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HUZURIDAGI ILMIY DARAJALAR BERUVCHI
DSc.03/04.06.2021.Fil.72.03 RAQAMLI ILMIY KENGASH

BUXORO DAVLAT UNIVERSITETI

FAYZULLOYEV OTABEK MUXAMADOVICH

INGLIZ VA O‘ZBEK BOLALAR FOLKLORI JANRLARI TIPOLOGIYASI

10.00.06 – Qiyosiy adabiyotshunoslik, chog‘ishtirma tilshunoslik va tarjimashunoslik

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Contents of the dissertation abstract for a Doctor of Science degree (DSc)

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Ilmiy maslahatchi:	**O‘rayeva Darmon Saidaxmedovna** filologiya fanlari doktori, professor
Rasmiy opponentlar:	**Axmedov Oybek Saporbayevich** filologiya fanlari doktori, professor
	Jo‘rayeva Malohat Muxammadovna filologiya fanlari doktori, professor
	Qayumov Olim Sadiriddinovich filologiya fanlari doktori, professor
Yetakchi tashkilot:	**Samarqand davlat universiteti**

Dissertatsiya himoyasi Buxoro davlat universiteti huzuridagi DSc.03/04.06.2021.Fil.72.03 raqamli Ilmiy kengashning 2025-yil «21» iyun soat 09⁰⁰dagi majlisida bo‘lib o‘tadi. (Manzil: 200118, Buxoro shahri, M.Iqbol ko’chasi, 11-uy. Tel.: (0 365) 221-29-14; faks: (0 365) 221-57-27; e-mail: buxdu_rektor@buxdu.uz)

Dissertatsiya bilan Buxoro davlat universitetining Axborot-resurs markazida tanishish mumkin (612 raqami bilan ro‘yxatga olingan). (Manzil: 200118, Buxoro shahri, M.Iqbol ko‘chasi, 11-uy. Tel.: (0 365) 221-25-87).

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M.K.Baqoyeva
Ilmiy darajalar beruvchi Ilmiy kengash raisi o‘rinbosari, filologiya fanlari doktori, professor

Z.I.Rasulov
Ilmiy darajalar beruvchi Ilmiy kengash ilmiy kotibi, filologiya fanlari doktori, professor

F.M.Xajiyeva
Ilmiy darajalar beruvchi Ilmiy kengash qoshidagi ilmiy seminar raisi, filologiya fanlari doktori, professor

KIRISH (fan doktori [DSc] dissertatsiyasi annotatsiyasi)

Dissertatsiya mavzusining dolzarbligi va zarurati. Jahon folklorshunosligida bolalar folklori va uning turli janrlariga ilmiy munosabat, jahon xalqlari og‘zaki badiiy ijodida bolalar folklori o‘ziga xos mavzulari, obraz va motivlar tarkibi, ijodkorlari va ijrochilarini tadqiq qilish masalalariga alohida e’tibor qaratib kelinmoqda. Asrlar davomida avloddan-avlodga o‘tib kelayotgan va yosh avlod tarbiyasida muhim ma’naviy-ruhiy ta’sirga ega bolalar folklori namunalari har bir xalqning madaniy hayot tarzi, milliy dunyoqarashi, ijtimoiy muhiti bilan bog‘liq holda yaratilgan bo‘lsa-da, ularning genezisi, tasnifi va badiiy xususiyatlarida umumbashariy poetik tafakkurga xos yaqinliklar borligi kuzatiladi. Shu yaqinlik asoslarini qiyosiy-tipologik jihatdan ochish dunyo bolalar folklori badiiyatiga xos mifo, etno va lingvopoetik, tarixiy, nazariy, dinamik poetika taraqqiyot xususiyatlarini aniqlashda muhim ahamiyat kasb etadi.

Dunyo qiyosiy folklorshunosligida turli yoshdagi bolalar folklorini yig‘ish va arxivlashga qiziqish, uni nashr etish, paydo bo‘lish asoslarini, o‘rganilish tarixi va nazariy masalalarini ko‘rib chiqish, poetikasini tahlil qilish, janrlarining o‘ziga xosligi, ijrochilik san’ati, yozma adabiyot, kinematografiya, postfolklor bilan bog‘liq tomonlarini atroflicha tadqiq qilingan. Bu esa jahon miqyosida bolalar folklorining tipologik belgilarini aniqlashdan tashqari insoniyat badiiy-estetik tafakkuri taraqqiyotining umumiy qonuniyatlarini asoslash, ingliz va o‘zbek bolalar folklorini kognitiv-pragmatik kesimda o‘rganish, ularning badiiy-estetik tabiati, kelib chiqish tarixiy ildizlari, zamonlar osha poetik tadriji, o‘ziga xos milliy xususiyatlari, tilini zamonaviy folklorshunoslik tamoyillari va metodlari asosida aniqlash, janriy mohiyatini asoslash, genezisi, o‘xshashlik va o‘ziga xos xususiyatlarini zamonaviy fol’klor mezonlari asosida qiyosiy o‘rganish tamoyillarini ilmiy izohlashga xizmat qiladi.

Mamlakatimizda ilm-fanni har tomonlama yuksaltirish uchun keng ko‘lamli islohotlar amalga oshirilayotgan hozirgi bir bosqichda barcha sohalar kabi qiyosiy folklorshunoslik oldiga ham jahon standartlariga mos salmoqli tadqiqotlar yaratish vazifasi qo‘yilgan. Bu borada “Milliy madaniy-tarixiy qadriyatlarni aks ettiruvchi va bolalikdan kitob o‘qishga qiziqishni uyg‘otuvchi o‘quv-metodik, didaktik (shu jumladan, o‘yinlar va o‘yinchoqlar) materiallar va badiiy adabiyotlarni tayyorlash hamda maktabgacha ta’lim muassasalari faoliyatiga joriy etish ishlari”ni [1] kuchaytirish shunday talablardan biridir. Mazkur tadqiqotlar doirasida ingliz va o‘zbek xalqlarining bolalar folklori etnogenezisi, mental tabiati, janr va obrazlar tizimi, tiliga xos xususiyatlarini qiyosiy nuqtai nazardan ko‘rib chiqish, tahlil va tadqiq qilish qiyosiy folklorshunoslik va adabiyotshunoslik uchun dolzarb masalalardan biridir.

O‘zbekiston Respublikasi Prezidentining 2019-yil 8-oktyabrdagi PF-5847-son “O‘zbekiston Respublikasi oliy ta’lim tizimini 2030-yilgacha rivojlantirish konsepsiyasini tasdiqlash to‘g‘risida”, 2019-yil 21-oktabrdagi PF-5850-son

[1] Ўзбекистон Республикаси Президенти Ш.М.Мирзиёевнинг 2017 йил 9 сентябрдаги «Мактабгача таълим тизимини тубдан такомиллаштириш чора-тадбирлари тўғрисида»ги ПҚ-3261-сон Қарори / Халқ сўзи. – Тошкент, 2017, 11 сентябрь.

“O‘zbek tilining davlat tili sifatidagi nufuzi va mavqeini tubdan oshirish chora-tadbirlari to‘g‘risida”, 2020-yil 29-oktyabrdagi PF-6097-son “Ilm-fanni 2030-yilgacha rivojlantirish konsepsiyasini tasdiqlash to‘g‘risida”, 2022-yil 28-yanvardagi PF-60-son “2022-2026-yillarga mo‘ljallangan Yangi O‘zbekistonning taraqqiyot strategiyasi to‘g‘risida”, 2023-yil 11-sentyabrdagi PF-158-son “O‘zbekiston – 2030” strategiyasi to‘g‘risidagi farmonlari, 2021-yil 19-maydagi PQ-5117-son “O‘zbekiston Respublikasi xorijiy tillarni o‘rganishni ommalashtirish faoliyatini sifat jihatidan yangi bosqichga olib chiqish chora-tadbirlari to‘g‘risida”gi Qarori hamda O‘zbekiston Respublikasi Vazirlar Mahkamasining 2022-yil 7-fevraldagi 59-son “Boysun bahori xalqaro folklor festivalini tashkil etish va o‘tkazish chora-tadbirlari to‘g‘risida”gi qarori, mazkur faoliyatga tegishli boshqa me’yoriy-huquqiy hujjatlarda belgilangan vazifalarni amalga oshirishda ushbu dissertatsiya tadqiqoti muayyan darajada xizmat qiladi.

Tadqiqotning respublika fan va texnologiyalari rivojlanishining ustuvor yo‘nalishlariga bog‘liqligi. Dissertatsiya tadqiqoti O‘zbekiston Respublikasida fan va texnologiyalar rivojlanishining I. “Axborotlashgan jamiyat va demokratik davlatni ijtimoiy, huquqiy, madaniy, ma’naviy-ma’rifiy rivojlantirishda innovatsion g‘oyalar tizimini shakllantirish va ularni amalga oshirish” ustuvor yo‘nalishiga muvofiq bajarilgan.

Dissertatsiya mavzusi bo‘yicha xorijiy tadqiqotlar sharhi. [2] Bolalar folklorining badiiy qurilishi, janrlar tarkibi, poetik xususiyatlari, g‘oyaviy tuzilishi, tadrijiy takomil tamoyillariga bag‘ishlangan nazariy-amaliy tadqiqotlar jahonning yetakchi ilmiy markazlari va oliy ta’lim muassasalarida, jumladan, Moskva davlat universiteti, Sank-Peterburg davlat universiteti, Ural davlat pedagogika universiteti (Rossiya Federatsiyasi), University of Harvard, Ohio State University (AQSh), University of Bonn (Germany), University of Britich Columbia (Kanada), Peking University (Beijing, Xitoy Xalq Respublikasi), Dzyoti universiteti (Yaponiya), Academy of Korean Studies Grant (Koreya respublikasi), Yarmouk University, (Irbid, Jordan, Iordaniya), Muhammadiyah University of Surakarta (Indoneziya), Ankara universiteti, Ege Universiteti (Turkiya), Baki Dövlət universiteti, Azərbaycan Milli Elmlər Akademiyası Folklor instituti (Ozarbayjon), Yeuraziya ұlttыq universiteti, M.Avezov nomidagi Adabiyot va san’at instituti (Qozog‘iston), Kirgiz uluttuk universiteti (Qirg‘iziston), shuningdek, O‘zR FA O‘zbek tili, adabiyoti va folklori instituti, Buxoro, Urganch, Namangan, Andijon, Samarqand, Termiz davlat universitetlari (O‘zbekiston) va boshqa ilmiy markazlarda olib borilmoqda. Bu jihatdan jahon folklorshunosligida bolalar og‘zaki ijodining tadrijiy takomil tamoyillari, obrazlar olami, lingvopoetik xususiyatlari, voqelikning

[2] Диссертация мавзуси бўйича хорижий тадқиқотлар шарҳи https://www.publishersweekly.com/pw/by-topic/industry-news/tip-sheet/article/ https://warwick.ac.uk /fac/arts/english/ currentstudents/ undergraduate/modules /fulllist/special/ https://cyberleninka.ru/article/n/problemy-razvitiya-i https://arts.unimelb.edu.au/nceis; https://www.westernsydney.edu.au;https://sllc.umd.edu/persian/about; http://nelc.uchicago.edu; https://nelc.osu.edu; http://ut.ac.ir; http://www.um.ac. ir; https://www.amu.ac.in; http://www.du.ac.in/du; http://www.istanbul.edu.tr/tr; https://www.ankara.edu.tr; http://gazi.edu.tr; https://www.orientalstudies. az/ru; http://literature. az/?lang=aze; http://www.kaznu. kz/ru; www.iaas. msu.ru; https://www.ivran.ru; https://spbu.ru; www.orient.spbu.ru/ru ; http://www.orientalstudies.ru; http://oriental-studies.org.ua/uk/home; http://zoa.dmt.tj; http://iza.tj/ru/institutyazyka-literatury-vostokovedeniya-i-pismennogo-naslediya-im-rudak-i; http://tashgiv.uz/ru/; http://navoiy-uni.uz/uzk; http://www.samdu.uz ва бошқа манбалар асосида амалга оширилди.

sodda ifoda uslubi, ularda kattalar va bolalar ruhiy olamining talqini hamda tasviri (Yarmouk University, Irbid, Jordan); kattalar uchun yaratilgan asarlarning bolalarga o‘tishi (Ohio State University, AQSh); bolalar folklori janlari tabiati va badiiyati (Moskva davlat universiteti, Sank-Peterburg davlat universiteti, Ural davlat pedagogika universiteti, Rossiya Federatsiyasi); bolalar obrazlari tadqiq qilingan (Muhammadiyah University of Surakarta (Indoneziya); bolalar folkloridagi she’riy janrlar xususiyatlari ochib berilgan (New York University, AQSh), O‘zR FA O‘zbek tili, adabiyoti va folklori instituti, Buxoro, Urganch, Namangan, Andijon davlat universitetlarida (O‘zbekiston) olib borilgan ilmiy tadqiqotlarga alohida yondashildi.

Dunyo folklorshunosligi va adabiyotshunosligida hozirgi kunda bolalar og‘zaki badiiy ijodining janriy, mavzuviy, badiiy-kompozitsion, lingvopoetik xususiyatlari tavsifi, ularda bolalar ruhiyati, obraz va motivlar tadriji, bolalar folkloriga xos an’analar bo‘yicha izlanishlar olib borilmoqda. Shuningdek, jahon bolalar folklori an’analari, tipologiyasini aniqlash, janriy tizimi va tarkibidagi o‘xshashliklarni qiyosiy-tipologik o‘rganish yetakchi o‘rinni egallaydi.

Muammoning o‘rganilganlik darajasi. Jahon folklorshunosligida bolalar folklori va uning turli janrlariga ilmiy munosabat A.Vamberi, E.B.Taylor, Korlis Lamont, M.Petersen[3] tadqiqotlarida kuzatiladi. Shuningdek, Bauman Richard ingliz bolalar folklor etnografiyasi, Doroti Xovard bolalar o‘yin folklori, MakMahon, Felicia R. va Brayan Sutton-Smit hozirgi zamon bolalar folklorining nazariy yo‘nalishlari, Iona va Piter Opi ko‘chada va o‘in maydonchasida bolalar o'yinlari haqida to‘xtalishgan.

Rus folklorshunosligida bolalar folklori bo‘yicha G.S.Vinogradov, O.I.Kapitsa, V.P.Anikin, E.V.Pomeranseva, M.N.Melnikov kabi olimlar tomonidan yaratilgan tadqiqotlar, nashr qilingan to‘plamlar alohida e’tiborni tortadi.[4]

O‘zbek folklorshunosligida bolalar folklorini to‘plash, nashr etish va tadqiq qilish uch tarixiy bosqichda kechgan: a) rus olimlari tomonidan XIX asrning oxiri – XX asrning 30-yillarigacha;[5] b) XX asrning 30-yillaridan so‘ng;[6] s) mustaqillik

[3] Vambery A. Sketches of Central Asia. – Philadelphia: J. B. Lippincott & co.wm. H. Allen & co., 13, Waterloo Place, Pall mall, London.1868. – 444 p.; Vambery A. Travels in Central Asia. – London: Cambridge Scholars Press Ltd., 1996. – 443 p.; Вамбери А. Путешествие по Средней Азии. – М., 2003. – 193 с.; Lamont C. The Peoples of the Soviet Union. – New York, 1946; Тайлор Э.Б. Детские игры // Первобытная культура. – М.: Политиздат, 1989. – 573 с.; Petersen Marilyn. Treasury of Uzbek Legends and Lore. – Toshkent: Qatortol-Kamolot, 2000.

[4] Виноградов Г. Детская сатирическая лирика. – Иркутск, 1925. – 45 с.; Капица О.И. Детский фольклор: песни, потешки, дразнилки, сказки, игры. – Л., 1928. – 222 с.; Аникин В.П. Русские народные пословицы, поговорки, загадки и детский фольклор: Пособие для учителя. – М., 1957. – 239 с.; Померанцева Э.В. Детский фольклор // Русское народное творчество. – М., 1966. – С.135-142; Мельников М.Н. Русский детский фолькор Сибири. – Новосибирск, 1970. – 218 с.; Мельников М.Н. Русский детский фольклор: Учебное пособие для студентов пединститутов. – Москва: Просвещение, 1987. – 240с.; Мартынова А.Н. Художественный мир ребенка // Потешки, считалки, небылица. – М., 1989. – С.5-20; Мартынова А.Н. Детский поэтический фольклор: Антология / Сост. А.Н.Мартынова. – Спб., 1997. – 576 с.; Шейн П.В. Сборник народных детских песен, игр и загадок / Сост. А.Е.Грузинский по материалам Шейна. – М., 1898. – 81 с.

[5] Наливкин В.П. Очерк быта женщины оседлого туземного населения Ферганы / В.П. Наливкин, М.В.Наливкина. – Изд.2. – М.: URSS, cop.2016. – 244 с.; Васильев А. Игры сартовских детей // Туркестанские ведомости. – 1909. – № 109; Пантусов Н.Н. Игра тогуз-кумалак // ИОАЭ и И. – Казань, 1906. – Том XXII. – №4. – С.249-252; Андреев М.С. Вещие сны, несколько примет и детская игра «Сорока-ворона» среди некоторых народов, главным образом Средней Азии // Известия Глав.Среднеазиатского музея. – Вып.

davrida [7] . O‘zbek folklorshunosligida bolalar folkloriga oid to‘plamlar folklorshunoslik yo‘nalishida[8] hamda pedagogik maqsadda[9] tuzilgan.

Bolalar folklori o‘zbek olimlari tomonidan nafaqat folkloristik, balki pedagogik, lingvomadaniy, genderlik asosida ham tadqiq qilingan.[10] Biroq ingliz va o‘zbek folklorshunosligida bolalar folklorining tipologik xususiyatlari yetarlicha maxsus ochib berilmagan.

Dissertatsiya tadqiqotning dissertatsiya bajarilgan oliy ta’lim yoki ilmiy-tadqiqot muassasasining ilmiy-tadqiqot ishlari rejalari bilan bog‘liqligi. Dissertasiya tadqiqoti Buxoro davlat universiteti ilmiy-tadqiqot ishlari rejasining “Qiyosiy adabiyotshunoslikning dolzarb muammolari” ilmiy-tadqiqot ishlari doirasida bajarilgan.

Tadqiqotning maqsadi ingliz va o‘zbek bolalar folklorining janrlar tizimi va tarkibi, taraqqiyot bosqichlari, poetikasi, obraz va motivlar tarkibi, ijro xususiyatlaridagi tipologik belgilarni aniqlashdan iborat.

Tadqiqotning vazifalari:

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2. – Т., 1923. – С.1-34; Пещерева Е.М. Игрушки и детские игры у таджиков и узбеков (по материалам 1924-1935гг.) // Сборник Музея антропологии и этнографии АН СССР. Т.XVII. – М-Л., 1957. – С.22-94; Пещерева Е.М. Некоторые игры среди оседлого населения Туркестана // Бюллетень Средн.-Аз. гос.ун-та. Вып.11. – Т., 1925. – С.81-98; Боровков А.К. Игры узбекских детей // Сборник научного кружка при Восточном факультете САГУ. Вып.1. – Т., 1928. – С.31-42.

[6] Элбек. Болалар қўшиқлари. – Т., 1935; Жаҳонгиров Ғ. Ўзбек болалар фольклори. – Т.: Ўқитувчи, 1975. – 122 б.; Сафаров О. Ўзбек болалар поэтик фольклори. – Т.: Ўқитувчи, 1985. – 250 б.; Галиев Ш. Ўзбек болалар ўйин фольклори. – Т.: Фан, 1998. – 96 б.

