



RELATIONSHIP OF CHILDREN'S LITERATURE AND CHILDREN'S FOLKLORE

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Annotation: This article discusses the relationship between children's literature and folklore. Opinions are expressed about the development of children's literature and the reflection of folklore elements in the works of writers. Attention is paid to the phenomenon of the reflection of children's games in literature, in particular, in children's literature. Updates in some traditional images are analyzed.

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Folk oral creativity is the heart and source of written literature. Children's literature is no exception. Because there are many genres specific to children in folk oral art. However, this is not the main link. According to the Russian literary scholar Levin: "Children's literature is born at some point in folklore that connects with written literature. Uzbek children's literature didn't appear on virgin soil. It also has its own path of development. The stages of emergence, organization, and formation of children's literature also occurred, although in different periods. Based on the foregoing, the stages of development of children's literature can be studied, first of all, by dividing it into the following four periods:

1. Didactic works on the topics of science, enlightenment, and morality - "Children's Reading";
2. The first artistic works created specifically for children - "emergence."
3. The first works specially classified for children (school literature textbooks - alphabet and reading books) - "organization";
4. "Formation" of special children's literature, allocated to children's literature of different ages.

The term "children's literature" appeared in the second half of the 19th century. Until now, some short story from the large works of Alisher Navoi and Gulkhani has been included in children's literature. The emergence of children's literature in the literature of almost all peoples is primarily associated with the enlightenment movement.

Shukur Sa'dulla has a number of poems expressing the mood of children during play. For example, in his poem "Children of Our Courtyard," the striking landscape depicted in words captivates the reader. Children who read this poem experience a special feeling. He involuntarily begins to think about unity, harmony, and solidarity.

Ten children in our yard,
Ten colorful tulips.
All are united, friends, and companions.
Sisters, friends.
Whatever work he undertakes,
Or if he runs kicking the ball,
Or if they water the flowers,

Or build a house and pile up sand...

They'll all enter the same way,

They strive with all their might.

This episode about a simple game not only carries a great educational and aesthetic burden but also transitions into a large poetic work. The fate of children, their future profession, begins with "play." The above sentences, like yo, yo, seem to guide them. This is how the definition of harmony should be explained to children. The path to their hearts passes through games.

Oydin Lola became a goose,

Our game went well.

The poem "Fox and Geese" also depicts how their wings are made of paper. Why do children love to play games, because in life they are only children, and in play they sometimes play the role of an animal, sometimes an adult. They enjoy it. Thus, they began to form the first concepts about the plant world, the animal world, and inanimate objects.

Qudrat Hikmat, who creates on various topics for children, writes about aspects that no one has seen or noticed. Such a feature is described in the poem "Chillak öyini."

- What a wonderful game of chillak!

- Does it give enough pleasure?!

- Who goes far away?

- Forgiveness, Loyalty, Mighty ones!..

- Are they athletes?

- No!

- They run like arrows.

The poem ends with the following conclusion.

There's a saying among the people:

"A healthy mind in a healthy body!

How could a child who is playing with pleasure and running while trying to surpass their opponent know that these movements are very beneficial for their health? The sentence at the end of the poem hints at this. The poet poetically explains to children that physical activity is very beneficial for health. A child who reads this poem doesn't feel the spirit of wisdom in it. But without realizing it, he begins to understand this. And immediately starts playing this game.

At least two people are enough to play the Chillak game. Playing in groups was very exciting. The game has its own unique compositional structure. This game is also present in Andijan children's folklore and has become part of the hide-and-seek game. Before the start of the game, the leader throws a draw. For example, it is determined which side of the coin falls to the ground and which team starts the game. The game leader's team places the chillak in a special pit. The leader of each group starts the game, catches the chillak with a handle and throws it upwards, then strikes the falling chillak with a blow, trying to throw it as far as possible.

The opposing team, standing on the other side of the playing field, tries to catch the flying chillak. If he catches Chillak, the turn of the game immediately passes to the opposing team. If the opponent cannot catch it, the game continues in this group. To continue the game, the chillak must be returned to its place, that is, to the pit. If only it would fall into place, the world would be a garden. It's fine if it falls a handful away from the pit. The game becomes

even more exciting when five or ten pieces fall farther away. Now the test motif enters the game. We can say that the test motif is the culmination point in the composition of this game. The child who threw the chillak or was playing another game, with the game leader, that is, under their supervision, performed the condition of "zuuwlash." The game "Zum-zum" is considered a form of the chillak game. The game "Zuvillatar" belongs to the category of object games, in which the main object is a stick. He must reach the finish line in one breath. They shouldn't breathe in before reaching it. In many cases, alphabet letters or rapid pronunciation exercises were performed in one breath. The representatives of the losing team will have to carry the representatives of the other group on their backs and bring them to the finish line. In this way, the game continues until evening.

White poplar or blue poplar,
Who do you need from us?
We need it at school,
The best is Alisher.

While the poem "Chillak Game" promotes the ideas of physical activity, playfulness, and cheerfulness, this poem promotes the idea of being disciplined, well-mannered, and excellent. Every child dreams of adding the word "excellent" to their name. Instead of advising children to read well, the poet explains it in verse. Children don't understand this as mere advice, they easily accept it and begin to act.

Children's poets and writers encourage children to develop comprehensively and think critically. We can say that their main task is to teach them to look at all the events around them with a deep eye. In this way, figurative images are sometimes used. They aim to achieve their goals with the help of various toys, animals, and objects. For example, in H. Ro'zimuhammad's poem "The Rabbit the Doorkeeper," the rabbit's sluggishness and cowardice are beautifully depicted. Children who read this poem look at themselves from the outside and begin to think about themselves. The image of a rabbit is the most common image in fairy tales. The main character of Habib Pulatov's fairy tale "Dik-dikjon" is also a rabbit. He fights and conquers rabbit-enemy cats alone. After that, he earned everyone's respect. The rabbit is depicted as a coward both in games and folk tales. But in this fairy tale, a poetic renewal is clearly felt. In the poem, he created the image of agile, hardened children through images of bears and geese. Children who take games seriously naturally react similarly to events that have occurred in their lives. Their understanding of life expands.

Generally speaking, there is no artistic work that doesn't teach wisdom. In children's literature, the didactic spirit occupies a much more significant place than in adult literature. But the spirit of moralizing also has its limits. Children's literature should be closer to folklore than adult literature, otherwise it will not be easy to attract children. As long as children's literature drinks from the fountain of folklore, it will flourish. When a child hears a familiar situation, feeling, or event, they are affected by it and their love for literature increases.

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