



WAYS OF STUDYING UZBEK CHILDREN'S FOLKLORE

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Abstract:

This article presents the history of the study of children's folklore as part of the folklore of the Uzbek people. Both early written sources and more modern ones are given, considering the specifics of children's folklore and defining its genre varieties.

Keywords: Literature, Folklore

The role of art, especially literature, in enriching the spiritual life of society with new values, as well as the ideological and moral elevation of a person is great. This statement directly refers to folk art as the most important component of culture.

Its formation is connected with the history of the appearance, settlement, economic development of the region, family and household relations. Interest in the folklore of the Uzbek people, its specifics manifested itself already at the end of the XIX century. Immediately there was a desire to specifically highlight the oral artistic creativity of children. Since this is one of the interesting phenomena of Uzbek folk culture, the phenomenon is unique and original. Due to the fact that it is part of the Russian folklore tradition, it cannot be considered in isolation from the general theory of folklore, its specific features, genre theory, genesis, aspects of mythology, historical poetics.

The rich genre composition of Uzbek children's folklore, distinguished by its diversity, contains important information about the millennial history, the formation of the lifestyle, socio-moral and aesthetic views of the Uzbek people. In particular, Uzbek gaming folklore has gone through certain stages of socio-artistic development, at its core has preserved the primitive mythological representations of ancestors, important moral values, norms and rules of education. And numerous readings, tongue twisters, sentences performed not only a game function. First of all, they were a product of artistic creativity, this is what can explain their stability in children's life, while traditional games have undergone noticeable destruction. Children's play is a special kind of activity, which is an effective way to include a child in the world of an adult. The analysis of role-playing games of preschool children shows the connection between the development of the game and the development of the child's consciousness, reveals the symbolic function of the game and its role in creating "imaginary situations" that allow you to transfer meaning from one subject to another, to lose

relationships, children's actions. This function allows the child to better master some moments, phenomena of the surrounding reality. Game theory is closely related to disciplines such as psychology - the science of patterns, evolution and forms of mental activity; aesthetics, considering the laws, forms, types and norms of beauty; sociology - the science of society, helping to understand material and spiritual values, their role in the formation of personality; semiotics, exploring the properties of signs and sign systems; cybernetics, unthinkable outside the sphere of universal searches, outside the artistic and historical process in all its manifestations; mathematics. Therefore, the study of Uzbek children's game folklore makes it possible to determine further ways of spiritual improvement of the individual at the present stage of development of society.

The reflection of children's games, as part of children's game folklore, can be found in early written sources that glorified the heroism, courage of the people and its individual representatives. For example, in epic works such as "Alpomys", "Gorogly", "Aichinor"; in folk tales "Ziyod is a brave man", "Hero Rustam", "Smart girl". Information about traditional folk dances and games is also presented in the works of Mahmoud Koshgari, Unsur al-Maali Kay-Kavus, Sharafiddin Ali Yazdi, Zahiriddin Babur, Zainiddin Vasif.

Thus, in the work of Mahmud Kashgari "Collection of Turkic dialects", examples of ancient children's games are given, such as "Kuchirma oyin(moving game)", "Koraguni", "Yaligu", "Mynguz-mynguz", based on which the meanings of some original Turkic words are explained [1]. The work of Key-Kavus "Kabus-name" describes the rules of games related to valor, horse riding, horse racing [2]. The books of Zahiriddin Babur "Baburnoma", Zainiddin Vasifi "Amazing events" explain the features of the game "Kurash". It is not difficult to notice that in these sources this game was considered as one of the means of physical hardening, dexterity and purposefulness.



The first samples of Uzbek children's folklore with comments were presented by Russian ethnographers living in Central Asia. In this regard, the works of self-taught scientists, the spouses of Vladimir Petrovich and Maria Vladimirovna Nalivkin, who lived in Turkestan for almost half a century, deserve special attention. "Essays on the life of a woman of the settled native population of Turkestan", published by the spouses in Kazan in 1865, is one of the unique works in this regard, as it presents observations on the life, life, leisure of women of the Fergana Valley; the situation of children at home, their upbringing. The interest of the research spouses also touched upon a number of children's games, amusements and songs that accompanied children in everyday life, for example, "White Poplar or green poplar" [3]. Researcher N. Burzinsky continued his research and published several songs ("Snowdrop", etc.), heard from a resident of Tashkent, the boy Adyl Rashid [4].

Serious work on the collection, processing and publication of samples of Uzbek children's folklore unfolded in the 20s of the twentieth century. Researcher M. S. Andreev collected and published 13 variants of the "Magpie-Crow" game-fun, common among the peoples of Central Asia [5]. The ideological and thematic originality of Uzbek riddles was devoted to the works of Tura Zikhni (Zarafshan, 1927) and Ismail Arifi (Samarkand-Tashkent, 1929). Gazi Alim Yunusov in the article "A few words about lullabies" considered the artistic features of maternal poetry (1924). The work of Borovkov E. K. deserves special attention, in which a historical review of folk signs and beliefs based on sentences (hukmlagich) associated with the stork is made [6].

