



The Role of Folk Oral Creativity in Children's Literature

Ubaydullayev Ilhomjon

Andijan State University Teacher of the Pedagogical Institute

Abstract: Folk oral art is a kind of oral word art, which is distinguished by its distinctive features from other types of folk art, such as music, theater, dance, play, fine and Applied Art.

Keywords: folk oral creativity, children's literature, art, song, article, matal, riddle, folklore

Date of Submission: 04-11-2021

Date of Acceptance: 06-12-2021

It is possible to recommend works of different genres, written about the glorious history of our people, today's life. Along with such legends as "Shirak", "Ta'maris", the best works of Elbek, Oybek, Gafur Gulom, Zafardiyor, Jerusalem Muhammed, Hakim, Nazir, Shukur sa'dulla, Anvar Obidjon, Tursunboy Adashbayev, Gambar Ota, Safar Barnoyev and others on the modern theme are of great educational importance.

Works of Al-Khorezmi, Al-Fergani, Ahmad Yughnaki, Al Bukhari, Farabi, Beruni, Yusuf Khosha Hajib, Ahmad Yassavi, Rabguzi, Navoi and others among Eastern thinkers have a positive impact on the formation of children's worldview.

As we have seen, children's literature differs from the literature of the floors by its specific features. The children's writer describes the events of the world by referring to the concept of children's imagination. Through it, he calls the little ones to strive for progress, helps to deeply love life. In children's literature, the tone of didactics prevails.

Folk oral art is a kind of oral word art, which is distinguished by its distinctive features from other types of folk art, such as music, theater, dance, play, fine and Applied Art.

Oral creativity of the people is the most ancient art equal to humanity. The oral creativity of each nation is a unique reflection reflecting the fe'l temperament, aesthetic taste, spirituality, Customs and traditions, aspirations, geographical conditions and nature of that nation. In this reflection, we see universal noble intentions, human qualities, feelings of hatred against evil, oppression, injustice.

The art of oral speech is represented by the terms "folklore" or "folk oral poetic creation". The term "folklore" was first used in 1846 by William Toms, a researcher of the XIX century, which means "folk" - the people, and "lor" - knowledge, wisdom, wisdom, that is, "people's bilirni", "people's wisdom", "people's wisdom". The science that studies the oral creativity of the people is called folklore.

The creation and way of life of people's creativity takes place in an oral way. That is, due to the fact that such works are performed orally, their content and form can change, new parts can be added to it, or any part will fall apart.

The oral creativity of the Uzbek people is one of the oldest arts, and it occupies a special place in the development of poetic creativity of the peoples of the world. In Uzbek folklore, species and genres are formed as follows:

Epic type-myth, afsona, narration, fairy tale, anecdote, lof, national, epic, etc.

Lyrical type-almost all manifestations of ritual folklore, many kinds of children's folklore, all kinds of song, singing, etc.

Dramatic type-oral drama, puppet play, military, folk theaters, etc.

Special rounds-proverb, matal, riddle vs.

The oral creativity of the people is a unique treasure, which has been misquoted for centuries, passed the tests of the ne, has always been a gift to mankind. Our task is to preserve and enrich this treasure as an eye shadow.

Songs.

The role of the song in the upbringing of the child is very large. The song is one of the oldest forms of lyrics and is an expression from several band poems intended for singing. Songs are sung with a melody. Sometimes the song is played along with the game. So, for a song, you need poetry and a melody. The song is considered one of the most common and popular genres of folk oral creativity. Especially the song alla ranks as the leader. Cradle Song-allada is sung by the first smile of the little girl, for the first time shaking her hands and feet, understanding the sign. Mother endina tells alla that from the drum that came to the universe was given without joy and joy. Although it is not yet clear what the essence of Alla in the Norse is, but all the same mother alla will say. The mother says that in her Allas she adds the surrounding world. The fact that the whole being sleeps all night — including rest, and the little one says that it is necessary to sleep:

Sleep, baby, sleep, Lamb,

Extinguished lamp in houses.

Arrows bees,

Arrows fish are quieter.

In the breast, the moon is shining,

Looks out the window.

Close your eyes, Lamb,

Lie down, joy, Beaver! Ella, ella.

Bragging — allani all-mothers, grandmothers, grandfathers say. Alla gradually turns into a mass song. The songs will last for many years. Let's say that in the songs that are sung when putting the baby in the cradle for the first time, a description is first given to the cradle. The fact is that when the cradle is twisted with wood-planks, cotton wool, par and fabrics, it will be soft, any murky place has a beautiful expression in Every Cradle Song:

Cradle board,

Back cotton

The owner came,

Kuchugi qoch.

The one that lies inside

Bahrini hungry.

When the baby sleeps tastefully in the cradle and takes a break, the song is also said to be incredibly short, when he takes the informal from the cradle. It is not difficult to find out from the following quarters that Allah gave peace of mind to the baby in the cradle, so that no ghost-enemy could break his can:

Let the Horseshoe-tuk gavora,

Let the enemy be distracted.

Let her sleep stay in the cradle,

Let the enemy stay on the threshold!

In folk songs, painting is colorful. All are reasonable. All necessary. For example, in songs where the girl first washed her hair and combed it, she praised the length of the hair, its thickness, its splendor, its splendor, the splendor of which brings the air of the big one. In some songs, the interpretation of the hair on the moon is expressed in joyful Egypt that it connects with the sun, reaching both the moon and the sun if it stretches in length:

On the moon-a lock

- Hold em a day.

You and me,

To me-palov.

In this zayl, cradle songs play a special role in the maturation of the younger generation. The little ones listen to beautiful, touching alla, songs from their parents, grandfathers and grow up with their tongues biyron, oghtam, percussion, now they themselves also try to grow up on the wings of songs, pouring songs on the roads of life. A higher example of such songs can be songs from the series "Chittigul". In "Chittigul" the theme is incredibly colorful and very attractive. For example:

White satin blue scarf,

White rice husk,

Let's make a blue shawl,

Let's keep a good day,

Yes, chittigul, Yes, chittigul, if we look at the Egyptians like, the type, by recalling the color that the harvest of rice is very abundant; it is beautifully described from the children's language that it is necessary to eat it not completely, but carefully, and use it sparingly, so as not to spoil the abundant rice. Today we talk a lot to children about saving, economy. From the above song, it turns out that our fathers have taught their children hard to use the investigation, saving everything from time to time.

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