[7] Қурбонова Н. Ўзбек болалар маросим фольклори: Филол. фанлари номз. дисс. автореф. – Тошкент, 1994; Авезов С. Санама жанри табиати ва бадиияти: Филол. фан. номз. дисс. автореф. – Т., 2004. – 24 б.; Рўзметов Ҳ. Хоразм болалар фольклори: Филол. фан. номз. ... дисс. – Тошкент, 2005. – 156 б.; Сафарова Н.О. Ўзбек болалар ўйин фольклорининг жанрий табиати, генезиси ва бадиий хусусиятлари: Филол. фан. номз. дисс. автореф. – Т., 2004. – 23 б.; Турғунов Ш.Д. Наманган болалар фольклорининг жанрлар таркиби ва локал хусусиятлари: Филология фанлари бўйича фалсафа доктори (PhD) диссертацияси автореферати. – Тошкент, 2019. – 52 б.; Адизова Н.Б. Қизиқмачоқларнинг жанрий табиати ва бадиияти: Филология фанлари бўйича фалсафа доктори (PhD) диссертацияси автореферати. – Т., 2020; Эсанов А. Ўзбек болаларининг мавсумий маросим фольклори: Филология фанлари бўйича фалсафа доктори (PhD) диссертацияси автореферати. – Бухоро, 2024; Шоймардонов И.А. Сурхон воҳаси болалар фольклори (ўзига хос хусусиятлари, таснифи ва бадиияти): Филология фанлари бўйича фалсафа доктори (PhD) диссертацияси автореферати. – Бухоро, 2024.

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ingliz va o‘zbek bolalar folklorining shakllanish omillari, taraqqiyot asoslari, to‘planishi va o‘rganilishi, etnofolkloristik hamda lingvomadaniy xususiyatlarini ochish;

ingliz va o‘zbek bolalar folklori badiiyatining taraqqiyot xususiyatlarini poetika turlari: mifopoetika, etnopoetika, tarixiy poetika, nazariy poetika, dinamik poetika, lingvopoetika asosida oydinlashtirish;

ingliz va o‘zbek bolalar folklorida mazmun-mohiyati, ijro vaqti, an’anaviy obraz va motivlari, badiiy qurilishi jihatidan o‘xshash alla, erkalama, ovutmachoq, tez aytish, sanama kabi janrlarning genezisi hamda tabiatini dalillash;

ingliz va o‘zbek bolalar folklorida mavsumiy va maishiy mazmundagi qo‘shiqlar mazmunini g’oyaviy, kompozitsion, badiiy ifoda xususiyatlariga ko‘ra yoritish;

ingliz va o‘zbek bolalar folklori namunalarining madaniy hayotdagi o‘rnini, badiiy-estetik vazifalarini, ahamiyatini, mazmuniy va shakliy turlarini, ularda satira hamda yumor badiiy ifodasini isbotlash;

ingliz va o‘zbek bolalar o‘yin folklorining tipologik belgilarini ularning o‘yin boshlanishi, borishi, tugashi bilan bog‘liq poetik janrlar umumiyligi, predmetli, sof harakatdan iborat, so‘z (ma’naviy) tiplari yaratilgani jihatidan asoslash.

Tadqiqotning obyekti sifatida ingliz va o‘zbek bolalar folklori janr namunalari tanlangan.

Tadqiqotning predmetini ingliz va o‘zbek bolalar folklorining semantik, badiiy-kompozitsion xususiyatlarining tipologik jihatlari tashkil etadi.

Tadqiqotning usullari. Dissertatsiyada tasniflash, tavsiflash, qiyosiy-tipologik, qiyosiy-tarixiy, tarkibiy-semiotik, funksional hamda etnofolkloristik tahlil usullaridan foydalanilgan.

Tadqiqotning ilmiy yangiligi quyidagilardan iborat:

ingliz va o‘zbek bolalar folklorining qadimiy va hozirgi namunalari asosidagi an’anaviy hamda zamonaviy turlari insonlarning qarashlari, madaniy turmush tarzi, zamon bilan hamnafaslik, yangicha fikrlash, poetik tafakkur tadrijining an’analarga ta’siri natijasida postan’anaviy va postfolklor sifatida namoyon bo‘lishi aniqlangan;

ingliz va o‘zbek bolalar folklorida bolalarni parvarishlash, avaylash, uxlatish, erkalash, ovutish va tevarak-olam manzarasiga qiziqtirish, tabiat bilan tanishtirish maqsadida ijro qilinadigan alla, erkalama, sanama, cheklashmachoq, tarqalmachoq, ovutmachoq, qiziqmachoq kabi onalik folklori poeziyasi ona va bola ruhiyatining hamda bolalikning badiiy ifodasi orqali namoyon bo’lishi isbotlangan;

bolalarning mavsumiy hamda marosimiy folklori, bolalar marosimlari xususiyatlari, kattalar folklorining bolalar folklori shakllanishiga va rivojiga ta’siri, shuningdek, undan bolalar repertuariga ko‘chgan topishmoq, tez aytish, ertak janrlarining badiiy-kompozitsion o‘ziga xosligi ingliz va o‘zbek bolalar folklori misolida aniqlangan;

qiyoslanayotgan tillar bolalar folkloridagi maktab folklorining asosiy ijodkori va ijrochilari maktab yoshidagi boshlang‘ich sinf, o‘rta va katta yoshdagi maktab o‘quvchilarining qiziqishi va intilishlari avtograf yoki “yoshlik albomi”, alifbo qo‘shiqlar yetakchiligida; bolalar o‘yin folklori esa o‘yinga chorlov, o‘yin jarayoni,

undan tarqalish, o‘yinchilarni sanash bilan bog‘liq qo‘shiqlar, so‘z o‘yinlari hamda hazil qo‘shiqlar orqali voqelanishi dalillangan;

har ikkala til bolalar folklori namunalarida milliy til realiyalariga xos so‘zlar: asar qahramonlarining yoki kishi ismlari (antroponimlar), joy nomlari (toponimlar), kasb-hunar nomlari (professionalizmlar), urf-odat, rasm-rusum nomlari (etnografizmlar), milliy-madaniy so‘zlar (lingvokulturemalar), o‘tmishga aloqador tarixiy so‘zlar (arxaizmlar), dialektizmlar, pul birliklarini ifodalovchi so‘zlar birlamchi qiymat kasb etishi dalillangan.

Tadqiqotning amaliy natijalari quyidagilardan iborat:

ingliz va o‘zbek bolalar folklorining tipologik xususiyatlari bo‘yicha aniqlangan xulosalar jahon folklorshunoslik tarixi, qiyosiy adabiyotshunoslik va folklorshunoslik, chog‘ishtirma tilshunoslik, lingvofolkloristika kabi fanlar bo‘yicha darslik hamda o‘quv qo‘llanmalarni takomillashtirishda asos bo‘lib xizmat qilishi dalillangan;

ingliz va o‘zbek bolalar folklori tipologiyasi, ulardagi ayrim janrlar, motiv va obrazlar namunalari, avvalo, shu xalqning madaniy hayot tarzi, milliy dunyoqarashi, yashash joyi, ijtimoiy-iqtisodiy, siyosiy muhiti bilan bog‘liq holda yaratilgani, ularning kelib chiqish ildizi, mazmuniy tasnifi, badiiy ifoda va ijro xususiyatlarida umumbashariy poetik tafakkurga xos mifopoetika, etnopoetika, tarixiy, nazariy, dinamik poetika xususiyatlari bilan bog‘langani, ularni maxsus to‘plash, chop etish va o‘rganish, poetik tahlil qilish, janrlarining o‘ziga xosligi, ijrochilik san’ati, yozma adabiyot, kinematografiya, postfolklor bilan bog‘liq tomonlarini ochish mumkinligi asoslangan;

ingliz va o‘zbek bolalar folklorining janr, g‘oyaviy-badiiy, milliy, kompozitsion xususiyatlarining aniqlanishi ularni boshqa xalqlarning bolalar folklori bilan ham qiyosiy o‘rganishda muhim faktik material sifatida foydalanishga xizmat qilishi aniqlangan.

Tadqiqot natijalarining ishonchliligi dissertatsiyada qo‘llanilgan ilmiy-metodologik yondashuv va usullar, nazariy ma’lumotlarning ilmiy, badiiy manbalardan olingani, keltirilgan tahlillar tasniflash, tavsiflash, qiyosiy-tipologik, qiyosiy-tarixiy, tarkibiy-semiotik, funksional hamda etnofolkloristik tahlil usullari vositasida asoslanganligi, nazariy fikr va xulosalarning amaliyotga joriy etilganligi, olingan natijalarning vakolatli tuzilmalar tomonidan tasdiqlanganligi bilan izohlanadi.

Tadqiqot natijalarining ilmiy va amaliy ahamiyati. Tadqiqot natijalarining ilmiy ahamiyati shundaki, nazariy xulosalar nafaqat ingliz va o‘zbek bolalar folklorining tarixiy asoslarini, janrlar poetikasini ochib berishga qaratilgani jihatidan jahon folklorshunosligidagi umumiy nazariy qarashlarni boyitishga xizmat qilishi bilan izohlanadi.

Tadqiqot natijalarining amaliy ahamiyati shundan iboratki, ingliz va o‘zbek bolalar folkloridagi janrlar, motivlar, obrazlarning o‘xshashligi va farqlari bo‘yicha olingan ilmiy-nazariy ma’lumotlar keyingi tadqiqotlar uchun uslubiy ahamiyatga ega bo‘lishi, oliy o‘quv yurtlari filologiya fakultetlarida qiyosiy adabiyotshunoslik va adabiyot nazariyasi fanlarini o‘qitishda, shu fanlar bo‘yicha darsliklar, o‘quv qo‘llanmalari va dasturlar tuzishda, baynalmilal adabiy-madaniy aloqalar tarixidan

ilmiy izlanishlar olib borishda, folklor fanlaridan darslik, o‘quv qo‘llanma, majmualar yaratishda, entsiklopedik, folklor va adabiyotshunoslik terminlari lug’atlarini takomillashtirishda foydalanish mumkinligi bilan belgilanadi.

Tadqiqot natijalarining joriy qilinishi. Ingliz va o‘zbek bolalar folklori janrlari tipologiyasi bo‘yicha erishilgan ilmiy natijalar asosida:

ingliz va o‘zbek bolalar folklorining qadimiy va hozirgi namunalari asosidagi an’anaviy hamda zamonaviy turlari insonlarning qarashlari, madaniy turmush tarzi, hukumat boshqaruvidagi o‘zgarishlar, yangicha fikrlash, poetik tafakkur tadrijining an’analarga ta’siri natijasida postan’anaviy, postfolklor sifatida namoyon bo‘lishiga doir nazariy xulosalardan Toshkent davlat o‘zbek tili va adabiyoti universitetida 2017-2020-yillarda bajarilgan OT-F1-030 “O‘zbek adabiyoti tarixi” ko‘p jildlik monografiyasini (7 jild) chop etish” mavzuidagi fundamental loyihasida foydalanilgan (Toshkent davlat o‘zbek tili va adabiyoti universitetining 2024-yil 24-dekabrdagi №04/1-4201-son ma’lumotnomasi). Natijada adabiyotshunoslik hamda o`zbek adaniyotini qiyosiy o`rganish sohasiga oid ilmiy-nazariy ko`rsatmalar ishlab chiqishga asos yaratgan;

ingliz va o‘zbek bolalar folklori tipologiyasi, ulardagi ayrim janrlar, motiv va obrazlar namunalari, avvalo, shu xalqning madaniy hayot tarzi, milliy dunyoqarashi, yashash joyi, ijtimoiy-iqtisodiy, siyosiy muhiti bilan bog‘liq holda yaratilgani, ularning kelib chiqish ildizi, mazmuniy tasnifi, badiiy ifoda va ijro xususiyatlarida umumbashariy poetik tafakkurga xos mifopoetika, etnopoetika, tarixiy, nazariy, dinamik poetika xususiyatlari bilan bog‘langani, ularni maxsus to‘plash, chop etish va o‘rganish, poetik tahlil qilish, janrlarining o‘ziga xosligi, ijrochilik san’ati, yozma adabiyot, kinematografiya, postfolklor bilan bog‘liq nazariy xulosalardan Buxoro davlat universitetida 2017-2020-yillarda bajarilgan OT-F1-002 “Yoshlarda milliy g‘oya va mafkuraviy immunitetni shakllantirishning psixologik mexanizmlari” mavzuidagi fundamental loyihasida foydalanilgan (Buxoro davlat universitetining 2024-yil 19-dekabrdagi №01-04/8108-son ma’lumotnomasi). Natijada ma’naviy-ma’rifiy ishlar jarayonida yoshlarning mafkuraviy immunitetini rivojlantirish texnologiyalarini takomillashtirishga oid tarbiyaviy ishlarni rivojlantirish imkoniyati yaratilgan;

bolalarning mavsumiy hamda marosimiy folklori, bolalar marosimlari xususiyatlari, kattalar folklorining bolalar folklori shakllanishi va rivojiga ta’siri undan bolalar repertuariga ko‘chgan topishmoq, tez aytish, ertak janrlarining badiiy-kompozitsion o‘ziga xosligi ingliz va o‘zbek bolalar folklori misolida voqelanishiga doir ilmiy xulosalardan Samarqand davlat chet tillar institutida va Toshkent shahridagi AQSh elchixonasi hamda Xalqaro ta’lim bo‘yicha Amerika Kengashi bilan hamkorlikda 2022-2024 yillarda bajarilgan “English Access Microscholarship Program” xalqaro loyihasida foydalanilgan (Samarqand davlat chet tillar institutining 2024-yil 25-dekabrdagi №2859/02-son ma’lumotnomasi). Natijada ingliz va o‘zbek bolalar folklori janrlari tipologiyasi aniqlashtirilgan ma’lumotlar va u bo’yicha ishlab chiqilgan tavsiyalar loyiha doirasida amalga oshirilgan o’quv mashg‘ulotlari mazmuniga singdirilgan;

qiyoslanayotgan tillar bolalar folkloridagi maktab folklorining asosiy ijodkori va ijrochilari maktab yoshidagi boshlang‘ich sinf, o‘rta va katta yoshdagi maktab

o‘quvchilarining qiziqishi va intilishlari avtograf yoki “yoshlik albomi”, alifbo qo‘shiqlar yetakchiligida; bolalar o‘yin folklori esa o‘yinga chorlov, o‘yin jarayoni, undan tarqalish, o‘yinchilarni sanash bilan bog‘liq qo‘shiqlar, so‘z o‘yinlari hamda hazil qo‘shiqlar orqali voqelanishiga doir ilmiy xulosalardan Buxoro davlat universitetida 2019-2021 yillarda bajarilgan AQSHning SUZ800191NO158-MOO3 raqamli xalqaro loyihasida foydalanilgan (Buxoro davlat universitetining 2024-yil 20-dekabrdagi 06/8142-son ma’lumotnomasi). Natijada grant doirasida o’tkazilgan tadbir va mashg’ulotlarda tinglovchilarga namoyish etilgan prezentatsiyalar asosida ingliz va o’zbek bolalar folkloridagi o’xshash sujet va motivlar, obrazlar haqida ma’lumotlar yetkazilgan;

har ikkala til bolalar folklori namunalarida milliy til realiyalariga xos so‘zlar: asar qahramonlarining yoki kishi ismlari (antroponimlar), joy nomlari (toponimlar), kasb-hunar nomlari (professionalizmlar), urf-odat, rasm-rusum nomlari (etnografizmlar), milliy-madaniy so‘zlar (lingvokulturemalar), o‘tmishga aloqador tarixiy so‘zlar (arxaizmlar), dialektizmlar, pul birliklarini ifodalovchi so‘zlar birlamchi qiymat kasb etishi bilan bog‘liq xulosa va natijalardan Buxoro viloyat teleradiokompaniyasi “Buxoro” telekanalining “Assalom, Buxoro”, “asrlarning asraganlari” teledasturlari, shuningdek, “Muloqot va munozara”, “Qadriyatlar qadim beshigi” radioeshittirishlari ssenariysini tuzishda foydalanilgan (Buxoro viloyati teleradiokompaniyasining 2024-yil 16-dekabrdagi №01-09-181-son ma’lumotnomasi). Natijada ushbu teleko’rsatuvlar uchun tayyorlangan materiallarning mazmuni mukamallashuviga, ilmiy dalillarga boy bo’lishiga, ko’rsatuvning ilmiy-ommabopligini ta’minlashga erishilgan.

Tadqiqot natijalarining aprobatsiyasi. Dissertatsiyaning asosiy natijalari 10 ta ilmiy-amaliy, shu jumladan, 3 xalqaro va 7 respublika ilmiy-amaliy anjumanlarida muhokamadan o‘tkazilgan.

Tadqiqot natijalarining e’lon qilinganligi. Dissertatsiya mazvusi bo‘yicha 22 ta ilmiy ish, jumladan, O‘zbekiston Respublikasi Oliy attestatsiya komissiyasining doktorlik dissertatsiyalarining asosiy natijalarini nashr qilish tavsiya etilgan nashrlarda 10 ta ilmiy maqola, jumladan, 5 tasi respublika va 5 tasi xalqaro jurnallarda e’lon qilingan.

Dissertatsiyaning tuzilishi va hajmi. Dissertatsiya kirish, to‘rt bob, xulosa, foydalanilgan adabiyotlar ro‘yxati va ilovadan iborat bo‘lib, umumiy hajmi 223 sahifani tashkil qiladi.

DISSERTATSIYANING ASOSIY MAZMUNI

Kirish qismida mavzuning zarurati va dolzarbligi, dissertatsiya mavzusi bo‘yicha xorijiy tadqiqotlar sharhi, tadqiqotning respublika fan va texnologiyalarini rivojlantirishning ustuvor yo‘nalishlariga muvofiqligi, muammoning o‘rganilganlik darajasi va dissertatsiyaning tadqiqot rejalari bilan muvofiqligi, tadqiqotning obyekti, predmeti, maqsadi va vazifalari, tadqiqot usullari, shuningdek, ishning ilmiy yangiligi, amaliy natijalari, olingan natijalarning ilmiy va amaliy ahamiyati, tadqiqot natijalarining joriy etilishi,

aprobatsiyasi, e’lon qilinganligi, dissertatsiyaning tuzilishi va hajmi to‘g‘risida ma’lumotlar keltirilgan.

Dissertatsiyaning birinchi bobi **“Bolalar folklorining kattalar folkloridan farqli xususiyatlari va o‘rganilishi”** deb nomlangan. Bu bob ikki fasldan tarkib topgan. Uning ilk fasli *“Bolalar folklori – kattalar folklorining tarkibiy qismi sifatida”* deb atalgan. Bolalar folklori – xalq og‘zaki ijodining tarkibiy qismi. U folklorning tarkibiy qismi sifatida insoniyat badiiy tafakkurining ilk onlaridanoq shakllana boshlagan. Uning aksariyat namunalari kattalar tomonidan bolalar uchun yoki bolalar faoliyati haqida yaratilgan. Ammo unga kattalar ham, bolalar ham baravar hissa qo‘shganlar. Kattalar butun bir tizimdan iborat bolalarni erkalash poeziyasini yaratgan bo‘lsalar, bolalar ham o‘zlari uchun qiziqarli o‘yin-qo‘shiqlar ijod qilishgan. Shundan kelib chiqib, bolalar folklori asarlarini kim yaratgan va kimga mo‘ljallanganligini hisobga olib, ularni dastlab ikki guruhga ajratish lozim. Bular: 1. Kattalar folklori. 2. Bolalar folklori.

Bolalar folklori janrlari yaxlit tizim sifatida namoyon bo‘ladi. Undagi har bir janrning o‘z vazifasi mavjud. Masalan, allalar bolaning uyqu davrida rivojlanishi va o‘sishi jarayonida hal qiluvchi rol o‘ynaydi. Shu ma’noda alla bolaga aytilganda uning uxlab qolishiga yordam beradigan psixologik vositalardan biri hisoblanadi.

Bolalar folklori hayot haqiqatini sodda tilda, oson, hayajonli qilib bolaning nozik ongiga taqdim etadigan manbalardir. Bolalar uchun ijro qilinadigan folklor namunalari ota-onalar va bolalar o‘rtasidagi aloqani o‘rnatishdan tashqari, maktabgacha va maktab yoshidagi bolalarga ota-onalarning farzandlari maktabda o‘qish jarayonida muvaffaqiyat qozonishi uchun imkoniyatlarini oshirishga ko‘mak berishi mumkin. Ammo, afsuski, barcha ota-onalar farzandlariga muntazam ravishda folklor aytishmaydi. Bunga, birinchidan, hamma ota-onalar ham uni bilmasligi sabab bo‘lsa, ikkinchidan, ular farzandlariga kam vaqt ajatishi sabab bo‘ladi.

