

## “ARTISTIC INTERPRETATION OF CHILDREN'S FOLKLORE GENRES IN THE WORKS OF ANVAR OBIDJON”

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**Abstract.** *In this article, the artistic features of the stylization of lyrical songs, numbers and tangents from the poetic genres of folk oral creativity in the works of the great representative of children's literature, Anvar Obidjon, are highlighted. It is analyzed how the poet achieved the attractiveness of the text through imagery, complete rhyming, rhythmic construction and folk word games typical of these genres. In particular, methods that serve to form children's thinking and imagination through expressive means of counting and touching are shown.*

Being influenced by folklore works, using the images and motifs in them, creating in folklore tones and genres, not only ensured the nationalism of Anvar Obidjon's poems, but also increased its artistic value. At the same time, the use of folk proverbs, folk songs, folk phrases to create various word games, and the use of folklore-specific art tools showed the unique style and skill of the poet.

Folk songs are considered “a very national, historical, artistic and aesthetic phenomenon”. They are the inexhaustible artistic wealth of the nation. Songs have been created and sung since ancient times and are considered an ancient, traditional, mass type of folk poetry, a constant companion of a person, a helper in spiritual life, and an artistic phenomenon that ensures the uniqueness of national ceremonies. There are several types of songs, and in the works of Anvar Obidjon, we often find poems written in the style of lyrical songs:

Sakrog'ichmiz, chaqqonmiz,  
To'p-to'p-to'p.  
Biz zavoddan chiqqanmiz,  
Ko'p-ko'p-ko'p.  
Ranjimaymiz tepsangiz,  
To'p-to'p-to'p.  
Birpas jim tur desangiz,  
Xo'p-xo'p-xo'p<sup>15</sup>.

This poem called “Song of Balls” is close to the genre of children's folklore game songs. Repetitions like “ball-ball-ball”, “many-many-many”, “ok-ok-ok-ok” created rhythmic stylization characteristic of folk songs. At the same time, imitative actions such

<sup>15</sup> Anvar Obidjon.Saylanma.-Toshkent, 2019. –B. 199.

as jumping, agility, and standing still, which are important in children's games, are expressed in the poem.

Anvar Obidjon, as a children's creator, captures their cheerfulness, enthusiasm and even masculinity in his works.

Kelib Norga arz qildi  
To'rt yasharli ukasi:  
Meni quvdi,  
Atajon,  
Patpillaning kulkasi...  
G'ijinib musht tugdi Nor:  
-Boplab qasos olamiz.  
Kurkani...  
Yo'q, yaxshisi,  
Fatxillani solamiz<sup>16</sup>.

The poem tells the story of Nor's four-year-old brother's language like "Patpilla", "kulkasi" and "atajon" in the language of his friend Fatkhilla.

Most of the children's action games start with numbers. Dates belong to a wide and constantly developing genre - along with traditional images, they are the beginning of action games that constantly sharpen children's everyday life and their perception. Although the numbers do not make up the composition of the games, they serve as its foundation.

Dates confirm the idea not only verbally, but also with hand and foot movements. The leader of the game says each sentence or phrase making a noise according to the rhythm of the count, and in the process of saying it, he alternately taps his hand on the chest or shoulder of each participant. The participant whose hand is touched leaves the process. At the end, whoever ends up, that participant stays for the next round.

We can also find the stylization of dates in the poems of Anvar Obidjon's "Polopons from Poloson" series:

Bir,  
Ikki,  
Uch!  
O'rtada – shirguruch<sup>17</sup>.

We also see the numbers used in games played mainly by girls in the poet's poems:

<sup>16</sup> Anvar Obidjon. O'g'irlangan pahlavon: she'rlar, doston va ertaklar. – T.: Cho'lpon nomidagi nashriyot- matbaa ijodiy uyi, 2006.-136 b

<sup>17</sup> Anvar Obidjon. O'g'irlangan pahlavon: she'rlar, doston va ertaklar. – T.: Cho'lpon nomidagi nashriyot- matbaa ijodiy uyi, 2006.-136 b

.....70, 80, 90, 100,

Yuzga kirgan – chiroyli qiz<sup>18</sup>!

Another one of the most extensive genres of folklore is takhmakhok. In works of this genre, by mentioning the names of people, their negative aspects are mocked and satirized.

Mulla Xoliq,  
Qovog'i soliq<sup>19</sup>.

In these short tangents, the quality of a person is generally expressed in one sentence. But some tangents can be up to eight verses. Each quality is emphasized in them.

Toshmat aka tom boshida,  
Nog'ora-cho'pi yonboshida.  
Bitta qizi qo'rvoshida,  
Bitta qizi o'nboshida.  
Terisi yo'q, nog'orasi bor,  
Ilma-teshik tog'orasi bor.  
Yeti qavat belvog'ida  
Sichqon yegan zog'orasi bor<sup>20</sup>.

It can be seen that Anvar Obidjon's poetry contains many folklore genres. In some cases, they are influenced by folklore, sometimes they are used in folklore, and in some places they are used in the form of stylization. Irrespective of its application, folklore genres in the poet's poetry served to make the meaning of the poems more understandable to the reader, and to increase the imagery and artistic value of the work.

### Foydalanilgan adabiyotlar

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<sup>19</sup> Anvar Obidjon. O'g'irlangan pahlavon: she'rlar, doston va ertaklar. – T.: Cho'lpon nomidagi nashriyot- matbaa ijodiy uyi, 2006. - 136 b

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