZBEK CHILDREN'S FOLKLORE

<https://doi.org/10.5281/zenodo.10099925>

Maftuna O`rinova No`mon qizi

*doctoral student of the Academy of Sciences
of the Republic of Uzbekistan*

Annotation. *This article discusses the genesis and genre composition of Uzbek children's folklore. Folklore is a mirror of human history. It reflects the origin, identity and spiritual world of a person. Folklore contains everything from the views of adults on social and household life to the joyous melodies and joyful games of children who have become direct participants in this process. Therefore, children's folklore is a component of folklore. Children's oral creativity is distinguished by its specific characteristics, size, genre composition, creativity and performance.*

Key words: *folklore, genre, game, song, alla, calendar*

Children's folklore began to be formed in the bosom of folk oral poetic creativity at the first stage of human artistic thinking. There were good reasons for this. Because children also participated in social and household life side by side with adults. They directly observed the labor process of their parents, helped them, became participants in various ceremonies. This intervention allowed children to express their reactions to the events of social life. They began to interfere in the process of artistic creation within the limits of their talents and capabilities. Children expressed their feelings sometimes in the form of play, sometimes in the form of forced labor. Folklorist O. Safarov's opinion about this is justified: "When playing, children were full of passion and sang their joy in lively and sincere tones; and when it was forced labor, they expressed their tired and painful feelings in a sad form due to hard work" [Safarov, 1985, p. 3]. Thus, Uzbek children's folklore began to emerge as a form of social intervention.

We can find the following information about the essence of children's folklore in the National Encyclopedia of Uzbekistan: "Children's folklore - examples of oral creativity. It is usually created by children or adults for them. A component of the folklore genre. Uzbek children's folklore includes alla, fairy tales, pastimes, quick telling, riddles, children's game songs, caressing, teasing, etc. Children's folklore is adapted to a child's listening, telling, playing, singing" [National Encyclopedia of Uzbekistan, letter B, p. 496].

A wise and creative nation has believed in the power of the artistic word in the education of the future generation since ancient times. He created his greatest works with the magic of words. The artistic word sealed the entire cultural heritage of the people and nation for eternity. Even when the essence of writing was not yet understood, people started communicating with each other, had fun, and drew pictures. Our nation has

produced great painters and storytellers. The roots of this distant history are found in folk epics, myths and legends, mother goddesses, and children's games. People's intelligence, age-old dreams, in a word, spirit and will are concentrated in these creations of the people. Folk creativity is the collective wisdom of that people, the product of common art. This art has been effectively used in the development of both physical and spiritual education of the future generation, in training the young soul.

As soon as the child is born, he feels his mother's love through a pleasant smile. This poetry, addressed only to the child, enters the human mind through mother's milk. Later, this poetry begins to be filled with colorful images and different tones. Little by little, what the adults told the children were collected in the form of sayings like "Alla", "Erkalama", "Ovutmachok", "Riddles" and quick sayings, and a great oral artistic work was created for the little ones. This literature took into account all the characteristics of children related to their age and embodied their characteristics. Children's games and songs prepared the ground for their future behavior.

By nature, a child tends to imitate adults. They aim to grow faster by imitating them in their behavior and practical activities. Teaching the child to do useful work at a young age, raising him to be a simple but worthy member of the community through games, songs, and activities, his fast-growing, endless activity for the society directing to useful work has been the most important task before all mankind. The service of children's folklore is incomparably great in this.

Lyrical feelings and poetic images that begin with the mother's communication with the child grow, expand, and divide into types as the child grows. Mother Allalagan - the artist's process of creating poetry is unique - he repeats the words he said today at the beginning of the crib in a different way tomorrow, adds something from himself, and says yesterday richer today. In this way, fairy tales, pastimes, fairy tales, songs, proverbs, and riddles are collected, and a large oral literature called children's folklore appears. It is completely original with its words, melody, rhythm, dynamics, imagery, and it is adapted only to a child - to a child's listening, telling, playing, singing. Children's folklore is the first educational textbook for a child, an inexhaustible treasure of spiritual wealth. Oral poetry created for children is a great pedagogical heritage of the nation, which has served in the education of the young generation for thousands of years.

The mature folklorist scientist O. Safarov did not limit himself to collecting and publishing folklore samples, but decided to determine the scientific theoretical foundations of children's folklore, to check its genesis, genre structure and artistry. The scientist defines children's folklore as follows: "Children's folklore is a unique branch of folk art, which has become an integrated system of poetic genres with games, songs and music, resulting from the combination of the world of children and the world of adults." O. Safarov emphasizes that there is a specific ring of inheritance in the folklore of adults and children. This inheritance is not wrapped in the shell of the muteness of children's folklore to adult folklore, but moves on the basis of independent creative mastering, growth and

enrichment, giving uniqueness to the development of Uzbek children's folklore, including singing. He explains his opinion by the fact that seasonal songs such as "Boychechak", "Chittigul", "Binafsha", "Oppoqijan" passed from adult folklore to children's repertoire at the beginning of the 20th century.

O. Safarov evaluates children's folklore as a phenomenon consisting of three parts according to its genetic basis:

1. Caressing poetry. It includes alla, saying-applause, flirting, caressing, and fun, and emphasizes that caressing was the leitmotif in them. He divides the examples of caressing poetry into two groups according to the purpose of performance, place and age of the child. The first is lullabies, which includes allalas, ethnographic sayings of applause (sung until the age of three), and the second is called kissing songs, caressing, ovutmachag, kyumanchag, rethamchag (sung until the age of 6-7).) includes such genres.

2. Children's calendar and ritual songs representing it. Some of these songs related to the seasons of spring, summer, autumn, and winter have passed from the repertoire of adults to the repertoire of children due to the demands of socio-political development. In addition, the naked and judgmental genres, which were formed on the basis of animistic and totemistic beliefs of our primitive ancestors, and now have lost their essence, are preserved in the children's repertoire.

3. Songs and games that are the product of children's own creativity and performance.

Children's folklore teaches children the best human qualities - patriotism, love of work, trust in people, loyalty to a friend, the ability to fight against the forces of nature together with adults and overcome them. All these factors cannot be implemented without knowing children's mood, taste, character.

REFERENCES:

1. Жаҳонгиров Ф. (1975). Ўзбек болалар фольклори. – Т.: Ўқитувчи, 102б.
2. Галиев Ш. (1998). Ўзбек болалар ўйин фольклори. – Т.: “Фан”, 96 б.
3. Сафаров О. Ўзбек болалар поэтик фольклори. – Тошкент: Ўқитувчи, 1985.ар. 147 б.
4. Ўзбекистон Миллий Энциклопедияси. Б ҳарфи. - Тошкент: Ўзбекистон миллий энциклопедияси Давлат илмий нашриёти. 496 б.