Ingliz bolalarining shunday qo‘shiqlari borki, unda insonning ulg‘ayib borishiga xos xatti-harakatlar tasvirlanib, turli yosh bosqichida turlicha nomlanishi ko‘rsatib o‘tiladi. Bunga “Miss Suzi” qo‘shig‘ini misol qilish mumkin. Yoki ingliz bolalar folklorida saqlanib kelayotgan “Lo‘li, lo‘li” o‘yin-qo‘shig‘i ham ijtimoiy mazmunga egaligi bilan diqqatni tortadi. Unda lo‘liga murojaat qilinib, shunday deyiladi: “Lo‘li, lo‘li, iltimos, menga erim nima bo‘lishini ayting. Boy, kambag‘al, tilanchi, o‘g‘ri, doktor, advokat, boshliq, qassob, novvoy, shamdon yasab sotuvchi, tikuvchi, kovboy, dengizchi? Ushbu qo‘shiq bolalarning qanaqa kasblar borligi, ular bilan shug‘ullanuvchilar nomini qanchalik darajada bilishidan darak beradi. Muhimi shundaki, u qizlarning “fol qo‘shig‘i” sifatida ham qayd etiladi. Chunki bunda qo‘shiq qatori qaysi so‘z bilan tugasa, ya’ni uning so‘nggi so‘zi qizning kelajakdagi bo‘lajak erining qaysi kasb egasi bo‘lishidan xabar hisoblangan.

Oxirgi yillarda televizorga asoslangan xayoliy rolli o‘yinlar namoyishlari keng tarqalmoqda. Bunday rollarni o‘ynagan bola o‘zini xuddi haqiqiy aktyor yo aktrisa kabi tutadi. Sh.Turg‘unov ham Namangan bolalar folklori namunalarini to‘plash va ularni tadqiq etish jarayonida keyingi yillarda avj olgan televideniya

orqali turli seriallarning berilishi ta’sirida yaratilgan ayrim qo‘shiqlardan misollar keltirib o‘tgan va ularni postfolklor sifatida to‘g‘ri qayd qilgan.[11]

Bizningcha, bolalar folklorini yaratilish yoki ijro davriga ko‘ra: an’anaviy va zamonaviy tiplarga bo‘lish mumkin. Bunda uning yangi mazmun va shakldagi tiplari postfolklor mahsuli sifatida namoyon bo‘ladi. Ular zamonaviy turmush voqeligini o‘zida motivlashtirishi va obrazlantirishi bilan yangi ekani ko‘rinadi.

Birinchi bobning ikkinchi fasli *“Ingliz va o‘zbek folklorshunosligida bolalar folklorining o‘rganilishi va nashri masalasi”* deb atalgan. 1880-yillardan boshlab odamlar bolalar folklorini muhim tadqiqot sohasi sifatida tan oldilar. Yigirmanchi asrning o‘rtalaridan boshlab bolalar folkloriga oid so‘rovlar asosan og‘zaki nutq, marosimlar va o‘yinlarga qaratilgan bo‘lsa-da, ba’zilari moddiy madaniyatni ham hisobga olgan. Ingliz bolalar folklorshunosligining o‘z shakllanish va taraqqiyot xususiyatlari mavjud. Uning fan sifatida shakllanishida qator olimlarning xizmatlari bor. Ulardan biri Elizabet Taker bo‘lib, 1948-yilda “Bolalar folklori” nomli qo‘llanma yaratgan. Bu qo‘llanmada ingliz bolalar folklorshunosligining XIX asr oxiridan XX asr boshlarigacha bo‘lgan rivojlanish yo‘llari, unda ijtimoiy-siyosiy o‘zgarishlarning aks etishi hamda bolalar folklori va ta’lim o‘rtasidagi aloqalarga e’tibor qaratilgan. Bolalar folklorining janrlarini belgilaydigan atamalar aniqlangan. Olima bolalar folklorini adabiyot, filmlar, televidenie, ommaviy ishlab chiqarilgan qo‘g‘irchoqlar, o‘yinchoqlar va o‘yinlar konteksti bilan bog‘laydi.

Bolalar folklorini maxsus soha sifatida o‘rganish XIX asrning oxirida olimlarning Angliya va AQShda bolalar o‘yinlari va qo‘shiqlarini yozib olishi va tahlil qilishni boshlagan paytidan start olgan.

“Yoshlikning an’anaviy qo‘shiqlari” (1947) kitobi bilan ingliz tadqiqot guruhi sifatida uzoq va samarali faoliyat yuritgan er-xotin Iona va Piter Opi bolalar an’analarini o‘rganish muhimligini ko‘rsatdilar. Ularning “Oksford bolalar bog‘chalari lug‘ati” (1952) tezda bolalar bog‘chasi haqidagi kanonik asarga aylandi. Oradan yetti yil o‘tgach, 1959-yilda ularning “Maktab o‘quvchilari tili va til” kitobida Angliya, Shotlandiya, Irlandiya va Uelsdagi 5000 bolalarning hazillari, topishmoqlari, masxaramalari, urf-odatlari, e‘tiqodlari, rivoyatlari va boshqa folklor turlari taqdim etildi. Juda o'qilishi zavqli va qiziqarli bo‘lgan ushbu kitob katta xalqaro auditoriyaga bolalar folklori an'analarining boyligi va rang-barangligini namoyish etdi. Uning nashridan so‘ng bolalar folklorini o‘rganishning yangi davri boshlandi.

Sutton-Smitning ko‘plab nashrlari folklorshunoslarning bolalar o‘yinlari va hikoyalarini tushunishlariga katta hissa qo‘shgan. Uning eng ta‘sirli asarlari qatoriga “Bolalar xalq o‘yinlari” (1972) va “Bolalar xalq hikoyalari” (1981) kiradi.

Bolalar folklorini o‘rganishning yana bir jonkuyari Doroti Xovarddir. U “Amerika bolalarining xalq ohanglari” nomli doktorlik dissertatsiyada (1938) bolalar folklorini obyekt sifatida tanlagan.

Nayjel Kelsi Ikkinchi jahon urushi yillarida o‘qituvchilikka o‘qiyotganda bolalar folkloriga qiziqib qoladi va 1964-yilda o‘yin qo‘shiqlar tavsiflarini

[11] Турғунов Ш.Д. Наманган болалар фольклорининг жанрлар таркиби ва локал хусусиятлари: Филология фанлари бўйича фалсафа доктори (PhD) диссертацияси автореферати. – Тошкент, 2019. – Б.30-34.

magnitafonga yozishni boshlaydi. U London universitetida bolalar nutqi va ijodiyoti bo'yicha izlanishlar olib borar ekan, bolalardan qo‘shiqlar, hazillar, topishmoqlar, so‘z o'yinlarini so‘rab yozib oladi. 1982-yilda nafaqaga chiqishi unga London hududidagi 20 ta maktabda bolalar folklorining ulkan to'plamini yig‘ishni boshlash imkoniyatini beradi. U tuzgan to'plamda qarsak chalish va to‘p bilan sakrash qo‘shiqlari, shuningdek, qo‘shiq o‘yinlari, qo‘shiq parodiyalari, masxara, limeriklar, boshqotirmalar, topishmoqlar va hazillar mavjud. Kelsi nufuzli folklor jurnallarida bir qator maqolalar ham chop etgan. Uning “Hamma yig‘iladi” deb nomlangan kitobiga London shahri ichidagi bolalar folklor xazinasi jamlangan.

Bolalar folkloriga taalluqli eng yaxshi tadqiqotlardan yana biri Jerom L. Singerning “Bolalarning ishontirish dunyosi” (1973) asaridir. Danielle Roemerning “Anglo bolalar folklorining ijtimoiy o'zaro tahlili” (1977) bo‘yicha tadqiqotida esa besh yoshdan to‘qqiz yoshgacha bo‘lgan bolalarning og‘zaki badiiy mahorati yaqindan o‘rganilgan.

Bolalar folkloriga oid e’tiborli tadqiqotlardan yana Saymon J. Bronnerning “Amerika bolalar folklori” (1988) va Brayan Satton-Smit, Jey Mechling, Tomas V. Jonson va Felisiya tomonidan tahrirlangan “Bolalar folklori: manba kitobi” (1995) asaridir. Ularda bolalar tomonidan yaratilgan folklorning kattalar folkloridan farq qilishi ta’kidlangan. Simon J. Bronner o‘zining “Oltin davrdan folklorshunoslik” kitobida o‘tmish bolalar folklorshunosligi hamda XIX asr oxiridagi uning Oltin asri taraqqiyotiga e’tiborni qaratadi.

Shunisi borki, bolalar folklori namunalari orasida eng ko‘p o‘yin folklori tadqiqiga e’tibor qaratilgan. Bu borada Xollning rekapitulyatsiya nazariyasi shuni ko‘rsatadiki, bolalar o‘yinlari o‘tmish haqida muhim ma’lumotlarni beradi.

O‘zbek bolalar folklorini to‘plash, nashr etish va tadqiq qilishda ham ma’lum ilmiy natijalarga erishilgan. Dastlab bu ishni G‘ani Jahongirov 1975-yilda boshlab berdi. Uning “O‘zbek bolalar folklori” monografiyasida beshik qo‘shiqlari, bolalar ertaklari, tez aytishlar va topishmoqlar, bolalar qo‘shiqlari, bolalar o‘yin folklori, o‘yin oxiri, o‘yinda folklor elemementlari kabi masalalar tadqiq qilingan.[12] Undan so‘ng 1985-yilda O.Safarov o‘zbek bolalar folklorining allalar, aytim-olqishlar, ovutmachoqlar, erkalamalar, qiziqmachoqlar, qaytarmachoqlar, yalinchoqlar, hukmlagichlar, arazlamalar, yarashtirgichlar, tegishmachoqlar, masxaralamalar, tez aytishlar, guldur-guplar, chandishlar, chorlamalar, cheklashmachoqlar, sanamalar, tarqalmachoqlar kabi yigirmaga yaqin poetik janrlarini yaxlit tizim sifatida e’tirof etib, har birining genezisi va janriy tabiati, badiiyati, poetik vazifasini ochishga diqqat qaratdi. Bunda olim ushbu poetik hodisalarning ham kattalar, ham bolalar ijrochiligi va ijodkorligi hosilasi sifatida tarkib topganligini ta’kidlab, bu haqda “Bolalarni erkalovchi o‘zbek xalq qo‘shiqlari” (1983) risolasi va “O‘zbek bolalar poetik folklori” (1985) monografiyasini yaratdi. O`zbek folklorshunosligi tarixida bolalar poetik folklorining ayrim janriy ko‘rinishlari namunalaridan tarkib topgan kichik nashrni G‘.Jahongirov amalga oshirgan bo‘lsa, shunday nashrning salmoqlisini “Boychechak” (1984) nomi bilan O.Safarov chop ettirgan. O.Safarov

[12] Жаҳонгиров Ғ. Ўзбек болалар фолклори. – Т.: Ўқитувчи, 1975. – Б.122.

yana o‘zbek onalarining allalaridan tuzilgan “Alla-yo alla” (1999), o‘zbek bolalarining harakatli va ma’naviy o‘yinlaridan tarkib topgan “O‘zbek bolalar xalq o‘yinlari” (2007) to‘plamlarini ommaga yetkazdi. Bu jihatdan yana M.Yoqubbekova, N.Qurbonova, Sh.Galiyev, S.Avezov, H.Ro‘zmetov, N. Safarova, Sh. Turg‘unov, N.Adizova, J.Temirova, A.Esanov, I. Shoymardonovlarning tadqiqotlari [13] ham bevosita bolalar folklori bo‘yicha yaratilgani bilan muhim ilmiy-amaliy ahamiyatga ega.

Ingliz bolalar folklorshunosligi oldinroq, o‘zbek bolalar folklorshunosligi nisbatan keyinroq shakllanib, uning beqiyos namunalari keng ko‘lamda yozib olinib, ommalashtirila boshlandi. Hozirgi paytda ularni ham ommalashtirishda internet tarmog‘i ancha qulayligi ayonlashmoqda.

Dissertatsiyaning “**Ingliz va o‘zbek bolalar folklorida bolalarni avaylovchi va erkalovchi poeziya tipologiyasi”** deb nomlangan ikkinchi bobi uch fasldan tarkib topgan. Uning dastlabki fasli *“Ingliz va o‘zbek folklorida bolalarni uxlatish, erkalash, ovutish va qiziqtirish qo‘shiqlari*”ga bag‘ishlangan. Chunki ingliz va o‘zbek bolalar folklori namunalarining katta qismini erkalovchi va ovutuvchi qo‘shiqlar tashkil qiladi. Kattalar bolani uxlatishda alla kuylash, uni erkalatib o‘ynayotganda turli qiziqmachoqlar, erkalama va ovutmachoqlar aytishga katta e’tibor qaratgan. To‘g‘ri, ilk yoshdagi bola bu folklor aytimlarining so‘zini hali anglamaydi. Biroq ularga xos ohang, ritm bolani zavqlantirishi shubhasiz. Bolalar eshitadigan birinchi qo‘shiqlar beshik qo‘shiqlaridir.

O‘rta asr ingliz qo‘lyozmalarida bir nechta beshik qo‘shiqlari namunalari saqlanib qolgan, ammo ularning barchasi kattalar diniy adabiyoti bilan bog‘liq bo‘lib, Bokira Maryam chaqaloq Isoga oilasining qashshoqligi yoki uning kelgusi hayoti va o‘limi haqida kuylayotgani tasvirlangan.

Lullaby (alla) **–** ingliz bolalar folklorining alohida she’riy janri. Bolalarning uxlab qolishi uchun kuylanadigan, ularni tinchlantiruvchi bunday qo‘shiqlar ko‘proq yumshoq ohangi bilan mashhur. Unga misol sifatida “Rock-a-Bye Baby” va “Hush, Little Baby” qo‘shiqlarini keltirish mumkin. Allalar monoton ohangda ijro qilinadi. Ular, asosan, to‘rtliklardan tashkil topgan bo‘ladi. Ingliz allalarida “baby”, o‘zbek allalarida “bolam” so‘zi undalma bo‘lib keladi. O‘zbek allalarida alla so‘zi har satrda yoki satr osha, goho esa uzvli shaklda (alla-yo alla, allo-o, huy-yo tarzida) takrorlanib keladi.

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[13] Ёқуббекова М. Ўзбек халқ бешик қўшиғи – “Алла”ларнинг жанрий табиати ва бадиий хусусиятлари: Филол. фан. номз. ...дисс. автореф. – Тошкент, 1990; Қурбонова Н. Ўзбек болалар маросим фольклори: Филол. фанлари номз. дисс. автореф. – Тошкент, 1994; Галиев Ш. Ўзбек болалар ўйин фольклори. – Т.: Фан, 1998. – 96 б.; Авезов С. Санама жанри табиати ва бадийяти: Филол. фан. номз. дисс. автореф. – Т., 2004. – 24 б.; Рўзметов Ҳ. Хоразм болалар фольклори: Филол. фан. номз. ... дисс. – Тошкент, 2005. – 156 б.; Сафарова Н.О. Ўзбек болалар ўйин фольклорининг жанрий табиати, генезиси ва бадиий хусусиятлари: Филол. фан. номз. дисс. автореф. – Т., 2004. – 23 б.; Турғунов Ш.Д. Наманган болалар фольклорининг жанрлар таркиби ва локал хусусиятлари: Филология фанлари бўйича фалсафа доктори (PhD) диссертацияси автореферати. – Тошкент, 2019. – 52 б.; Адизова Н.Б. Қизиқмачоқларнинг жанрий табиати ва бадийяти: Филология фанлари бўйича фалсафа доктори (PhD) диссертацияси автореферати. – Т., 2020; Темирова Ж.Х. Рус ва ўзбек болалар ўйин фольклорининг типологияси: Филология фанлари бўйича фалсафа доктори (PhD) диссертацияси автореферати. – Бухоро, 2022. – 48 б.; Эсанов А. Ўзбек болаларининг мавсумий маросим фольклори: Филология фанлари бўйича фалсафа доктори (PhD) диссертацияси автореферати. – Бухоро, 2024; Шоймардонов И.А. Сурхон воҳаси болалар фольклори (ўзига хос хусусиятлари, таснифи ва бадийяти): Филология фанлари бўйича фалсафа доктори (PhD) диссертацияси автореферати. – Бухоро, 2024.

O‘zbek folklorida otalar (erkaklar) allasi bo‘lgani kabi ingliz folklorida ham ota tomonidan kuylangan allalar borligi aniqlandi. O‘zbek folklorida bunday allalar “Huy-ya”lar deb yuritiladi.

Hush-a-bye, baby, lie still with thy daddy,
Thy mammy is gone to the mill,
To get some meal to bake a cake,
So pray, my dear baby, lie still.[14]

Unda bolaga murojaat qilinib, onasi keks pishirish, ovqat olib kelish uchun tegirmonga ketgani sababli dadasi bilan jim yotishga undalmoqda.

Beshik qo‘shig‘i deb aytish mumkin bo‘lgan qo‘shiqlarda “beshik” (“cradle”) so‘zining ishtiroki ularning tabatini belgilash uchun muhim belgi sifatida qabul qilinishi mumkin. Masalan:

Rock-a-bye-Baby Rock-a-bye, Baby, in the tree top, When the wind blows the cradle will rock; When the bough breaks the cradle will fall, Down tumbles cradle and Baby and all.[15]	Rock-a-be-Baby Rok-a-bay, bolam, daraxt tepasida, Shamol essa beshik tebratadi; Shox uzilganda beshik tushadi, Down tumbles beshik va Baby va barcha.

Ingliz bolalar folklorida alla, erkalash, ovutish qo‘shiqlari juda mashhur bo‘lib, ularning ko’plab shakllari mavjud. Ulardan biri “Bye, baby Bunting” alla qo‘shig’idir. U dastlab 1731-yil Angliyada yozib olingan. Bu alla qo‘shig‘ining qisqa va uzunroq yozilgan shakllari bor. Unda “bunting” so‘zi “to‘la, do‘mboq” ma’nosida erkalash uchun ishlatilgan:

Asliyatda	Tarjimasi
Bye, baby bunting, Dady’s gone a hunting. Gone to get a rabbit skin To wrap the baby Bunting in.[16]	Xayr, chaqaloq Bunting, Dadang ovga ketgan. Quyon terisini olishga ketti, Chaqaloq Buntingni o‘rash uchun.

Ushbu allaning keyingi satrlari etnografik mohiyatga ega bo‘lib, u orqali o‘tmishda chaqaloqlarni magik himoyalash maqsadida turli hayvonlarning terisiga o‘rab katta qilishgani anglashilib turibdi.

O‘zbeklar orasida bola beshik yoshida vafot qilsa, uning uchun quruq beshikni tebratib turib “motam allasi” aytiladi. Shu bois xalq orasida beshikni bolasiz, bo‘sh holda tebratish yomon irim sifatida qabul qilinadi.

Yosh bolalar uchun aytiladigan olqishlar mazmunan kengligi bilan ajralib turishi va bolalarga aloqador turli marosimlarning verbal qismi sifatida namoyon bo‘lishini O.Safarov batafsil tahlil qilgan. O`zbek folklorida ularning aksariyati she’riy ko‘rinishdagi aytim-olqishlardan iborat. *Aytim-olqishlar* deb ataladigan bunday rasm-rusum qo‘shiqlari,[17] asosan, bolalarning beshik davriga oid turli-tuman marosimlarda ijro etiladi. Jumladan, chaqaloq besh va to‘qqiz kunlik

[14] Wright, Blanche Fisher, illustrator. The Real Mother Goose. Rand McNally & Company, 1916, p. 18.
[15] Wright, Blanche Fisher, illustrator. The Real Mother Goose. Rand McNally & Company, 1916, p. 24.
[16] Wright, Blanche Fisher, illustrator. The Real Mother Goose. Rand McNally & Company, 1916, p. 18.
[17] Сафаров О. Айтим-олқишлар // Болаларни эркаловчи ўзбек халқ қўшиқлари. – Т.: Фан, 1983. – Б.33-49; Сафаров О. Айтим-олқишлар // Ўзбек болалар поэтик фольклори. – Т.: Ўқитувчи, 1985. – Б.44-55.

bo‘lganda, ilk bor cho‘miltirilganda, beshikka bog‘lanayotganda yoki beshikdan ochib olayotganda, qarindoshlariga tanishtirilganda, ilk tishi yoriganda, birinchi marta mustaqil o‘tirganida, oyoq bosganida, yangi kiyim kiygizilganda, qizaloq sochini ilk bor yuvib-taraganda, tirnog‘i olinganda, o‘g‘il bola sochiga birinchi marta qaychi urilganda, isiriq tutatilganda va boshqa shunga o‘xshash vaziyatlarda chaqaloqqa uzoq umr, farovon rizq, baxtli kelajak tilash maqsadida ijro etiladi.

