

STAGES OF STUDYING CHILDREN'S FOLKLORE

Urinova Maftuna Numon kizi

Teacher of Bukhara State Pedagogical Institute,

f.f.f.d(PhD)

Annotation. *This article discusses children's folklore, which is considered a component of general folklore. The content and history of the study of children's oral poetic creation are analyzed. The definitions given to children's folklore in world folklore are compared and their similarities and differences are summarized.*

Keywords: *children's folklore, fairy tales, riddles, quick sayings, riddles*

Folklore is formed on the basis of people's views on social and household life, as well as the sayings, songs and games of children who are direct participants in this process. For this reason, children's folklore with its specific characteristics, size, genre structure, creativity and performance is considered a component of folk art.

“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 sayings, riddles, children's game songs, caressing, teasing, etc.”¹.

According to the folklorist G. Jahongirov: "Children's folklore, which is a component of general folklore, also reflects the artistic vision of life in words, music, choreographic and dramatic performance forms, the worldview of the working masses in connection with domestic life. is the collective creation of the people"². In fact, children's folklore has many similarities with general folklore, and the ancient children's folklore of the Uzbek people consists of examples created by adults specifically for children and created by children themselves.

Folklorist O. Safarov comments on this as follows: "Children's folklore is a form of folk art that has become a unified system of games, songs and musical poetic genres, which arose as a result of the interaction between the world of

¹ Ўзбекистон Миллий Энциклопедияси, Б ҳарфи. – Тошкент: Ўзбекистон Миллий Энциклопедияси, 2001. – Б. 496.

² Жаҳонгиров Ф. Ўзбек болалар фольклори. – Тошкент:Ўқитувчи, 1975. – Б. 8.

children and the world of adults. is a special network"³. With this idea, the scientist develops the views of the Russian folklorist M. Melnikov.

Turkish folklorist M. Ozhan says about children's folklore: "From the moment children are born, they begin to learn the culture of the society they belong to. As they develop biologically and psychologically, they experience similar development and changes in the cultural sense. Folklore, which is a part of culture, is given to the child together with this culture"⁴. There are two important aspects to this idea:

1. Children, as a part of society, belong to culture and are nourished by the folklore of this culture.

2. Awareness of the best customs, traditions, set of national values (folklore) plays a very important role in their education - makes them a worthy member of society.

So, the relationship between a child and folklore consists of a practice performed together with parents and close relatives or individually. This, in turn, shows the participation of adults in the creation of children's oral poetic works and the individuality of the child.

In world folklore studies, children's folklore is considered as part of general folklore. After the publication of the book "Childhood Ages" (1962) by the English folklorist F. Ariyes, debates about the relationship between children's oral creativity and culture began to intensify among scientists. In his research, children's folklore from ancient times to the 20th century was discussed. Folklorist E. Tucker in the book "Children's Folklore" approves the opinions of F. Ariyes. He admits that children strive to preserve certain traditions of the previous generation. In our opinion, this opinion of the scientist points to the succession between adult and children's folklore. Folklorist O. Safarov also emphasizes the existence of a circle of succession in Uzbek children's folklore. So, in children's folklore of the whole world, the influence between adults and children is a common aspect.

³ Сафаров О. Ўзбек болалар адабиёти ва фольклори. – Бухоро: Бухоро, 2007. – Б. 96.

⁴ Mevlut O'zhan. Çocuk folkloru. Kebikeç/19. – Ankara, 2005. – S. 225-229.

Russian folklorist O. Kapitsa emphasizes that children's folklore should be understood as the creation of adults for children as well as children's traditional creativity, and in defining children's folklore as an independent field, he recommends paying attention to children's psyche and life. In fact, children's life partially reflects the life of adults, but many aspects of it develop independently of adults and are determined by all the characteristics of childhood. Also, children's cognitive abilities, interests, and perception of artistic images are different from those of adults.

It seems that the essence, function and origin of children's folklore are explained in the same way in world folklore studies (with the exception of the system of genres).

In Uzbek folklore, the collection, study and periodization of children's folklore is a particularly urgent issue, and certain works have been carried out in this regard. In particular, the scientist Sh. Galiyev, who specially studied the poetics of game folklore, recommends dividing the history of its study into three stages:

1. The period from the 11th century to the second half of the 19th century.
2. The end of the 19th century - the period up to the 30s of the 20th century.
3. The period after the 30s of the 20th century

The above classification is important as a preliminary scientific experiment on periodization. But in this theory of the scientist, some aspects of the study of children's folklore were not taken into account. In our opinion, the fact that the recording and popularization of children's folklore began in the 11th century, that is, in the era of Mahmud Koshgari, is not a complete conclusion. Although the materials in our hands confirm the "Devonu Luğotit Turk" as the first source, it cannot be denied that even in the earliest times, children's folklore lived in the bosom of universal folklore. H. Rozmetov, in his research on children's folklore, commented on the images carved on rocks, the toy-like objects found in archaeological research, and emphasized that the history of the study of this issue should be looked for much earlier. In addition, the occurrence of children's games

in folk epics with a thousand-year history ("Alpomish", "Birth of Goroglu") proves this point.

In addition, it is necessary to take into account another aspect in the above classification. The period after the 30s of the 20th century is quite generalized. At this point, it would be appropriate if the study of children's folklore in the period of independence was grouped separately. Because, as in all fields, in the field of folklore studies, the post-independence period is a period of reforms in the literal sense. The study of children's ritual folklore, the publication of songs on religious topics, the creation of preliminary studies about "Yo Ramadan" prove our point.

The classification of H. Rozmetov, who studied children's folklore on the example of the Khorezm area, is significant in that it covers some aspects that we have shown:

1. The first stage of collecting children's folklore includes the period from the earliest times to the end of the 19th century.

2. The stage of collecting and popularizing children's folklore in the field of local studies - includes the period from the end of the 19th century to the beginning of the 20th century, more precisely, until the October coup.

3. The stage of scientific study of children's folklore covers the period from the 20s to the 90s of the 20th century.

4. The post-independence stage of studying and popularizing children's folklore includes the period from 1991 to the present day.

In this classification, one can see the accuracy of periodization. It seems that there is a reason for taking a very long period for the first stage. Because during this period, the concept of children's folklore had not yet been formed, and its samples were collected from various sources. In our view, the inclusion of the phrase "scientific study" in the title of Phase 3 is confusing. After all, the scientific study of children's folklore continues both in the pre-independence era and today.

Based on the above considerations, it is appropriate to classify the history of the study of children's folklore as follows:

1. The first stage of collecting children's folklore covers the period from the earliest times to the end of the 19th century.

2. The second stage of collecting and popularizing children's folklore covers the period from the end of the 19th century to the 50s of the 20th century.

3. The third stage of studying children's folklore covers the period from the 1950s to the 1990s.

4. The fourth stage of studying and popularizing children's folklore - the period of independence - includes the period from 1991 to the present day.

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