The games of Uzbek children were not left without attention, the work of A. Borovkov "Games of Uzbek children" (Tashkent, 1928) is dedicated to them. In the collection and ethnographic study of Uzbek children's games, as well as songs associated with the seasons and with some rituals, the orientalist E. M. Pevereva was also noted [7]. Thus, already in the 20s, important scientific research was carried out and published in the field of collecting and researching Uzbek children's folklore.

The 30-40s of the twentieth century were marked by the revival of not only the collection, recording and publication of samples of Uzbek children's folklore, but also their inclusion in curricula, textbooks and anthologies. The first successful step in this direction was the publication by Elbek in 1937 of the collection "Songs of Children" (Tashkent, 1937). The book included 18 children's songs. Unfortunately, this work has a number of disadvantages in terms of text processing. The specific features of the song as an independent genre have not been identified. As a

result, the songs "Stork" and "Chittygul" were merged together, the chorus fell out of the lyrics of the song "Snowdrop". Richer in content is the 1939 anthology, published by the founder of Uzbek folklore studies, Prof. Zarifov H., which included lullabies, riddles, tongue twisters [8].

The famous writer S. Aini took a special initiative to collect children's games for educational and educational purposes, as well as to include them in textbooks and textbooks. In 1931, he introduced 14 games, widely used in the children's repertoire in Bukhara and Samarkand, into the textbook "New Way" for students. Having determined the cognitive, aesthetic and educational value of children's folklore, the state was puzzled by the purposeful inclusion of works of children's folklore in the anthologies intended for kindergartens, the publication of special collections of works of certain genres. The works were processed, illustrated and grouped according to the target audiences by age, interests and physical abilities of children.

This tradition continued in the 60-80s of the XX century. Based on research on the scientific and practical substantiation of ethnopedagogic and ethnopsychological features of games, various game complexes created were introduced into the educational and developmental process in preschool institutions, schools and higher educational institutions, which had a beneficial effect on the physical and psychological development of students. Were released: collection of authors M. Salikhova and S. Kuzieva "Folk games for preschool children" (T., 1970), collections of T. Usmonkhuzhaev, F. Khuzhaev, H. Meliev "1001 games" (T., 1990) and "National outdoor games" (T., 2000). Of particular value are 23 samples of games from the collections "Games of the peoples of the USSR" (Moscow, 1985) and "Children's outdoor games of the peoples of the USSR" (Moscow, 1988) by Prof. Usmonkhodzhaeva T.

During the same period, Uzbek ethnographers, such as Academician K. Shoniyazov, I. Jabbarov, U. Karabaev, H. Gafurov in their research provided information about the seasonal nature of some folk games, the age category and gender of children participating in them, their social role. The work of E. Abdurakhmonova "Consolidation of students' knowledge through the game" is devoted to the consideration of this type of games as didactic [9].

Researcher G. A. Jakhongirov, who has been conducting fruitful research for many years, has studied and systematized the specific features of Uzbek children's folklore. The result of these studies was his work "Uzbek Children's Folklore" (1975). The author for the first time undertook a review of the history of collecting, recording and studying Uzbek



children's folklore, made an attempt to classify it and, finally, generalized theoretical views on lullabies, tongue twisters, riddles, children's songs themselves, as well as games.

In particular, G. Jahongirov, considering the genre features of Uzbek children's games, their structural features, identified such mandatory game elements as "call to play", "the beginning of the game", "the end of the game", and also considered in detail the artistic features of these elements [10].

Researcher Safarov O., considering children's games as a folklore phenomenon, determined the presence of a number of components that ensure the integrity of the game, psychological prerequisites underlying the development of the game. In his works, the artistic and aesthetic role of the game itself and its components is defined, the characteristics inherent in the nature of game genres are generalized, a scientific classification of games is compiled, features are defined and described based on their multifunctionality, the ethnopedagogic, ethnopsychological and ethnological significance of games is clarified [11].

In the same years, a number of studies were conducted on the study of Uzbek folk games in pedagogical, philosophical and artistic aspects. In particular, the works of B. Sayfullaev, A. Nosirov, U. Karabaev and I. Abdurakhmanov deserve attention.

The work of researcher Galiev Sh. is of interest because the author of the work, when studying game folklore, tried to determine the socio-historical nature of games as a detailed form of orientation activity, their origin and content, to present a classification of games based on various criteria. And considering the ethno-folklore features, he singled out their socio-aesthetic and artistic-ideological functions. Avezov S. devoted his research to the study of the genre nature of games. [12]

During the years of independence, the understanding of Uzbek children's games as a national value has increased. An important role in this regard was played by the holding of republican and international scientific and practical conferences dedicated to the study of the poetics of Uzbek folk games. These scientific discussions contributed to the emergence of such events, which have become traditional, as the Forish Games. Also, on the occasion of the celebration of the millennium of the written monument "Alpomysh", the traditional games "Alpomysh" among girls, which have been held in Termez since 1999, have gained international fame. Thanks to these events, the process of discovering, recording and studying new samples of children's

games has revived.

But the results of the study of Uzbek children's folklore show that, although quite painstaking work has been done in this area, the collected material has not been comprehensively considered as a single system consisting of various genres and types; the genre structure of children's folklore has not been sufficiently investigated; problems such as the historical development of individual genres and samples, the "relationship" of children's folklore with "adults" have not been covered.

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