Erkalama – bolalarni suyish uchun aytiladigan xalq qo‘shiqlaridan biri. Ularni kuylash inson kayfiyati bilan bog‘liq. Bunda kayfiyatning ko‘tarinkiligi muhim rol o‘ynaydi. O‘zbek erkalamalari ko‘pincha “O... shugina”, “Shuginagina”, “Ha, lo‘tti-lo‘tti”, “Ha, do‘rsa, do‘rsa, do‘rsa”, “Ha, kishta-kishta, kishta” singari taqlidiy va so‘qma so‘zlar bilan boshlanadi.

Erkalash qo‘shiqlari ingliz bolalar folklorida ham mavjud. Ulardan biri “Pat-a-Cake” erkalamasidir. Ingliz onalar folklorida mashhur erkalmalardan yana biri “Twinkle, twinkle, little star” – “Miltilla, kichkina yulduz” deb boshlanadi. Ushbu qo‘shiqni ingliz onalari bolani erkalash jarayonida kuylar ekan, unda bolani yulduzga mengzaydilar. Bolani yulduzga o‘xshatish o‘zbek folklorida ham kuzatiladi. Masalan:

Osmondagi yulduzim,
Yoqamdagi qunduzim.
Tezroq ulg‘ay, katta bo‘l,
Mening oppoq, jon qizim.

Quyidagi qo‘shiq ovutmachoq yo erkalama, yo alla qo‘shig‘i, qizaloqlar tilidan qo‘g‘irchoqni o‘ynatish qo‘shig‘i sifatida kuylanishi mumkin:

Asliyatda	Tarjimasi
Hush, baby, my doll. Hush, baby, my doll, I pray you don’t cry. And I ‘ll give you some bread and some milk, by-and by, Or perhaps you like custard, or, maybe a tart, Then two either you are welcome, with all my heart. (61).[18]	Tinchlan chaqaloq qo‘g‘irchog‘im. Tinchlan, chaqalog‘im, mening qo‘girchog‘im, Men senga non va sut beraman, Balki sen kremni yoki pirogni yoqtirarsan, Qaysi biri bo‘lsa ham, marhamat, jonim bilan.

Bolalarni ovutish, uy-ro‘zg‘or ishlarini bajarib olishi uchun ba’zan katta kishi (bobo yoki buvilar) yosh bolakayni tizzasiga o‘tirg‘izib, silkitib, yuqoriga otib o‘ynatadilar. Shu bosqichda eng mashhur o‘zbek bolalar o‘yinlaridan “Havzak-havzak”lardan ko‘p foydalaniladi.[19] Barmoq o'yinlari juda yosh bolalar orasida mashhurdir. Ular ota-onalari va boshqa kattalardan “Peek-a-boo” kabi barmoq o'yinlarini o'rganadilar.

Erkalama va tinchlantiruvchi qo‘shiqlardan aksariyati “Hush, Little Baby” satri bilan boshlanadi. Kattalar bola bilan o‘ynaganda uning qulog‘i yo burni, qoshi yo ko‘zi, boshi yo qo‘l-oyog‘i va hokazo a’zolarini ushlab-ushlab, turli qo‘shiqlar

[18] Wright, Blanche Fisher, illustrator. The Real Mother Goose. Rand McNally & Company, 1916, p. 18.
[19] Сафаров О. Болалар фольклорида “Ҳавзак-ҳавзак”. – Ўзбек тили ва адабиёти. – 1978. – №6. – Б. 32.

aytadilar. Bu ingliz folklorida ham mavjudligi kuzatiladi. Ulardan biri “Brow, brow, brinkie” deb boshlanadi.

Bolaning yig‘isiga turlicha sabablar bo‘lishi mumkin. Ko‘pincha bola och qolsa, yig‘laydi. Shuning uchun ba’zi ovutmachoqlarda bola tinchlanishi uchun unga yeguliklar berilishi haqida so‘z yuritiladi.

Hush, baby, my doll,
I pray you don't cry,
And I’ll give you some bread, and some milk by-and-by.
Or perhaps you like custard, or, maybe, a tart,
Then to either you are welcome, with all my heart.[20]

Bu ovutmachoqda “Tinchlan, bolam, men senga non va sut beraman. Yoki senga smetana yoqar, balki tort yoqar, deyilmoqda.

“Old mother Hubbard and her dog” (“Keksa ona Xubbard va uning iti”) qiziqmachog‘ida kambag‘al keksa ona Xabbard itiga suyak, o‘ziga non olish uchun boradi, lekin u qaytib kelganida iti o‘lgan edi. Kampir itiga tobut sotib olish uchun duradgornikiga boradi, lekin u qaytib kelganida it kulib chiqib keladi. Shundan so‘ng kampirning yana shlyapa sotib olish uchun shlyapachiga, parik sotib olish uchun sartaroshga, meva sotib olish uchun mevaxonaga, palto sotib olish uchun tikuvchiga, poyabzal sotib olish uchun poyabzalchiga borishi aytilar ekan, bu bilan bolaga kimdan nima sotib olish mumkinligi aytiladi.

Ikkinchi bobning ikkinchi fasli *“Bolalarining mavsumiy hamda marosimiy folkloridagi o‘xshashlik va o‘ziga xosliklar”* nomini olgan. Kattalar bolalarning tabiatga munosabatlarini shakllantirishda ham faol ishtirok etadilar. Buning natijasida bolalarning o‘z solnomasi (kalendari) va uni ifoda etuvchi mavsum-marosim qo‘shiqlari yuzaga kelgan. Bahor, yoz, kuz, qish mavsumlari bilan bog‘liq bunday qo‘shiqlarning bir qismi ijtimoiy-siyosiy taraqqiyot taqozosiga ko‘ra kattalar repertuaridagi mavqeini yo‘qota borib, yo tamoman so‘nib ketadi, yo transformatsiyaga uchrab, bolalar repertuarida saqlanib qolgan. Bunga o‘zbek folkloridagi “Boychechak”, “Yo ramazon” va hayitliklarni misol qilish mumkin.

Ingliz bolalar folklorida ham mavsumiy, tabiat hodisalariga oid qo‘shiqlar mavjud. Masalan, yomg‘ir, qor kabi yog‘ingarchilikka atalgan bolalar qo‘shiqlari, termalarini misol qilish mumkin. “Rain, rain, go away” qo’shig’ining bir nechta shakllari bor va ilk marta yozib olinishi XVII asrga to‘g‘ri keladi. Bu qo‘shiqda asosan yomg‘irning ko‘p yog‘ishi, bolalarning uyda zerikib o‘tirib, ko‘chada o‘ynolmasligi, shuning uchun yomg‘irga ketgin, boshqa kuni yana yog‘gin deb murojaat qilishlari kuzatiladi:

Asliyatda	Tarjimasi
Rain, rain, Go away. Come again April day, Little Johnny wants to play.[21]	Yomg‘ir, yomg‘ir , Uzoqqa ketgin. Aprel kuni yana kelgin, Kichik Jonny o‘ynashni xohlaydi.

[20] Wright, Blanche Fisher, illustrator. The Real Mother Goose. Rand McNally & Company, 1916, p. 32.
[21] Wright, Blanche Fisher, illustrator. The Real Mother Goose. Rand McNally & Company, 1916, p. 78.

Bolalar folklorida, jumladan, ingliz bolalar folklorida “arvoh chaqirish”ga qaratilgan maishiy marosim alohida o‘ringa ega. Ishonchga ko‘ra, chaqirilgan arvoh kelsa, marosim uchun yoqilgan barcha shamlar o‘z-o‘zidan o‘chib qoladi.

Ma’lumki, sanamalar bolalarga o‘yinchilarni tanlash yoki kimnidir biror rolni bajarishga tayinlash vazifasini bajarish uchun ishlatiladi. H.C.Boltonning “Bolalar qo‘shiqlari” (1888) asari bunday poetik aytimlarning birinchi tadqiqotidir. H.C.Boltonning ta’kidlashicha, odamlar dastlab fol ochish uchun, yana qurbonlik marosimi qurbonlarini aniqlash uchun sanamalardan foydalanganlar. Hozirda bolalar sanamalari o‘yinda biror-bir bolaning galini aniqlash, o‘zlari afzal ko‘rgan o‘yinchilarni tanlash uchun foydalaniladi.

Ingliz bolalarining “The marriage of cock Robin and
Jenny Wren” nomli qo‘shig‘ida shu xalqning uylanish bilan bog‘liq to‘y marosimiga oid ayrim urf-odatlari tasviri keltirilganiga guvoh bo‘lish mumkin. Barcha xalqlarda kelin-kuyovdan bir-biri bilan turmush qurishga rozi yoki rozi emasligi so‘raladi. Xuddi shu odat tafsiloti bu qo‘shiqda keltirilgan. So‘ngra kelin-kuyov bir-birining barmog‘iga nikoh uzugi taqishi tasvirlangan. Ularga qarata: “Kuyov baxtli bo‘lsin. Kelin baxtli bo‘lsin! Inson ham, qush ham, hayvon ham baxtsiz bo‘lmasin, bu baxtli juftlik bo‘linmasin!”

“The death and burial of poor cock Robin” (“Bechora xo‘roz Robinning o‘limi va dafn etilishi” haqidagi qo‘shiqda ingliz turmushiga xos dafn marosimi tasviri keltirilgani diqqatni tortadi. U xuddi ertak kabi syujetli bayon etilgan.

Bolalarning mavsumiy qo‘shiqlarida tabiat bilan bog‘liq tushunchalar, marosimlar, maishiy qo‘shiqlarda esa turmush hodisalari va ularga poetik munosabat aks etganini kuzatish mumkin.

Ikkinchi bobning uchinchi fasli *“Kattalar folkloridan bolalar folkloriga o‘tgan janrlar”* muammosigaa qaratilgan. Folklorda shunday janrlar borki, ular dastlab kattalar folklorida paydo bo‘lib, bora-bora ko‘proq bolalar orasida aytiladigan bo‘lgan. Ayniqsa, topishmoq va ertak shunday janrlardan hisoblanadi.

XV asrda topilgan bir maktab o‘quvchisining daftarida xizmatkor va yovuz shayton o‘rtasida kechgan ajoyib savol-javob topishmoq yozilgani aniqlangan. Keyinchalik uning Angliya va Shotlandiyada turli xil versiyalarda keng tarqalgani kuzatilgan. Savol-jumboq shaklidagi aytimlar ikkala xalq bolalar folklorida uchraydi. Shuningdek, masala-topishmoq ingliz va o‘zbek folklorida ham mavjud.

Topishmoqlar orasida “Nimaning tili bor va u gapirolmaydi? – Poyabzal” yoki “Nima to'rt oyog'i bor, ammo yurolmaydi? – Stul” kabi hazilga asoslanganlari ham ko‘p. Xususan, metafora – shartli ko‘chimga asoslangan topishmoqlar bolalarni chuqurroq o‘ylashga da’vat qilishi bilan muhim sanaladi: “Idishdagi mingta chiroq, bu nima? – Yulduzlar”. Bunday topishmoqlarga Jon X.Makdauellning 1975-yilgi “Chikago bolalarining nutqiy o‘yini va og‘zaki san’ati: etnografik va sotsiolingvistik tadqiqot” mavzusidagi dissertatsiyasida munosabat bildirilgan.

Jon H. Makdauell “Bolalar topishmog‘i” asarida (1979) topishmoqni “o‘ylab topilgan noaniqlikning qandaydir shaklini o‘z ichiga olgan so‘roqli kulgili tartib” deb ta’riflaydi. Saymon J. Bronner an’anaviy topishmoqlarni masxaralovchi topishmoq parodiyalaridan ajratadi. Danielle Roemerning 1995-yildagi tadqiqoti

og‘zaki va og‘zaki bo‘lmagan topishmoqlarni qamrab oladi. Topishmoqning sharmanda qiladigan turi ham bor. Masalan, “Bokira qizlar nonushta uchun nima yeyishadi?” degan topishmoqqa qiz bola hech narsa demasa, u bokira emas deb masxara qilinadi. Shuning uchun bu kabi topishmoqqa “non”, “tuxum” yoki boshqa nonushta taomining nomini aytish lozim bo‘ladi.

Bolalar uchun aytiladigan ertaklar, avvalo, qisqa hajmli, qiziqarli syujetga ega hikoyalardir. Ko‘pincha kattalar yoki kattaroq yoshdagi bolalar kichik bolalarga ertak aytib berishadi. Odatda, bolalar uyda yolg‘iz qolishdan cho‘chiydilar. Shuni inobatga olib, ba’zi ertaklarda shu haqda so‘z yuritiladi. *Bolalar miflari yoki (qo‘rqinchli ertaklari)* deb ham ataladigan bunday badiiy hodisalarda hayotda paydo bo‘lishi mumkin bo‘lgan xavf va muammolar haqida so‘z yuritiladi. Bolalar qo‘rqinchli hikoyalarining bir qismi o‘lim haqidagi hikoyalardir. Бунга инглиз болаларининг “Kartoshka chiplari va sut”, “Xitoy qo‘g‘irchog‘i” hikoyaларини мисол қилиш мумкин.

Folklorshunoslarning lager mif va afsonalari bo‘yicha tadqiqotlari, jumladan, Jeyms P. Lirining “Kamp Vapehani yirtqich hayvoni”, Li Xaring va Mark Breslermanning “Kropsi manyak”i va “Men Kropsi lagerida” asarlari bolalarning bunday qo‘rqinchli voqealarga qanday munosabatda bo‘lishini hujjatlashtirgan.

Bolalar uchun aytiladigan ertaklar bolalik dunyosiga xos obrazlar olamiga egaligi bilan ajralib turadi. Shunday ertarlarning “bolalar ertaklari” siftida ajratilishini o‘rinli, deb hisoblaymiz. O‘zbek folklorshunosligida bolalar ertaklarini kattalar ertaklaridan birinchi bo‘lib G‘.Jahongirov ajratgan. [22] Bunda u rus folklorshunosi A.I.Nikiforov taklifidan kelib chiqqan. G‘.Jahongirov fikricha, kichik (5-7 yoshdagi) bolalarga aytiladigan ertaklar ularni ovutish, fikrini biror narsaga jalb qilish maqsadida hikoya qilinadi. Olim ularni “cho‘pchak”, “taqlidiy ertak” deb ko‘rsatadi.[23]

Bolalar e’tiboriga havola qilinayotgan ertaklarning bosh qahramonlariga alohida diqqat qaratilishi ayonlashadi. Ertaklarning sehrli va fantastik qahramonlar asosida yaratilgan namunalari bolalar uchun qiziqarlidir.

Dissertatsiyaning uchinchi bobi “**Ingliz va o‘zbek bolalar folklorida bolalar ijodkorligi va ijrochiligi”** sarlavhasi bilan berilgan. Uning ilk fasli *“Bolalar ijodkorligiga folklorning ta’siri”* deb yuritilgan. Kichkina bolalar xalqona qo‘shiqlarni dastavval ota-onalari, maktabgacha va boshqa tarbiyachilardan o‘rganadilar. “Twinkle, Twinkle Little Star” va “Maryam Little Lamb bor edi” kabi ba‘zi qo‘shiqlar Oksford bolalar bog‘chalari lug‘atida Iona va Piter Opi tomonidan keltirilgan.

Bolalarning ilk qo‘shiqlaridan biri alifbo qo‘shiqlaridir. Ular orqali bolalarga alifbo harflari o‘rgatilishi ko‘zda tutilgan. Bunday qo'shiqlar o‘yin-qo‘shiqlar sirasiga kiradi.

Bolalar o‘zlarini davolash va himoya qilish uchun ham qo‘shiqlar aytishadi. Masalan, ingliz bolalari qichitqi o‘t chaqqanda, joyiga barg qo‘yib, qo‘shiq aytadilar. Yoki ular uxlashga yotishdan oldin: “Mark, Matto, Luqo va Yuhanno,

[22] Жаҳонгиров Ғ. Болалар эртаклари // Ўзбек болалар фольклори. – Т.: Ўқитувчи, 1975. – Б.28.
[23] Жаҳонгиров Ғ. Болалар эртаклари // Ўзбек болалар фольклори. – Т.: Ўқитувчи, 1975. – Б.30-31.

Men yotgan to‘shak barakali bo‘lsin” deb duo aytishgan. Agar bu duoga qaramay, dahshatli tush ko‘rilsa, “jodugarning qizi” bezovta qildi deb, unga la’nat aytilgan.

O.Safarov aytib o‘tganidek, bolalar repertuarida ibtidoiy ajdodlarimizning qachonlardir animistik va totemistik etiqodlari asosida shakllanib, endilikda o‘sha mohiyatini yo‘qotgan *Yalinchoqlar* va *Hukmlagichlar* hamon yashamoqda. *Yalinchoqlar* mohiyatan tabiat hodisalari bilan bog‘liq bo‘lib, ibtidoiy animistik qarashlar zamirida vujudga kelgan va bolalarning mavsum-marosim qo‘shiqlari hisoblanadi. Ularda quyosh, oy, kamalak, yulduzlar, shamol, yomg‘ir va boshqa tabiat hodisalariga yalinish o‘z ifodasini topgan bo‘ladi. O‘zbek bolalari repertuarida bu jihatdan “Oftob chiqdi olamga” yalinchog‘i bir necha variantlarda keng tarqalgani kuzatiladi. Ingliz bolalar folklorida Shamol onaga murojaat yalinchog‘i uchraydi:

My Lady Wind, my Lady Wind,
Went round about the house, to find.[24]

Ushbu qo‘shiqda Shamol xonim nomi takror-takror tilga olinmoqda. U jonli personaj sifatida talqin qilinmoqda.

Hukmlagichlar qadimgi insonlarning totemistik e’tiqodlarini o‘zida saqlab kelayotgan qo‘shiqlardir. Ularda bolalarning qaysi bir hasharotga yoki qushga munosabati aks etadi. Ba’zan uning vositasida fol ochish an’anasi kuzatiladi:

Snail, snail, come out of your hole,
Or else I'll beat you as black as a coal.[25]

Hukmlagichda hasharotga so‘z bilan murojaat qilinib, u o‘z teshigidan tashqariga chiqishiga undalmoqda. Yo'qsa, teshigiga cho'g' solishdan ogohlantirilmoqda.

Bolalar kattalarning ko‘rsatmasisiz ham yaxshi narsalarga erishish maqsadida o‘zlarining marosimlarini bajaradilar, bayramlarini nishonlaydilar va kundalik hayotlariga zavq va hayajon qo‘shishga intiladilar. Shu o‘rinda yilning bir kuni “Bolalar bayrami” deb yuritilishi bejiz emasligi anglashiladi.

Ingliz bolalari qish tunida bir-biriga oq paypoq kiyib yotishni taklif qilishgan. Bu bilan yaxshi qor bo‘ronini kafolatlashlari aytilgan. Ishonuvchan bolalar esa qordek oppoq paypoq kiyib yotishadi. Bu marosim simpatik sehrga ishonchni ko‘rsatadi.

G‘ayritabiiy narsalar bilan bog‘liq marosimlar yilning istalgan vaqtida amalga oshirilishi mumkin bo‘lgan. Qadimgi Yunonistondagi Pifagor davriga oid marosimlarda o‘liklar bilan aloqa qilishga harakat qilingan. Keyinchalik ular asosida bolalar ham o‘z o‘yin-marosimlarini tashkil qilgan. Bunda bolalar aylana hosil qilib o‘tirib, ruhlarning xabarlarini kutishadi. “Qonli Maryam” marosimi shulardan biri bo‘lib, unda Maryam ismini bir necha marta takrorlash orqali ruhni chaqirish ko‘zda tutiladi. Bu g‘ayritabiiy folklor hisoblanadi.

Bolalar badiiy ijodkorligining muayyan bir qismi bolalar taqvimi, ya’ni mavsum va marosimlarga aloqador bo‘lsa, qolganlari bolalarning turli xarakterdagi o‘yinlari bilan bog‘liqdir. Yana shunday poetik janrlar mavjudki, ularda

[24] Lang, Andrew, editor. *The Nursery Rhyme Book*. Illustrated by L. Leslie Brooke, Frederick Warne & Co., 1897, p. 71.
[25] Halliwell, James Orchard, editor. *The Nursery Rhymes of England*. 1st ed., James Nichols, 1842, p. 113.

bolalarning qo‘shiq ijrochiligi va ijodchiligi butun bo‘yi-basti bilan namoyon bo‘lgan. Zero, bolalar ijodkorligidagi qo‘shiqlarni mazmun-mohiyatiga ko‘ra: 1. Bolalarning maishiy qo‘shiqlari. 2. Bolalarning hazil qo‘shiqlari kabi ikki katta guruhga ajratish mumkin. Bolalar repertuarida qo‘shiqning aytishuvga asoslangan turi ham mavjud. Bunday qo‘shiqlarning kompozitsion asosini savol-javob tashkil etadi.

Uchinchi bobning ikkinchi fasli *“Maktab folklori”* deb atalgan. Hozirgacha o‘zbek folklorshunosligida bolalar folklori bolalarning yosh xususiyatiga qarab tasniflanmagan. Holbuki, bolalar folklori namunalari bolalarning yoshiga qarab, avvalo, kichik va katta yoshli bolalar folkloriga bo‘linadi. Uni yana bir necha turlarga bo‘lish mumkin: 1. Tug‘ilishdan 3 yoshgacha. (Bolaning beshik davri folklori). U chaqaloq yoki go‘dak bolalarga bag‘ishlangan folklor. 2. Maktabgacha yoshdagi bolalar folklori. 3. Maktab yoshidagi bolalar folklori yoki maktab folklori. U o‘z tarkibiga boshlang‘ich maktablar o‘quvchilari, yuqori sinfda o‘qiydigan o‘spirin va o‘smirlar folklorini qamrab oladi.

Rus folklorshunosligida maktab yoshidagi bolalarning og‘zaki ijod asarlariga nisbatan “школный фольклор”, ya’ni “maktab folklori” atamasi qo‘llangan va uning tarkibiga albom qo‘shiqlari, bolalar latifalari, grafitlar, parodiyalar, bolalar yashirin tili, sadist qo‘shiqlari kiritilgan.[26] Maktab folklori bolalar folklorining alohida tarkibiy qismi bo‘lib, turli yoshdagi bolalar dunyoqarashini o‘zida namoyon etadi. Mazmunan maktab hayotini, maktab yoshidagi bolalarning o‘zaro yoki o‘qituvchilarga munosabatlarini qamrab oladi. An’anaviy folklor uning asosiy manbasi hisoblanadi. Uning asosiy tashuvchilari 12-13 yoshli o‘spirinlardir.

1800-yillarning oxirida bolalar bir-birlarining avtograf albomlariga she’r yozishni boshlaganlar. Bunday *avtograf qo‘shiqlar* do‘stlikning muhimligini ifoda etishi bilan qadr kasb etdi. Unga yozilgan she’rlar “albom qo‘shiqlari” nomini olgan va sentimental xususiyatga ega bo‘lgan. Bunday albomlar tuzish 8-15 yoshli qizlar o‘rtasida keng tarqalgan. *Avtograf albomlar* maktab o‘quvchilari va talabalar orasida keng tarqalgani uchun avtograf qo‘shiqlar ham aynan ular orasida keng tarqalgan. Ba’zan avtograf albomlarda bolalar follaridan namunalar ham keltirilgani kuzatiladi. Masalan, quyidagi qo‘shiq mazmuni asalariga qarab fol ochishga ishora qiladi:

Bless you, bless you, bonny bee:
Say, when will your wedding be?
If it be to-morrow day,
Take your wings and fly away.[27]

Aytmoqchiki, baraka topsin, asalari. Ayt, qachon bo‘lar to‘y, Ertaga bo‘lsa, qanotingni olib uchib ket. Demak, asalari qanotini yoyib uchib ketsa, to‘ydan belgi bergan hisoblanadi.

Alifbo qo'shiqlari bolalarga harflarni eslab qolishlariga yordam beradi. Alifbo qo‘shiqlarning har bir satri alfavitdagi ma’lum bir harf bilan boshlanadigan so‘z

[26] Капица Ф.С., Колядич Т. – М.: Русский детский фольклор. Учебное пособие для студентов вузов. – М.: Флинта: Наука, 2002. – С.222-258.
[27] Harry's Ladder to Learning. 1850, p. 135.

vositasida davom etadi. U orqali bolalar har bir harfning alfavitdagi joylashish o‘rnini bilib oladilar. Ularning uzun yoki qisqa ko‘rinishlari uchraydi:

A Apple Pie. **B** bit it. **C** cut it. **D** dealt it.	**E** eat it. **F** fought for it. **G** got it. **H** hid it.	**J** jumped for it. **K** kept it. **L** longed for it. **M** mourned for it.	**N** nodded at it. **O** opened it. **P** peeped at it. **Q** quartered it.	**R** ran for it. **S** stole it. **T** tried for it. **V** viewed it. X Y Z &

Ushbu alifbo qo‘shiq har to‘rtta harfni bitta to‘rtlik qilib aytishga qaratilgan. ABCD, EFGH, JKLM, NOPQ, RSTV, XYZ kabi.

Maktab folklori namunasining tarkibida ko‘pincha maktab so‘zini uchratish mumkin.

O‘zbeklarda o‘tmishdagi eski maktablarning an’analariga ko‘ra, o‘quvchilar ustozlari yordamida Navro‘z, ramazon, qurbon va rajab hayitlari munosabati bilan hayitlik va navro‘zlik qutlovlari yaratganlar.

Uchinchi bobning uchinchi fasli *“Ingliz va o‘zbek bolalar o‘yin folkloridagi tipologik jihatlar”*ga qaratilgan. O‘yinlar yaxlit bir tizim tarzida bolalar folklorining alohida tarkibiy qismini tashkil etadi va bolalar o‘yin folklori nomi ostida guruhlanadi. Ular bolalar ijodkorlik salohiyatini o‘rganishda ayricha qimmatga ega. Talay o‘yinlar qo‘shiq bilan mantiqan bog‘langan holda kompozitsion jihatdan bir butunlikka erishgan. Bolalarni o‘yinga chaqirish, o‘yinni tashkil etishda chorlamalar, cheklashmachoqlar va sanamalar ijro qilinadi. Chorlamalar bolalarni o‘yinga chaqirish vazifasini bajaruvchi qo`shiqlardir. Ular she’riy ko‘rinishda uchraydi va o‘yin debochasi bo‘lib xizmat qiladi. Bunday aytimlar ingliz va o‘zbek bolalar o‘yin folklorida borligi kuzatiladi.

O‘zbek bolalar chorlamalari, odatda, “Bor-ho, kel-ho” degan hayqiriq undov bilan boshlanadi. O‘zbek folklorshunosligida chorlamalarning vazifasi va ijro xususiyatlari haqida dastlab G‘.Jahongirov va O.Safarovlar fikr yuritganlar.[28] Ingliz bolalarinung o‘gil-qizlarga murojaat qilib, “Boys and girls, come out to play”, ya’ni “Bolalar va qizlar, o‘ynashga chiqing” deb boshlangan qo‘shig‘ini bevosita o‘yinga chorlov ruhida bo‘lganligini inobatga olib, chorlama deb hisoblash mumkin. Yana shunday o‘yin jarayoni bilan bog‘liq qo‘shiqlar borki, ular o‘yin qismlarini bir-biriga bog‘laydi. Ulardan biri o‘yinning tugaganini ifodalovchi qo‘shiqlar bo‘lib, “tarqalmachoqlar” deb yuritiladi. Bubday aytimlar ham ingliz va o‘zbek bolalar folklorida teng uchraydi.

Bolalarning ikki raqib guruhga bo‘lingan holda o‘ynaladigan jiddiy musobaqa xarakteridagi o‘yinlaridan oldin cheklashmachoqlar aytiladi. Cheklashmachoqlar, odatda, ikki bolaning o‘zaro yashirincha kelishuvi, ya’ni til biriktirib o‘zlariga “ot qo‘yib” olishlari asosida yuzaga keladi.

O‘zbek bolalar folklorida	Ingliz bolalar folklorida
– Tog‘da bitgan olma kerakmi? Bog‘da bitgan bodom kerakmi?	Oranges and lemons, Say the bells of St. Clement’s.[29]

[28] Жаҳонгиров Ғ. Ўзбек болалар фольклори. – Тошкент: Ўқитувчи, 1975. – Б.101; Сафаров О. Ўзбек болалар поэтик фольклори. – Тошкент: Ўқитувчи, 1985. – Б.134-197.

[29] Halliwell, James Orchard, editor. *The Nursery Rhymes of England*. James Nichols, 1842, p. 120.

Sanamalar juda keng tarqalgan o‘yinboshi qo‘shiqlaridir. Ularning asosiy vazifasi, G‘.Jahongirov to‘g‘ri ta’kidlaganidek, “o‘yin boshlash oldidan boshlovchini, navbatchini” aniqlash, “biror bolaga gal berish”dan iborat.[30] Sanamalar sanoq sonlar yoki turli so‘zlarning takrorlanib kelishidan shakllanadi.

O‘zbek bolalar folklorida	Ingliz bolalar folklorida
Bir, ikki, uch, Samolyotda uch. Samolyotda uchmasang, Vertolyotda uch. Bir, ikki, uch.	One, two, three, I love coffee, And Billy loves tea, How good you be. One, two, three, I love coffee, And Billy loves tea.[31]

Ingliz va o‘zbek bolalar o‘yin folklorida raqamli sanamalar ko‘p uchraydi. Agar yuqoridagi sanamada birdan uchgacha bo‘lgan raqamlardan foydalanilgan bo‘lsa, boshqasida besh, yetti yoki o‘ngacha bo‘lgan raqamlar keltiriladi.

XX asr tadqiqotlari bolalarning xayoliy o‘yinlarining kengligini isbotladi. Quyon va itlar quvish o'yinida quyon sifatida belgilangan bola yashirinish uchun qochib ketadi, itlar deb ataladigan qolgan barcha o'yinchilar quyonni iloji boricha tezroq ta’qib qilishadi. Alan Dundesning “O‘yin morfologiyasi to‘g‘risida” maqolasida ushbu o‘yinga struktura nazariyasi qo‘llangan bo‘lib, u o‘yin tuzilishi va xalq ertaklari tuzilishi o‘rtasidagi qiziqarli farqni aniqlashga xizmat qiladi. Aryim o‘zbek xalq o‘yinlari syujetining ertaklar sysujeti bilan bog‘lanishi N.Safarova tomonidan ham ochib berilgan.[32]

Folklorshunoslar XIX asrdan boshlab bolalar va o‘smirlarning o‘pish o‘yinlarini o‘rganishdi. Brayan Satton-Smitning “Ogayodagi o‘smirlarning o‘pish o‘yinlari” (1972) “Spin the Bottle”, “Ko‘z qisish”, “Bo‘yinbog” kabi mashhur o‘yinlarning batafsil tahlilini taqdim etadi.

Arqondan sakrash yoki sakrash bolalarni o‘rta asrlardan beri qiziqtirib kelgan. Rojer Abrahams “Arqondan sakrash qo‘shiqlari: lug‘at”ida (1969) bibliografik iqtiboslar bilan sakrash qo‘shiqlarining ajoyib ro‘yxati taqdim etilgan. “Skipping” – “Sakrash” o‘yinida ikki qiz bir-biriga yuzma-yuz holda uzun arqonni aylantirib turishadi. Qolgan barcha qizlar birin-ketin, arqonga urilmasdan undan yugurib sakab o‘tishlari lozim bo‘ladi. Bu o‘yinning ham o‘z qo‘shig‘i mavjud.

Asliyatda	Tarjimasi
Keep the kettle boiling, Miss a beat, you’re out! Another game with the group involved one girl being invited in to skip, and then told to get out read for the next one: There’s somebody under the bed Whoever can it be	Choynakni qaynatib turing O‘tkazib yuboring, siz chiqib ketdingiz! Guruh bilan yana bir o‘yinda bitta qizni o‘tkazib yuborish taklif qilinadi, so‘ngra keyingi o‘yin uchun quyidagilar aytiladi: Karavot ostida kimdir bor, Kim bo‘lishi mumkin?

[30] Жаҳонгиров Ғ. Ўзбек болалар фольклори. – Тошкент: Ўқитувчи, 1975. – Б.95.
[31] Halliwell, James Orchard, editor. *The Nursery Rhymes of England*. James Nichols, 1842, p. 120.
[32] Сафарова Н. Ўзбек болалар ўйин фольклори (генезиси ва бадиияти). – Тошкент: Фан, 2008.

It makes me feel so frightened So xxxx come in with me. Xxx light the candle Xxx look under the bed, Get out you fool, get out you fool, There's nobody under the bed.[33]	Bu meni juda qo'rquvga soladi. Xxxx, men bilan kiring. Xxx, shamni yoqing, Xxx, karavot ostiga qarang, Chiq ahmoq, chiq, ey ahmoq, To'shak ostida hech kim yo'q.

Ushbu aytimning "Choynakni qaynatib turing" da'vati bilan boshlanishi, bizningcha, bejiz emas. Chunki bu o'yin juda jadal va tez harakatlanishni talab etadi. Unda "Xxxx" noma'lumining o'rniga o'yin ishtirokchilarining nomi qo'yib aytiladi.

"Marko Polo" o'yinining nomi XIII asr italyan savdogari va sayyohi tadqiqotchisi "Marko Polo" bilan bog'liq. Chunki u sayohatga chiqar ekan, qaerga ketayotganini bilmas edi. Bu esa o'yinchining xatti-harakatlari orqali aks ettiriladi. Marko Polo 1960-yillarda Amerikada suv o'yini sifatida tanilgan. Hozirgi kunda "Marko Polo" butun dunyoda o'ynaladi. Turli mintaqalarda o'yinning "Qoyalardagi suv parisi" va "Alligator" kabi nomlari bilan o'z versiyalari mavjud.

Dissertatsiyaning to'rtinchi bobi "**Ingliz va o'zbek bolalar folklorida so'z, hazil va badiiyatga munosabat"** deb nomlangan. Uning birinchi fasli *"Ingliz va o'zbek bolalarining so'z o'yinlari va hazil qo'shiqlari"* deb atalgan. Nutq o'yinlari bolalarning tilni boshqarishdagi quvonchini namoyish etadi. Topishmoqlar, tez aytishlar, turli hazil qo'shiqlar nutqiy o'yinni o'z ichiga olgan bo'lsa-da, folklorshunoslar bolalar xalq og'zaki ijodining bu shakllarini alohida janrlar deb tasniflaydilar. Bolalar nutq o'yinlarining ikkita ajoyib tadqiqoti – Barbara Kirshenblatt-Gimblett va Meri Sanchesning "Bolalarning an'anaviy nutq o'yini va bolalar tili" (1976) va J.Viddovsonning "Ritm, takrorlash va ritorika" (2001) kabi tadqiqotlarida ko'rib chiqilgan.

Tez aytishlar aslida kattalar og'zaki ijodiga xos hodisa bo'lsa-da, mohiyatan bolalar nutq .tarbiyasiga qaratilgan. Tez aytishlar tovush va so'z ustidagi poetik mashqlar hisoblanadi.

Peter Piper picked a peck of pickled peppers.
A peck of pickled peppers Peter Piper picked.
If Peter Piper picked a peck of pickled peppers,
Where's the peck of pickled peppers that Peter Piper picked?[34]

Ushbu tez aytishda "p" lab-lab nutq tovushi takroridan foydalanilgan. Piter Piperning tuzlangan qalampir tanlab olgani, u tanlagan tuzlangan qalampirdan bir bo'lak tanlagan bo'lsa, ular qaerda ekani so`ralmoqda.

Bolalar yumori qofiyadosh laqablarda va tegishmachoq janrida, satirasi esa masxaralama janrida bo'rtibroq turadi.

Ingliz folklorida masxaralar faqat katta yoshli bolalarga emas, yosh bolalarga ham qaratilishi kuzatiladi. Ularning biri "Chaqaloq, bolam" undovi bilan boshlangan bo'lib, dumalab-dumalab boshi sousga tushib ketgan bolakay mazax qilingan. Yig'layotgan bolani mazax qilib aytilgan masxaralamada u yig'layotgan

[33] Unidentified Group, and Herbert Halpert. Keep the Kettle Boiling. Lake Como, Pennsylvania. Photograph. Retrieved from the Library of Congress, <www.loc.gov/item/afc9999005.10760/>.
[34] Harris, John. *Peter Piper's Practical Principles of Plain and Perfect Pronunciation*. London, 1813, p. 2.

sigirga o‘xshatilgan. Unda bolaga to‘ppadan-to‘g‘ri “Yig‘layotgan sigir” deb murojaat qilingan. Ba’zi masxaralamada katta yoshlilar ustidan kulgi uyg‘otilgan:

Old woman, old woman, shall we go a-shearing?
Speak a little louder, sir, I am very thick o' hearing.
Old woman, old woman, shall I kiss you dearly?
Thank you, kind sir, I hear very clearly.[35]

Bu masxaralamada katta yoshli ayol – kampirning ishga taklif qilinganda eshitmasligini ro`kach qilib: “Biroz balandroq gapiring, janob, eshitishim juda qiyin” – deyishi, ammo “Sizni o‘psam maylimi?” deb so‘ralganda, “Rahmat, mehribon janob, men juda aniq eshitaman” deyishi kulgi holatini keltirib chiqargan.

To‘rtinchi bobning ikkinchi fasli *“Ingliz va o‘zbek bolalar folkloridagi o‘xshash syujet, motiv va obrazlar”* deb nomlangan. Ingliz bolalarining “Teddy Bear, Teddy Bear”, ya’ni “Ayiqcha, ayiqcha” deb boshlanadigan o‘yin qo‘shig‘i shakli va ifoda uslubiga ko‘ra, o‘zbek bolalarining “Quyoncham” o‘yin qo‘shig‘iga o‘xshaydi. Ularning har ikkalasi ham ma’lum bir jonzotga murojaat ruhidadir.

“Yashinmachoq” yoki “Bekinmachoq” / “Hide-and-seek” hamda “Quvlashmachoq” / “Tag” o‘yini ingliz va o‘zbek bolalari orasida qadimdan keng tarqalgan va hozirgacha saqlanib kelmoqda. Ularning qo‘shig‘i ham mavjud.

“Red Rover” o‘yini Buyuk Brutaniyada paydo bo‘lgan, keyin Rossiya va AQSH mamlakatlariga ham tarqalgan. “Red Rover yoki *qizil roverni yuboring” deganda “*player’s name”, ya’ni o‘yinchining ismiga ishora qilinadi. Uning o‘zbekcha o‘xshash o‘yin varianti – “Oq terakmi, ko‘k terak?” bo‘lib, har ikkalasi ham tarixiylik kasb etadi.

Ingliz bolalar o‘yinlarida ko‘pincha politsiya obrazi yaratilsa, o‘zbek bolalar o‘yinlarida militsiya yoki DAN xodimi obrazi gavdalantiriladi. Masalan, “Hippi va politsiya” o‘yinida o‘g‘il va qiz bolalar aralash o‘ynaydi. Unga ko‘ra, bir bola tutqun, boshqasi politsiyachi bo'ladi.

Ba’zan bolalar “Xavfli o‘yinlar”ni o‘ynaydi. “Ko‘chada yotish”, “Railroad Chicken”, ya’ni “Temir yo‘l tovug‘i”, “Jallod” shunday o‘yinlardandir. Ularda qo‘rquv va hayajonning kombinatsiyasi namoyon bo‘ladi.

To‘rtinchi bobning so‘nggi uchinchi fasli *“Tarjimada bolalar folklori badiiyatini saqlash muammolari”* deb sarlavhalangan. Tarjima amaliyotidan ma’lumki, joy nomlari va ismlar tarjimada aynan saqlanadi. Ular qaysi tilga tarjima qilinsa, o‘sha tilning imlosida grafik tarjima qilinadi. Ingliz bolalar qo‘shiqlarida London nomi, unga tegishli ko‘cha nomlari, Robin and Richard, Jek va boshqa inglizcha ismlar uchraydiki, ular tarjimada aynan saqlab qolinadi. Masalan, ingliz adabiy qahramoni Robinzon Kruzo nomi keltirilgan:

Poor old Robinson Crusoe! poor old Robinson Crusoe!
They made him a coat of an old Nanny goat,
I wonder how they could do so!

[35] Lang, Andrew, editor. *The Nursery Rhyme Book*. Illustrated by L. Leslie Brooke, Frederick Warne & Co., 1897, p. 71.

With a ring-a-ting-tang, and a ring-a-ting-tang,
Poor old Robinson Crusoe![36]

Pul birligini atovchi so‘zlar ham tarjima qilinmaydi:

I love sixpence, pretty little sixpence,
I love sixpence better than my life.
I spent a penny of it, I spent another,
And took fourpence home to my wife…[37]

Takrorga asoslangan quyidagi qo‘shiq matnini tarjima qilish qiyin emas. Bunga undagi takrorlar qulaylik tug‘diadi.

Polly Put the Kettle On Polly put the kettle on, Polly put the kettle on, Polly put the kettle on, We’ll all have tea.[38]	Polly Choynakni yoqing Polli choynakni qo‘ydi, Polli choynakni qo‘ydi, Polli choynakni qo‘ydi, Hammamiz choy ichamiz.

Ingliz tiliga tarjima qilingan o‘zbek bolalar folklori namunalarining janrlar tarkibi, asosan, beshik to‘yi bilan bog‘liq aytim-olqishlar, allalar, erkalamalar, o‘yin folklori kabilardan iborat. Ularning asliyatga muqobillik darajasini tadqiq qilish juda muhimdir.

Merilin Petersenning “A Treasury of Uzbek Legends and Lore” kitobida “Beshik qo‘shiqlari”, ya’ni *“The Cradle Songs”* **(**A Mother Who Couldn`t Sing the Cradle Song) degan maxsus bo‘lim bor bo‘lib, undan “Alla” haqidagi bir rivoyat matni tarjimasi o‘rin olgan.[39] Tarjimon ushbu matn tarjimasida “alla” so‘zini “Alla” ko‘rinishida transliteratsiya usulida ifoda etgan.

O‘zbek bolalar folkloriga xos alla (garchi boshqacha nomlansa-da), o‘yin, tez aytish, guldur-gup, topishmoq, ertak singari janrlar ingliz folklorida ham uchrashi, ustiga-ust bu janrlarning ayrim motiv va obrazlari mushtarak kelishi kuzatiladi. O‘zbek xalq allalarining inglizcha tarjima matnlarida “alla” so‘zi yo “*a cradle song”* – beshik qo‘shig‘i birikmasi, yo *“lullaby”* so‘zi bilan berilgan.

Ingliz tilidagi “lullaby” leksemasi bilan o‘zbek tilidagi “alla” leksemasining semantik strukturasi asosida “bolani uxlatmoq” semasi mujassamligi bois ularning denotativ ma’nolari umumiylikka (aynanlikka) ega. Lekin, milliy-madaniy jihatdan turlicha ijro o‘rniga va holatiga egaligi bilan bog‘liq an’anaviy ijtimoiy-tarixiy assotsiatsiya ularni farqlashga undaydi.

M.Petersen sanamalarni “*Nonsense words”,* ya’ni ma’no anglatmaydigan so‘zlar deb ko‘rsatgan.[40] U an’anaviy o‘zbek sanamalaridan ikkitasini tarjima qilgan. Ulardan biri “Abulakam, Dubulakam” o‘yini tarkibida keltirilgan. Ikkinchi sanama matni “*Dictama* **(***A nonsense word)”* o‘yini tarkibida uchraydi. Uni ham tarjimon “ma’nosiz so‘zlar” izohi bilan bergan.

Kuzatishlarimiz natijasida ingliz va o‘zbek bolalar o‘yin folkloridagi quyidagi egiz o‘yinlarni aniqlashga muvaffaq bo‘ldik: Oq terakmi ko‘k terak /

[36] Wright, Blanche Fisher, illustrator. The Real Mother Goose. Rand McNally & Company, 1916, p. 51.
[37] Wright, Blanche Fisher, illustrator. The Real Mother Goose. Rand McNally & Company, 1916, p. 98.
[38] Wright, Blanche Fisher, illustrator. The Real Mother Goose. Rand McNally & Company, 1916, p. 128.
[39] Petersen Marilyn. A Treasury of Uzbek Legends and Lore. – Tashkent: Qatortol-Kamolot, 2000. – P.122-123.
[40] Petersen Marilyn. Treasury of Uzbek Legends and Lore. – Toshkent: Qatortol-Kamolot, 2000. – P.150.

Red Rover; Quvlamachoq // Tag; Ko‘z yumarak // Blind Man’s Buff; Chiziqni bosma; Hopscotch; Tuta-tut (Yoshinma topaloq) // Hide and Seek yoki Sardines; Tiriltirma // Cocky Olly; Laylak uchdi – tuxum qo‘ydi // Red Hands; Ipdan sakrashma // Jump Rope; Kartoshka (To‘p otish) // Dodge Ball; Kartoshka va makaron (O‘rtaga tushish) // Keep Away va h.k.

Boshqa folklor janrlari singari bolalar folklori namunalari ham milliylikka yo‘g‘rilgani bois ularni tarjimada qayta yaratish oson kechmaydi.

XULOSA

1. Barcha xalqlari kabi ingliz va o‘zbek og‘zaki badiiy ijodida bolalar folklori ijodkorlari va ijrochilari kattalar hamda bolalar bo‘lib, alohida poetik tizim sifatida asrlardan buyon yashab kelmoqda. Bolalar folklori kattalar folklorining tarkibiy qismi sanaladi. U o‘ziga xos mavzulari, janr, obraz va motivlar tarkibiga ega. Bolalar folklori yosh avlod dunyoqarashi va tarbiyasi bilan bog‘liqligi jihatidan hamisha e’tibor markazida bo‘lib kelgan.

2. Ingliz va o‘zbek bolalar folklori namunalari, avvalo, shu xalqning madaniy hayot tarzi, milliy dunyoqarashi, yashash joyi, ijtimoiy-iqtisodiy, siyosiy muhiti bilan bog‘liq holda yaratilgan bo‘lsa, ularning kelib chiqish ildizi, mazmuniy tasnifi, badiiy ifoda va ijro xususiyatlarida umumbashariy poetik tafakkurga xos mifopoetika, etnopoetika, tarixiy, nazariy, dinamik poetika xususiyatlari bilan bog‘langani kuzatiladi. Bu esa ularni maxsus to‘plash, chop etish va o‘rganish, poetik tahlil qilish, janrlarining o‘ziga xosligi, ijrochilik san’ati, yozma adabiyot, kinematografiya, postfolklor bilan bog‘liq tomonlarini ochishga undagan muhim omillardir.

3. Ingliz va o‘zbek bolalar folklori namunalari rang-barang janrlarda ifoda etilgan. Ularni kognitiv-pragmatik kesimda o‘rganish, badiiy-estetik tabiati, janrlar tarkibidagi uyg‘un va farqli tomonlarni asoslash imkonini beradi. Ingliz va o‘zbek bolalar folklorining genezisi, janrlar tarkibi, ularning ayrim motiv hamda obrazlari o‘zaro qiyoslanganda yaqin, o‘xshash, tipologik va farqli jihatlari borligi ayonlashdi. Shu asosda ularning an’anaviy jihatlari, yaratilish va qo‘llanish maqsadi, badiiy-stetik va ta’limiy-tarbiyaviy vazifalari oydinlashdi.

4. Ingliz va o‘zbek bolalar folklorida bolalarni parvarishlash, avaylash, uxlatish, erkalash, ovutish va tevarak-olam manzarasiga qiziqtirish, tabiat bilan tanishtirish maqsadida ijro qilinadigan onalik folklori poeziyasi shakllangan bo‘lib, ularda ona va bola ruhiyatining, bolalikning badiiy ifodasi bo‘rtib turadi.

5. Ingliz va o‘zbek bolalarining mavsumiy hamda marosimiy folklori shakllangan. Mavsumiy marosimlarda bolalarning tabiatdagi fasllar bilan bog‘liq o‘zgarishlarga munosabati aks etsa, maishiy marosimlarida turli narsalarga (yulduzlar, o‘simliklar, qushlar va hasharotlarga) bog‘lab fol ko‘rish), to‘y va motam marosimlariga taqlidan imitatsiya sahnalarini yaratish kabilar uchraydi.

6. Kattalar folklori bolalar folklorining shakllanishi va rivojlanishiga yetarli ta’sir o‘tkazgan. Bunda bolalarning taqlidchiligini alohida ta’kidlash lozim. Kattalar folkloridan bolalar repertuariga topishmoq, tez aytish, ertak janri

namunalari ko‘chgan. Bularning bari bolalar ijodkorligi va ijrochiligi, bolalar ijodkorligiga folklorning ta’sirini yorqin namoyon etadi.

7. Bolalar folklori tarkibida maktab folklorining alohida o‘rni bor. Maktab folklori o‘ziga xos tizimga ega bo‘lib, uning asosiy ijodkori va ijrochilari maktab yoshidagi bolalardir. Bunda boshlang‘ich sinf, o‘rta va katta yoshdagi maktab o‘quvchilarining qiziqishi va intilishlari ko‘rinib turadi. Maktab folklorida avtograf yoki “yoshlik albomi”, alifbo qo‘shiqlar yetakchi o‘rin tutadi.

8. Ingliz va o‘zbek bolalar o‘yin folklori yanada boy. Ularning har ikkalasida ham o‘yinga chorlov, o‘yin jarayoni, undan tarqalish, o‘yinchilarni sanash bilan bog‘liq qo‘shiqlarda tipologik jihatlar mavjud. Ingliz va o‘zbek bolalarining so‘z o‘yinlari hamda hazil qo‘shiqlari ham keng tarqalgan. Har ikkala xalqning bolalar o‘yin folkloriga aloqador sanama, cheklashmachoq, tarqalmachoq, tez aytish kabi janrlar badiiy strukturasida yaqinliklar mavjud.

9. Ingliz va o‘zbek bolalar folklorining qadimiy va hozirgi namunalari asosida ularning an’anaviy hamda zamonaviy turlari aniqlashadi. Insonlarning qarashlari, madaniy turmush tarzi, hukumat boshqaruvidagi o‘zgarishlar, yangicha fikrlash, poetik tafakkur tadrijining an’analarga ta’siri natijasida postan’anaviy, postfolklor sifatida yashashga kirishgani kuzatiladi. Ularning barchasi jahon xalqlari poetik xotirasining yorqin namunalari sifatida dunyo xalqlari folklorida o‘z o‘rniga ega.

10. Ingliz va o‘zbek bolalar folklori janrlari mazmuniga har bir davrning ijtimoiy-siyosiy hodisalari o‘z ta’sirini o‘tkazib borgan. Shakllanish va taraqqiyot jarayoniga boshqa xalqlar bilan ijtimoiy-madaniy aloqalari ham ta’sir ko‘rsatgan. Ikkala xalq bolalar folklorida ularga xos mavsumiy hamda oilaviy-maishiy marosimlaru urf-odatlar, bayramlar, fasllar almashinuvi, dala yoki chorva ishlarining boshlanishi yoxud yakunlanishi, mehnat turlari, kasb-hunarining o‘ziga xos badiiy tasviri bilan bog‘liq syujet, motiv va obrazlarni kuzatish mumkin.

11. Ingliz va o‘zbek bolalar folklorida satira va yumorga munosabat alohida ko‘zga tashlanadi. Ularda hazil, kulgi, masxaralash, chandish, kinoya alohida o‘ringa ega. Badiiy tilida qofiyadosh so‘zlar, ritorik vositalar qo‘llanilishi, ko‘pincha mubolag‘ali, allegorik tasvirlar asosida yaratilishi jihatidan ham tipiklik kasb etishi ayonlashadi. Obrazlar tarkibi va nomlanishida turli mifologik, zoomorf, ornitomorf, fitomorf, antroponimik aktorlardan foydalanilgan.

12. Ingliz va o‘zbek bolalar folklori juda boy, qadimiy va an’anaviydir. Ular tarkibidagi o‘yin folklori harakatni so‘z, predmet boshqariga qarab o‘zaro farqlanadi. Bunda aksariyat o‘yinlarning tashkil qilinishida, nomlanishida o‘xshashliklar borligi alohida diqqatni tortadi. Bolalar folklori namunalarida milliy til realiyalariga xos so‘zlar muhim o‘rin egallaydi. Ko‘pincha asar qahramonlarining yoki kishi ismlari (antroponimlar), joy nomlari (toponimlar), kasb-hunar nomlari (professionalizmlar), urf-odat, rasm-rusum nomlari (etnografizmlar), milliy-madaniy so‘zlar (lingvokulturemalar), o‘tmishga aloqador arxaik va tarixiy so‘zlar, dialektizmlar, pul birliklarini ifodalovchi so‘zlar tarjima jarayonida o‘girilmaydi va aynan saqlanadi.

SCIENTIFIC COUNCIL DSc.03/04.06.2021.Fil.72.03 AWARDING SCIENTIFIC DEGREES AT BUKHARA STATE UNIVERSITY

BUKHARA STATE UNIVERSITY

FAYZULLOEV OTABEK MUKHAMADOVICH

THE TYPOLOGY OF ENGLISH AND UZBEK CHILDREN'S FOLKLORE GENRE

10.00.06– Comparative literary criticism, contrastive linguistics and translation studies

DISSERTATION ABSTRACT
for a Doctor of Science (DSc) in PHILOLOGY

Bukhara – 2025

The theme of the dissertation for a Doctor of Science (DSc) in Philology was registered at the Supreme Attestation Commission under №B2023.4.DSc/Fil727.

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The dissertation abstract in three languages (Uzbek, English, Russian(resume)) has been placed on the website (www.buxdu.uz) of the Scientific Council and "ZiyoNet" Information and educational portal (www.ziyonet.uz)

Scientific advisor:	**Uraeva Darmon Saidakhmedovna** Doctor of Science in Philology, Professor
Official opponents:	**Akhmedov Oybek Saporbaevich** Doctor of Science in Philology, Professor
	Juraeva Malohat Mukhammadovna Doctor of Science in Philology, Professor
	Kayumov Olim Sadiriddinovich Doctor of Science in Philology, Professor
Leading organization:	**Samarkand State University**

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The dissertation is available at the Information-resource center of Bukhara State University, (registration number 612). Address: 200118, Bukhara, M.Iqbol street, 11. Phone: (0365) 221-25-87

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M.K.Bakaeva
Vice Chairperson of the Scientific Council awarding scientific degrees, Doctor of Science in Philology, Professor

Z.I.Rasulov
Scientific Secretary of the Scientific Council awarding scientific degrees, Doctor of Science in Philology, Professor

F.M.Khajieva
Chairperson of the Scientific Seminar under Scientific Council awarding scientific degrees, Doctor of Science in Philology, Professor

INTRODUCTION (DSc thesis annotation)

Topicality and the necessity of the thesis. In world folklore studies, scientific attention has been given to children's folklore and its various genres, with a particular focus on the study of its unique themes, composition of images and motifs, as well as its creators and performers in the oral artistic traditions of different nations. Despite being passed down from generation to generation over centuries and playing a crucial spiritual and psychological role in the upbringing of younger generations, children's folklore is inherently connected to the cultural way of life, national worldview, and social environment of each nation. However, its genesis, classification, and artistic features demonstrate similarities characteristic of universal poetic thought. Identifying the foundations of these similarities from a comparative-typological perspective is of great significance for determining the mythopoetic, ethnopoetic, and linguopoetic, as well as historical, theoretical, and dynamic poetic development features characteristic of world children's folklore.

In world's comparative folklore studies, extensive research has been conducted in collecting and archiving children's folklore of different age groups, publishing it, examining its origins, research history, and theoretical aspects, analyzing its poetics, genre-specific characteristics, performance art, and its connections with written literature, cinematography, and post-folklore. In addition to determining the typological features of children's folklore on a global scale, this also serves to substantiate the universal laws governing the development of humanity's artistic and aesthetic thinking; to study English and Uzbek children's folklore from a cognitive-pragmatic perspective; to identify their artistic and aesthetic nature, the historical roots of their origin, their poetic evolution across time, their distinctive national characteristics, and their language based on the principles and methods of modern folkloristics; to establish their generic essence; to elucidate their genesis, similarities, and unique features in light of contemporary folklore standards; and, ultimately, to provide a scholarly explanation of the comparative study principles.

At the present stage, when large-scale reforms are being implemented to comprehensively advance science in our country, comparative folklore studies, as all other fields, are tasked with producing substantial research that meets global standards. One of these requirements is to strengthen "The preparation and integration of educational, methodological, and didactic materials (including games and toys) and literary works that reflect national cultural and historical values and foster an interest in reading from childhood into the activities of preschool educational institutions[1]". Within the framework of these studies, the comparative analysis of the ethnogenesis, mental nature, genre and imagery system, and linguistic characteristics of English and Uzbek children's folklore remains one of the pressing issues in comparative folklore and literary studies.

[1] Ўзбекистон Республикаси Президенти Ш.М.Мирзиёевнинг 2017 йил 9 сентябрдаги «Мактабгача таълим тизимини тубдан такомиллаштириш чора-тадбирлари тўғрисида»ги ПҚ-3261-сон Қарори / Халқ сўзи. – Тошкент, 2017, 11 сентябрь.

The present scientific study serves to a certain degree to achieve the objectives set out in the following legal documents: Decree of the President of the Republic of Uzbekistan PF-5847 “On approval of the concept of development of the higher education system of the Republic of Uzbekistan until 2030” dated October 8, 2019; PF-5850 “On measures to further develop the Uzbek language and improve the language policy in the country” dated October 21, 2019; PF-6097 “On approval of the concept of development of science until 2030” dated October 29, 2020; PF-60 “On the development strategy of New Uzbekistan for 2022–2026” dated January 28, 2022; PF-158 “On the strategy ‘Uzbekistan – 2030’” dated September 11, 2023; the Resolution of the President of the Republic of Uzbekistan PQ-5117 “On measures to bring the activities of popularization of learning foreign languages to a qualitatively new level in the Republic of Uzbekistan” dated May 19, 2021; the Resolution of the Cabinet of Ministers of the Republic of Uzbekistan No. 59 “On measures for organizing and holding the international folklore festival ‘Boysun Bahori’” dated February 7, 2022; and other related regulatory legal documents governing this activity.

Relevant research priority areas of science and developing technology of the Republic. The dissertation work is carried out in the line with the priority directions of Science and Technology Development of the Republic I. “Developing The Democratic And Legal Society Spiritually, Morally And Culturally, Forming Innovational Economics”.

A review of foreign research on the topic of dissertation:[2] Theoretical and practical research dedicated to the artistic structure, genre composition, poetic features, ideological structure, and principles of evolutionary development of children’s folklore is being conducted at leading scientific centers and higher education institutions worldwide, including Moscow State University, Saint Petersburg State University, Ural State Pedagogical University (Russian Federation), University of Harvard, Ohio State University (USA), University of Bonn (Germany), University of British Columbia (Canada), Peking University (Beijing, People’s Republic of China), Jyoti University (Japan), Academy of Korean Studies Grant (Republic of Korea), Yarmouk University (Irbid, Jordan), Muhammadiyah University of Surakarta (Indonesia), Ankara University, Ege University (Turkey), Baku State University, Folklore Institute of the Azerbaijan National Academy of Sciences (Azerbaijan), Eurasian National University, M. Auezov Institute of Literature and Art (Kazakhstan), Kyrgyz National University (Kyrgyzstan), as well as the Institute of Uzbek Language, Literature, and Folklore

[2] The review of foreign research on the dissertation topic was carried out based on the following sources: https://www.publishersweekly.com/pw/by-topic/industry-news/tip-sheet/article/; https://warwick.ac.uk /fac/arts/english/ currentstudents/ undergraduate/modules /fulllist/special/ https://cyberleninka.ru/article/n/problemy-razvitiya-i https://arts.unimelb.edu.au/nceis; https://www.westernsydney.edu.au;https://sllc.umd.edu/persian/about; http://nelc.uchicago.edu; https://nelc.osu.edu; http://ut.ac.ir; http://www.um.ac. ir; https://www.amu.ac.in; http://www.du.ac.in/du; http://www.istanbul.edu.tr/tr; https://www.ankara.edu.tr; http://gazi.edu.tr; https://www.orientalstudies. az/ru; http://literature. az/?lang=aze; http://www.kaznu. kz/ru; www.iaas. msu.ru; https://www.ivran.ru; https://spbu.ru; www.orient.spbu.ru/ru ; http://www.orientalstudies.ru; http://oriental-studies.org.ua/uk/home; http://zoa.dmt.tj; http://iza.tj/ru/institutyazyka-literatury-vostokovedeniya-i-pismennogo-naslediya-im-rudak-i; http://tashgiv.uz/ru/; http://navoiy-uni.uz/uzk; http://www.samdu.uz and other sources.

of the Academy of Sciences of the Republic of Uzbekistan, Bukhara, Urgench, Namangan, Andijan, Samarkand, and Termez State Universities (Uzbekistan), and other scientific centers. In this regard, in global folklore studies, special attention is paid to the principles of evolutionary development of children's oral creativity, the world of images, linguistic and poetic characteristics, the simple stylistic representation of reality, and the depiction and interpretation of the psychological world of adults and children (Yarmouk University, Irbid, Jordan); the transmission of works created for adults to children (Ohio State University, USA); the nature and artistic qualities of children's folklore genres (Moscow State University, Saint Petersburg State University, Ural State Pedagogical University, Russian Federation); research on children's images (Muhammadiyah University of Surakarta, Indonesia); the characteristics of poetic genres in children's folklore (New York University, USA), and scientific studies conducted at the Institute of Uzbek Language, Literature, and Folklore of the Academy of Sciences of the Republic of Uzbekistan, Bukhara, Urgench, Namangan, and Andijan State Universities (Uzbekistan) were specifically analyzed.

At present, in global folklore and literary studies, research is being conducted on the genre, thematic, artistic-compositional, and linguistic-poetic characteristics of children's oral artistic creativity, the psychology of children reflected in folklore, the evolution of images and motifs, and the traditions characteristic of children's folklore. Additionally, identifying the traditions and typology of global children's folklore, conducting comparative-typological studies on its genre system and structural similarities hold a leading position in the field.

Problem development status. In global folklore studies, the scholarly approach to children's folklore and its various genres can be observed in the research of A.Vámbéry, E.B.Tylor, Corliss Lamont, and M.Petersen[3]. Additionally, Bauman Richard has studied the ethnography of English children's folklore, Dorothy Howard has focused on children's play folklore, while MacMahon, Felicia R., and Brian Sutton-Smith have explored theoretical directions in contemporary children's folklore. Iona and Peter Opie have examined children's games in the street and on playgrounds.

In Russian folklore studies, significant attention has been drawn to the research and published collections on children's folklore by scholars such as G.S.Vinogradov, O.I.Kapitsa, V.P.Anikin, E.V.Pomerantseva, and M.N.Melnikov[4].

[3] Vambery A. Sketches of Central Asia. – Philadelphia: J. B. Lippincott & co.wm. H. Allen & co., 13, Waterloo Place, Pall mall, London.1868. – 444 p.; Vambery A. Travels in Central Asia. – London: Cambridge Scholars Press Ltd., 1996. – 443 p.; Вамбери А. Путешествие по Средней Азии. – М., 2003. – 193 с.; Lamont C. The Peoples of the Soviet Union. – New York, 1946; Тайлор Э.Б. Детские игры // Первобытная культура. – М.: Политиздат, 1989. – 573 с.; Petersen Marilyn. Treasury of Uzbek Legends and Lore. – Toshkent: Qatortol-Kamolot, 2000.

[4] Виноградов Г. Детская сатирическая лирика. – Иркутск, 1925. – 45 с.; Капица О.И. Детский фольклор: песни, потешки, дразнилки, сказки, игры. – Л., 1928. – 222 с.; Аникин В.П. Русские народные пословицы, поговорки, загадки и детский фольклор: Пособие для учителя. – М., 1957. – 239 с.; Померанцева Э.В. Детский фольклор // Русское народное творчество. – М., 1966. – С.135-142; Мельников М.Н. Русский детский фолькор Сибири. – Новосибирск, 1970. – 218 с.; Мельников М.Н. Русский детский фольклор: Учебное пособие для студентов пединститутов. – Москва: Просвещение, 1987. – 240с.; Мартынова А.Н. Художественный мир ребенка // Потешки, считалки, небылица. – М., 1989. – С.5-20; Мартынова А.Н. Детский поэтический фольклор: Антология / Сост. А.Н.Мартынова. – Спб., 1997. – 576 с.; Шейн П.В.

In Uzbek folklore studies, research on children's folklore was initially pioneered by Russian scholars such as V.P.Nalivkin, M.V.Nalivkina, A.Vasilyev, N.N.Pantusov, M.S.Andreev, Ye.M.Peshereva and A.K.Borovkov[5]. Subsequently, Uzbek scholars such as Elbek, G.Jahongirov, and O.Safarov scientifically and practically substantiated the existence of Uzbek children's folklore as a unified artistic system[6].

During the independence period, the number of researchers studying children's folklore further expanded[7]. In Uzbek folklore studies, collections related to children's folklore have been compiled both within the field of folklore studies[8] and for pedagogical purposes[9].

Uzbek scholars have examined children's folklore not only from a folkloristic perspective but also through pedagogical, linguistic-cultural, and gender-based approaches[10]. However, the typological characteristics of children's folklore have not yet been specifically explored in English and Uzbek folklore studies.

Сборник народных детских песен, игр и загадок / Сост. А.Е.Грузинский по материалам Шейна. – М., 1898. – 81 с.

[5] Наливкин В.П. Очерк быта женщины оседлого туземного населения Ферганы / В.П. Наливкин, М.В.Наливкина. – Изд.2.– М.: URSS, cop.2016. – 244 с.; Васильев А. Игры сартовских детей // Туркестанские ведомости. – 1909. – № 109; Пантусов Н.Н. Игра тогуз-кумалак // ИОАЭ и И. – Казань, 1906. – Том XXII. – №4. – С.249-252; Андреев М.С. Вещие сны, несколько примет и детская игра «Сорока-ворона» среди некоторых народов, главным образом Средней Азии // Известия Глав.Среднеазиатского музея. – Вып. 2. – Т., 1923. – С.1-34; Пещерева Е.М. Игрушки и детские игры у таджиков и узбеков (по материалам 1924-1935гг.) // Сборник Музея антропологии и этнографии АН СССР. Т.XVII. – М-Л., 1957. – С.22-94; Пещерева Е.М. Некоторые игры среди оседлого населения Туркестана // Бюллетень Средн.-Аз. гос.ун-та. Вып.11. – Т., 1925. – С.81-98; Боровков А.К. Игры узбекских детей // Сборник научного кружка при Восточном факультете САГУ. Вып.1. – Т., 1928. – С.31-42.

[6] Элбек. Болалар қўшиқлари. – Т., 1935; Жаҳонгиров Ғ. Ўзбек болалар фольклори. – Т.: Ўқитувчи, 1975. – 122 б.; Сафаров О. Ўзбек болалар поэтик фольклори. – Т.: Ўқитувчи, 1985. – 250 б.

[7] Қурбонова Н. Ўзбек болалар маросим фольклори: Филол. фанлари номз. дисс. автореф. – Тошкент, 1994; Галиев Ш. Ўзбек болалар ўйин фольклори. – Т.: Фан, 1998. – 96 б.; Авезов С. Санама жанри табиати ва бадийяти: Филол. фан. номз. дисс. автореф. – Т., 2004. – 24 б.; Рўзметов Ҳ. Хоразм болалар фольклори: Филол. фан. номз. ... дисс. – Тошкент, 2005. – 156 б.; Сафарова Н.О. Ўзбек болалар ўйин фольклорининг жанрий табиати, генезиси ва бадиий хусусиятлари: Филол. фан. номз. дисс. автореф. – Т., 2004. – 23 б.; Турғунов Ш.Д. Наманган болалар фольклорининг жанрлар таркиби ва локал хусусиятлари: Филология фанлари бўйича фалсафа доктори (PhD) диссертацияси автореферати. – Тошкент, 2019. – 52 б.; Адизова Н.Б. Қизиқмачоқларнинг жанрий табиати ва бадийяти: Филология фанлари бўйича фалсафа доктори (PhD) диссертацияси автореферати. – Т., 2020; Эсанов А. Ўзбек болаларининг мавсумий маросим фольклори: Филология фанлари бўйича фалсафа доктори (PhD) диссертацияси автореферати. – Бухоро, 2024; Шоймардонов И.А. Сурхон воҳаси болалар фольклори (ўзига хос хусусиятлари, таснифи ва бадийяти): Филология фанлари бўйича фалсафа доктори (PhD) диссертацияси автореферати. – Бухоро, 2024.

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[9] Солиҳова М. Ғозиева С. Мактабгача тарбия ёшидаги болалар учун халқ ўйинлари. – Т.: Ўқитувчи, 1970. – 68 б.; Ғафуров Ҳ. Халқ ўйинлари, қўшиқлари ва анъаналарига бир назар. – Т., 1992. – 100 б.; Усмонхўжаев Т., Мелиев Ҳ. Миллий ҳаракатли ўйинлар. – Т.: Ўқитувчи, 2000. – 192 б.; Safarov O. O‘zbek xalq bolalar o‘yinlari. – Toshkent: Sharq, 2011. – 176 b.; Файзуллаев М., Розикова Н., Файзуллаев О. Детский фольклор: Учебно-методическое пособие. – Бухара, 2009. – 146 с.

[10] Сайфуллаев Б. Импровизационно-творческая игра как метод организации массовой культурно-просветительской работы: Автореф… канд. пед. наук. – Л., 1987. – 16 с.; Устиненко В.И. Место и роль игрового фольклора в культуре // Философские науки. – 1980. – №2. – 48-54 с; Абдурахмонов И.Р.

Relevance of the dissertation research with the plans of the scientific-research works of the higher educational institution where the dissertation has been conducted. The research was carried out within the framework of the scientific research plan titled “Current Issues in Comparative Literary Studies” of Bukhara State University.

The aim of the research work to identify the typological features of English and Uzbek children’s folklore, focusing on their genre system and structure, developmental stages, poetics, the composition of images and motifs, and performance characteristics.

The tasks of the research are as follows:

to identify the factors influencing the formation, developmental foundations, collection, and study of English and Uzbek children’s folklore, as well as their ethnofolkloristic and linguistic-cultural characteristics;

to clarify the developmental features of artistic expression in English and Uzbek children’s folklore based on different types of poetics, including mythopoetics, ethnopoetics, historical poetics, theoretical poetics, dynamic poetics, and linguopoetics;

to substantiate the genesis and nature of similar genres such as lullabies, affectionate songs, soothing rhymes, tongue twisters, and counting-out rhymes in English and Uzbek children’s folklore in terms of their content, performance time, traditional images and motifs, and artistic srtucture;

to examine seasonal and domestic-themed songs in English and Uzbek children’s folklore by focusing on their ideological, compositional, and artistic-expressive features;

to justify the role of English and Uzbek children’s folklore samples in cultural life, their artistic and aesthetic functions, significance, content, and formal varieties, as well as the artistic expression of satire and humor within them;

to define the typological features of English and Uzbek children’s game folklore by examining the shared poetic genres related to the initiation, progression, and conclusion of games, as well as the creation of object-focused, purely action-based, and verbal (intellectual) forms.

The object of the research work consists of genre samples of English and Uzbek children’s folklore.

The subject of the research work focuses on identifying the typological aspects of the semantic, artistic, and compositional features of English and Uzbek children’s folklore.

Methods of the research. The dissertation employs classification, description, comparative-typological, comparative-historical, structural-semiotic, functional, and ethnofolkloristic analysis methods.

Scientific novelty of the research work includes the following:

Узбекские народные игры: Автореф… канд. пед. наук. – Т., 1997. – 24 с.; Файзуллоев О.М.Ўзбек фольклоридаги лингвокультуремаларнинг инглизча таржимада берилиши (болалар фольклори жанрлари ва эртаклар мисолида): Филология фанлари бўйича фалсафа доктори (PhD) диссертацияси автореферати. – Тошкент, 2019. – 52 б.; Темирова Ж.Х. Рус ва ўзбек болалар ўйин фольклорининг типологияси: Филология фанлари бўйича фалсафа доктори (PhD) диссертацияси автореферати. – Бухоро, 2022. – 48 б.

it has been proven that the traditional and modern forms of English and Uzbek children's folklore, based on both ancient and contemporary examples, manifest as post-traditional and post-folklore due to changes in people's perspectives, cultural lifestyles, governmental structures, new ways of thinking, and the influence of poetic thought development on traditions;

it has been demonstrated that the maternal folklore poetry in English and Uzbek children's folklore—including lullabies, affectionate songs, counting-out rhymes, selection chants, closing chants, soothing rhymes, and humorous verses—artistically represents the psychology of mothers and children, expressing the essence of childhood while serving to nurture, comfort, entertain, and introduce children to nature and their surroundings;

it has been established that the seasonal and ritual folklore of children, the characteristics of children's ceremonies, and the influence of adult folklore on the formation and development of children's folklore—particularly the adaptation of riddles, tongue twisters, and fairy tales into children's repertoires—are reflected in both English and Uzbek children's folklore;

it has been proven that the primary creators and performers of school folklore in both languages are elementary, middle, and high school students, whose interests and aspirations are captured in autograph books, "youth albums," and alphabet songs. Meanwhile, children's game folklore is realized through songs related to inviting players, the gameplay process, dispersion after the game, counting-out rhymes, word games, and humorous songs;

it has been demonstrated that words reflecting national linguistic realities—such as character names (anthroponyms), place names (toponyms), profession-related terms (professionalisms), cultural and ritual-related words (ethnographisms), culturally significant vocabulary (linguocultural elements), historical words (archaisms), dialectisms, and currency-related terms—hold primary significance in the children's folklore of both languages.

Practical results of the research work are as follows:

it has been proven that the conclusions drawn regarding the typological characteristics of English and Uzbek children's folklore serve as a basis for improving textbooks and study guides in fields such as the history of world folklore studies, comparative literature and folklore studies, comparative linguistics, and linguistic folklore studies;

it has been justified that the typology of English and Uzbek children's folklore, as well as specific genres, motifs, and images within them, were initially created in connection with the cultural lifestyle, national worldview, place of residence, socio-economic and political environment of these nations. Their origins, thematic classification, artistic expression, and performance characteristics are linked to universal poetic thinking through mythopoetics, ethnopoetics, historical, theoretical, and dynamic poetics. It has also been substantiated that they can be systematically collected, published, studied, poetically analyzed, and examined in terms of their genre-specific features, performance art, and connections with written literature, cinematography, and post-folklore;

it has been determined that identifying the genre, ideological-artistic, national, and compositional characteristics of English and Uzbek children's folklore enables its comparative study with the children's folklore of other nations, serving as essential factual material for such research.

Authenticity of the research results is justified by the scientific and methodological approaches and methods employed in the dissertation, the use of theoretical data from academic and artistic sources, and analyses grounded in classification, descriptive, comparative-typological, comparative-historical, structural-semiotic, functional, and ethno-folkloristic methods, as well as by the practical implementation of theoretical ideas and conclusions and the validation of the obtained results by authoritative institutions.

Scientific and practical value of the research results. The scientific significance of the research results is determined by the fact that the theoretical conclusions not only contribute to revealing the historical foundations and genre poetics of English and Uzbek children's folklore but also serve to enrich the general theoretical perspectives in global folklore studies.

The practical significance of the research results lies in the fact that the scientific-theoretical data obtained on the similarities and differences in genres, motifs, and imagery in English and Uzbek children's folklore serve as a methodological foundation for further research and can be utilized in teaching comparative literature and literary theory at philology faculties of higher educational institutions, in the development of textbooks, study guides, and curricula for these disciplines, in conducting scholarly research on the history of international literary and cultural relations, in the creation of textbooks, study materials, and anthologies on folklore studies, as well as in the refinement of encyclopedic, folklore, and literary terminology dictionaries.

Implementation of the research results. Based on the scientific results achieved in the typology of English and Uzbek children's folklore genres:

the traditional and modern forms of English and Uzbek children's folklore, based on both ancient and contemporary examples, manifest as post-traditional and post-folklore due to changes in people's perspectives, cultural lifestyles, governmental structures, new ways of thinking, and the influence of poetic thought development on traditions. These theoretical conclusions were used in the fundamental research project OT-F1-030, "Publication of the multi-volume monograph (7 volumes) on the topic "History of Uzbek Literature," implemented between 2017-2020 at the Tashkent State University of Uzbek Language and Literature (Reference No. 04/1-4201 dated December 24, 2024, from Tashkent State University of Uzbek Language and Literature). As a result, it has established a foundation for developing scientific-theoretical guidelines in literary studies and comparative research on Uzbek literature.

the theoretical conclusions that the maternal folklore poetry in English and Uzbek children's folklore—including lullabies, affectionate songs, counting-out rhymes, selection chants, closing chants, soothing rhymes, and humorous verses—artistically represents the psychology of mothers and children, expressing the essence of childhood while serving to nurture, comfort, entertain, and introduce

children to nature and their surroundings, were applied in the fundamental research project OT-F1-002 “Psychological Mechanisms of Forming National Ideology and Ideological Immunity in Youth,” conducted at Bukhara State University from 2017 to 2020 (Reference No. 01-04/8108 dated December 19, 2024, from Bukhara State University), As a result, opportunities have been created to enhance educational efforts aimed at strengthening youth’s ideological immunity by improving spiritual and moral development technologies.

the seasonal and ritual folklore of children, the characteristics of children’s ceremonies, and the influence of adult folklore on the formation and development of children’s folklore—particularly the adaptation of riddles, tongue twisters, and fairy tales into children’s repertoires—are reflected in both English and Uzbek children’s folklore. These theoretical conclusions were used in the international project “English Access Microscholarship Program,” implemented in collaboration with the Samarkand State Institute of Foreign Languages, the U.S. Embassy in Tashkent, and the American Councils for International Education from 2022 to 2024 (Reference No. 2859/02 dated December 25, 2024, from the Samarkand State Institute of Foreign Languages). As a result, it has led to the refinement of typological data and recommendations regarding English and Uzbek children’s folklore genres, which were incorporated into the educational content of the project’s training sessions.

the theoretical conclusions that the primary creators and performers of school folklore in both languages are elementary, middle, and high school students, whose interests and aspirations are captured in autograph books, “youth albums,” and alphabet songs, and that children’s game folklore is realized through songs related to inviting players, the gameplay process, dispersion after the game, counting-out rhymes, word games, and humorous songs were utilized in the USA’s international project SUZ800191NO158-MOO3, conducted at Bukhara State University from 2019 to 2021 (Reference No. 06/8142 dated December 20, 2024, from Bukhara State University). As a result, presentations based on these results have been demonstrated during grant-funded events and training sessions, providing participants with insights into common plots, motifs, and imagery in English and Uzbek children’s folklore.

words reflecting national linguistic realities—such as character names (anthroponyms), place names (toponyms), profession-related terms (professionalisms), cultural and ritual-related words (ethnographisms), culturally significant vocabulary (linguocultural elements), historical words (archaisms), dialectisms, and currency-related terms—hold primary significance in the children’s folklore of both languages. These theoretical conclusions were applied in the preparation of scripts for the television programs “Assalom, Buxoro” and “Asrlarning Asraganlari” on the “Bukhara” channel, as well as the radio broadcasts “Muloqot va Munozara” and “Qadriyatlar Qadim Beshigi” on Bukhara Regional Television and Radio Company (Reference No. 01-09-181 dated December 16, 2024, from Bukhara Regional Television and Radio Company). As a result, the content of these television and radio programs was enriched with scientific

evidence, and ensured their scientific-popular value by enhancing their informativeness.

Approbation of the research results. The research results were discussed at 10 scientific-practical conferences, including 3 international and 7 national scientific-practical conferences, where reports on the findings were presented.

Publication of the research results. A total of 22 scientific works have been published on the topic of the dissertation, including 10 scientific articles in journals recommended by the Higher Attestation Commission of the Republic of Uzbekistan for disseminating the main results of doctoral dissertations. Among them, 5 articles were published in national journals, and 5 in international journals.

The outline of the thesis. The dissertation consists of an introduction, four chapters, a conclusion and a list of references, with a total length of 223 pages.

THE MAIN CONTENT OF THE DISSERTATION

In the introduction, information is provided about the topicality and necessity of the topic, a review of foreign research on the topic of the dissertation, the relevance of the study with the priority directions for the development of science and technology in the Republic, problem development status and its relevance with the plans of the scientific- research works, the object, subject, aim, and tasks of the research, methods of the research, as well as the scientific novelty of the work, its practical results, the scientific and practical value of the research results, the implementation, approbation, and publication of the research results, and the oultine of the dissertation.

The first chapter of the dissertation is titled **"The distinctive features of children's folklore compared to adult folklore and its study."** This chapter consists of two sections. The first section is called "*Children's folklore as a component of adult folklore*." Children's folklore is an integral part of oral folk literature. As a component of folklore, it began to take shape from the earliest stages of human artistic thought. Most of its examples were created by adults either for children or about children's activities. However, both adults and children have contributed to its development. While adults have composed an entire system of affectionate poetry for children, children themselves have created engaging game songs for their own amusement. Based on this distinction, considering both the creators and the intended audience of children's folklore, it is necessary to classify its works into two primary groups: 1.Adult folklore. 2.Children's folklore.

Children's folklore manifests as a unified system of genres, each serving a specific function. For instance, lullabies play a crucial role in a child's development and growth during sleep. In this sense, lullabies act as psychological tools that help children fall asleep.

Children's folklore serves as a source that presents life's realities in a simple, engaging, and accessible manner, tailored to the delicate cognition of young minds. Beyond strengthening the bond between parents and children, folklore performed for children can also contribute to the development of preschool and school-aged

children, enhancing their potential for academic success. However, unfortunately, not all parents regularly engage in sharing folklore with their children. This is primarily due to two reasons: first, not all parents are familiar with folklore traditions, and second, they often lack sufficient time to dedicate to their children.

There are English children's songs that depict behaviors associated with growing up and highlight different names assigned to individuals at various life stages. One such example is the song "Miss Suzy." Similarly, the traditional English children's game-song "Gypsy, Gypsy" stands out for its social significance. In this song, children address the gypsy, asking: "Gypsy, Gypsy, please tell me what my future husband will be: rich, poor, beggar, thief, doctor, lawyer, boss, butcher, baker, candlestick maker, tailor, cowboy, sailor?" This song reflects children's awareness of various professions and their familiarity with the names of those who practice them. More importantly, it is seen as a "fortune-telling song" for girls, believed to predict their future spouse's occupation based on the song's final word.

In recent years, the display of television-based imaginative role-playing games has become increasingly widespread. Children engaging in such roles behave as if they were real actors or actresses. Sh. Turgunov, during his research on collecting and analyzing samples of Namangan children's folklore, also provided examples of certain songs that emerged under the influence of television broadcasts of various serials in recent years, and correctly identified these as post-folklore[11].

We propose that children's folklore can be classified into traditional and modern types based on its creation and performance period. The modern forms, reflecting new content and structures, emerge as post-folklore, characterized by their adaptation and representation of contemporary life.

The second section of the first chapter is titled "The study and publication of children's folklore in English and Uzbek folkloristics". Children's folklore was recognized as a significant research field starting from the 1880s. From the mid-20th century onward, surveys on children's folklore primarily focused on oral speech, rituals, and games, though some also considered aspects of material culture. English children's folkloristics has its own distinct formation and developmental characteristics. Several scholars have contributed to its establishment as a field of study, including Elizabeth Tucker, who authored "Children's Folklore" in 1948. This handbook explores the evolution of English children's folklore from the late 19th to the early 20th century, highlighting the influence of socio-political changes and the connection between children's folklore and education. It also defines the terminology used to categorize folklore genres. Tucker links children's folklore to literature, films, television, mass-produced dolls, toys, and games, illustrating its integration into broader cultural contexts.

[11] Турғунов Ш.Д. Наманган болалар фольклорининг жанрлар таркиби ва локал хусусиятлари: Филология фанлари бўйича фалсафа доктори (PhD) диссертацияси автореферати. – Тошкент, 2019. – Б.30-34.

The systematic study of children's folklore as a specialized field began in the late 19th century, when scholars in England and the United States started recording and analyzing children's games and songs.

A major milestone was reached with the publication of "The Traditional Songs of Childhood" (1947) by Iona and Peter Opie, who dedicated their careers to the study of children's traditions. Their "Oxford Dictionary of Nursery Rhymes" (1952) quickly became a canonical work on nursery culture. Seven years later, in 1959, their book "The Lore and Language of Schoolchildren" presented a collection of jokes, riddles, mocking rhymes, customs, beliefs, legends, and other folklore elements gathered from 5,000 children across England, Scotland, Ireland, and Wales. This highly engaging and insightful work introduced an international audience to the richness and diversity of children's folklore, marking the beginning of a new era in children's folklore studies.

The works of Sutton-Smith also played a crucial role in advancing the understanding of children's games and narratives. Among his most influential publications are "Children's Folkgames" (1972) and "Children's Folktales" (1981), which provided deep insights into the role of play and storytelling in children's folklore traditions.

Dorothy Howard is another prominent scholar dedicated to the study of children's folklore. In her 1938 doctoral dissertation "The Folk Rhythms of American Children" she selected children's folklore as her primary research object.

Nigel Kelsey developed an interest in children's folklore while studying to become a teacher during World War II. In 1964, he began recording descriptions of play songs on a tape recorder. While conducting research on children's speech and creativity at the University of London, he documented songs, jokes, riddles, and word games from children. Upon retiring in 1982, he started compiling a vast collection of children's folklore from 20 schools across London. His collection includes clapping and jump-rope songs, game songs, song parodies, mockery chants, limericks, puzzles, riddles, and jokes. Kelsey also published several articles in prestigious folklore journals. His book "Everyone Gathers" serves as a treasury of London children's folklore.

One of the most notable studies on children's folklore is Jerome L. Singer's "The World of Make-Believe in Children" (1973). Similarly, Danielle Roemer's 1977 study, "A Sociological Interactional Analysis of Anglo Children's Folklore", provides an in-depth examination of the oral artistic skills of children aged five to nine.

Among the significant works on children's folklore is Simon J. Bronner's "American Children's Folklore" (1988), along with "Children's Folklore: A Source Book" (1995), edited by Brian Sutton-Smith, Jay Mechling, Thomas V. Johnson, and Felicia R. McMahon. These works emphasize the distinct nature of children's folklore compared to adult folklore. In his book "Folk Studies in the Golden Age", Simon J. Bronner explores the historical development of children's folklore studies and the Golden Age of folklore research in the late 19th century.

Notably, within children's folklore, game folklore has received the most extensive scholarly attention. In this regard, Hall's recapitulation theory suggests that children's games provide important insights into the past, reflecting earlier cultural and social practices.

Significant scholarly progress has been made in the collection, publication, and study of Uzbek children's folklore. The first systematic efforts in this field were initiated by Gani Jahongirov in 1975. His monograph, "Uzbek Children's Folklore", explores various aspects of children's folklore, including cradle songs, children's fairy tales, tongue twisters, riddles, children's songs, children's game folklore, game conclusions, and folklore elements within games[12]. Subsequently, in 1985, O.Safarov classified nearly twenty poetic genres of Uzbek children's folklore into a coherent system. These included lullabies, blessing and well-wishing rhymes (aytim-olqishlar), soothing rhymes (ovunmachoqlar), affectionate songs (erkalamalar), humorous rhymes, refrains rhymes, pleading rhymes, judgmental rhymes, sulking rhymes, reconciliation rhymes, teasing rhymes, mocking rhymes, tongue twisters, silence games (guldur-guplar), verbal teasing games (chandishlar), calling rhymes, selection chants, counting-out rhymes, and dismissal chants. His research focused on examining their genesis, poetic essence, artistic features, and functional roles. He emphasized that these poetic forms evolved as a product of both adult and child creativity and performance, which he explored in his 1983 treatise "Uzbek Folk Songs for Endearing Children" and his 1985 monograph "Uzbek Children's Poetic Folklore".

In the history of Uzbek folkloristics, G.Jahongirov was the first to compile a small collection of children's poetic folklore representing various genres. However, O. Safarov later expanded this effort with the comprehensive publication "Boychechak" (1984). Additionally, Safarov compiled and published "Alla-yo Alla" (1999), a collection of Uzbek mothers' lullabies, and "Uzbek Children's Folk Games" (2007), a collection of both physical and intellectual children's games. In this regard, the researches [13] conducted by M.Yoqubbekova, N.Qurbonova, Sh.Galiyev, S.Avezov, H.Ruzmetov, N.Safarova, Sh.Turgunov, N.Adizova,

[12] Жаҳонгиров Ғ. Ўзбек болалар фолклори. – Т.: Ўқитувчи, 1975. – Б.122.

[13] Ёқуббекова М. Ўзбек халқ бешик қўшиғи – "Алла"ларнинг жанрий табиати ва бадиий хусусиятлари: Филол. фан. номз. ...дисс. автореф. – Тошкент, 1990; Қурбонова Н. Ўзбек болалар маросим фольклори: Филол. фанлари номз. дисс. автореф. – Тошкент, 1994; Галиев Ш. Ўзбек болалар ўйин фольклори. – Т.: Фан, 1998. – 96 б.; Авезов С. Санама жанри табиати ва бадийяти: Филол. фан. номз. дисс. автореф. – Т., 2004. – 24 б.; Рўзметов Ҳ. Хоразм болалар фольклори: Филол. фан. номз. ... дисс. – Тошкент, 2005. – 156 б.; Сафарова Н.О. Ўзбек болалар ўйин фольклорининг жанрий табиати, генезиси ва бадиий хусусиятлари: Филол. фан. номз. дисс. автореф. – Т., 2004. – 23 б.; Турғунов Ш.Д. Наманган болалар фольклорининг жанрлар таркиби ва локал хусусиятлари: Филология фанлари бўйича фалсафа доктори (PhD) диссертацияси автореферати. – Тошкент, 2019. – 52 б.; Адизова Н.Б. Қизиқмачоқларнинг жанрий табиати ва бадийяти: Филология фанлари бўйича фалсафа доктори (PhD) диссертацияси автореферати. – Т., 2020; Темирова Ж.Х. Рус ва ўзбек болалар ўйин фольклорининг типологияси: Филология фанлари бўйича фалсафа доктори (PhD) диссертацияси автореферати. – Бухоро, 2022. – 48 б.; Эсанов А. Ўзбек болаларининг мавсумий маросим фольклори: Филология фанлари бўйича фалсафа доктори (PhD) диссертацияси автореферати. – Бухоро, 2024; Шоймардонов И.А. Сурхон воҳаси болалар фольклори (ўзига хос хусусиятлари, таснифи ва бадийяти): Филология фанлари бўйича фалсафа доктори (PhD) диссертацияси автореферати. – Бухоро, 2024.

J.Temirova, A.Esanov, and I.Shoymardonov holds significant scholarly and practical importance as it is directly related to the study of children's folklore.

While English children's folkloristics emerged earlier, Uzbek children's folkloristics developed relatively later, with its unique and unparalleled examples being extensively documented and popularized. Today, the internet has proven to be a highly effective medium for further dissemination and accessibility of these folklore materials.

The second chapter of the dissertation, titled "The typology of nurturing and affectionate poetry in English and Uzbek children's folklore," consists of three sections. The first section, "*Lullabies, affectionate, comforting, and entertaining songs in English and Uzbek folklore*," is dedicated to exploring these genres. This is because a significant portion of English and Uzbek children's folklore consists of songs that soothe and endear children. Adults have traditionally placed great emphasis on singing lullabies to put children to sleep and performing affectionate and comforting rhymes such as humorous rhymes, affectionate rhymes, and soothing rhymes while playing with them. Although infants do not yet comprehend the words of these folkloric expressions, they undoubtedly find joy in their melody and rhythm. The first songs children hear are cradle songs.

Several examples of cradle songs have been preserved in medieval English manuscripts, but all of them are linked to religious literature for adults, depicting the Virgin Mary singing to the infant Jesus about her family's poverty or his future life and death.

Lullaby is a distinct poetic genre in English children's folklore. These songs, sung to help children fall asleep and soothe them, are well known for their soft and gentle melodies. Examples include "Rock-a-Bye Baby" and "Hush, Little Baby." Lullabies are performed in a monotonous tone and are typically composed of quatrains. In English lullabies, the word "baby" frequently appears as a vocative, similar to the use of "bolam" (my baby) in Uzbek lullabies. In Uzbek lullabies, the word "alla" is often repeated in each line, across lines, or in extended forms (alla-yo alla, allo-o, or huy-yo.)

It has also been established that, just as fathers' lullabies exist in Uzbek folklore, English folklore also contains lullabies sung by fathers. In Uzbek folklore, such lullabies are known as "Huy-ya" songs.

Hush-a-bye, baby, lie still with thy daddy,
Thy mammy is gone to the mill,
To get some meal to bake a cake,
So pray, my dear baby, lie still.[14]

In this lullaby, the child is addressed and encouraged to lie quietly with their father because the mother has gone to the mill to bake cakes or bring food.

In songs that can be classified as cradle songs, the presence of the word "cradle" serves as an important marker in defining their nature. For example:

[14] Wright, Blanche Fisher, illustrator. The Real Mother Goose. Rand McNally & Company, 1916, p. 18.

Rock-a-bye-Baby Rock-a-bye, Baby, in the tree top, When the wind blows the cradle will rock; When the bough breaks the cradle will fall, Down tumbles cradle and Baby and all.[15]	Rock-a-be-Baby Rok-a-bay, bolam, daraxt tepasida, Shamol essa beshik tebratadi; Shox uzilganda beshik tushadi, Pastga tushadi beshik va bola va barcha.

In English children's folklore, lullabies, affectionate songs, and soothing songs are widely popular, with numerous variations. One such example is the lullaby "Bye, Baby Bunting," which was first recorded in England in 1731. This lullaby exists in both short and extended versions. The word "bunting" is used as a term of endearment, meaning "plump" or "chubby":

Original	Translation
Bye, baby bunting, Dady's gone a hunting. Gone to get a rabbit skin To wrap the baby Bunting in.[16]	Xayr, chaqaloq Bunting, Dadang ovga ketgan. Quyon terisini olishga ketti, Chaqaloq Buntingni o'rash uchun.

The following lines of this lullaby hold ethnographic significance, revealing that in the past, infants were wrapped in animal skins as a means of magical protection.

Among Uzbeks, if a child passes away during the cradle age, a "mourning lullaby" is sung while rocking an empty cradle. As a result, rocking a cradle without a baby is considered a bad omen in folk belief.

O.Safarov has extensively analyzed the fact that blessings for young children stand out for their broad thematic scope and their role as the verbal component of various rituals. In Uzbek folklore, most of these blessings appear as poetic formulas known as *aytim-olqishlar* (blessing and well-wishing rhymes). These traditional ritual songs[17] are mainly performed during various ceremonies related to a child's cradle years, including when the baby is five or nine days old, during the first bath, when the baby is tied into or removed from the cradle, when the child is introduced to relatives, upon the eruption of the first tooth, when the child sits independently for the first time, upon the first steps, when new clothes are put on for the first time, during a girl's first hair washing and combing, when the first nails are clipped, when a boy's hair is cut for the first time, and when wild rue (*isiriq*) is burned for spiritual protection. In such moments, these blessings and well-wishes are performed to express hopes for the child's long life, prosperity, and a happy future.

Erkalama (affectionate song) is a type of folk song sung to express affection for children. Performing these songs is closely tied to the singer's mood, with a cheerful disposition playing a key role. Uzbek *erkalama* songs often begin with

[15] Wright, Blanche Fisher, illustrator. The Real Mother Goose. Rand McNally & Company, 1916, p. 24.
[16] Wright, Blanche Fisher, illustrator. The Real Mother Goose. Rand McNally & Company, 1916, p. 18.
[17] Сафаров О. Айтим-олқишлар // Болаларни эркаловчи ўзбек халқ қўшиқлари. – Т.: Фан, 1983. – Б.33-49; Сафаров О. Айтим-олқишлар // Ўзбек болалар поэтик фольклори. – Т.: Ўқитувчи, 1985. – Б.44-55.

imitative and rhythmic phrases such as “O... shugina,” “Shuginagina,” “Ha, lo‘tti-lo‘tti,” “Ha, do‘rsa, do‘rsa, do‘rsa,” and “Ha, kishta-kishta, kishta.”

Affectionate songs also exist in English children’s folklore. One such example is “Pat-a-Cake,” an affectionate song frequently used in playful interactions with children. Another well-known affectionate song from English maternal folklore is “Twinkle, twinkle, little star.” English mothers sing this song while affectionately engaging with their child, comparing them to a twinkling star. The motif of likening a child to a star is also observed in Uzbek folklore. For example:

Osmondagi yulduzim,	My star in the sky,
Yoqamdagi qunduzim.	My mink on my collar.
Tezroq ulg‘ay, katta bo‘l,	Grow up quickly, grow up big,
Mening oppoq, jon qizim.	My white, dear daughter.

The following song can be sung as a soothing rhyme, an affectionate song, or a lullaby by little girls while playing with a doll.

Original	Translation
Hush, baby, my doll. Hush, baby, my doll, I pray you don’t cry. And I ‘ll give you some bread and some milk, by-and by, Or perhaps you like custard, or, maybe a tart, Then two either you are welcome, with all my heart. (61).[18]	Tinchlan chaqaloq qo‘g‘irchog‘im. Tinchlan, chaqalog‘im, mening qo‘girchog‘im, Men senga non va sut beraman, Balki sen kremni yoki pirogni yoqtirarsan, Qaysi biri bo‘lsa ham, marhamat, jonim bilan.

To soothe children and allow adults to complete household chores, elders (such as grandfathers or grandmothers) sometimes place a young child on their lap, rock them gently, or toss them playfully into the air. At this stage, one of the most popular Uzbek children’s games, “Havzak-havzak,” is frequently used[19]. Finger games are especially popular among very young children. They learn finger games such as “Peek-a-boo” from their parents and other adults.

Many affectionate and soothing songs begin with the phrase “Hush, little baby.” When playing with children, adults often touch their ears, nose, eyebrows, eyes, head, hands, feet, and other body parts while singing various songs. This practice is also observed in English folklore, with one such song beginning with “Brow, brow, brinkie.”

A child may cry for various reasons, with hunger being one of the most common. As a result, some soothing rhymes mention offering food to calm the child.

Hush, baby, my doll,
I pray you don’t cry,

[18] Wright, Blanche Fisher, illustrator. The Real Mother Goose. Rand McNally & Company, 1916, p. 18.
[19] Сафаров О. Болалар фольклорида “Ҳавзак-ҳавзак”. – Ўзбек тили ва адабиёти. – 1978. – №6. – Б. 32.

And I'll give you some bread, and some milk by-and-by.
Or perhaps you like custard, or, maybe, a tart,
Then to either you are welcome, with all my heart.[20]

In the humorous rhyme "Old Mother Hubbard and Her Dog," the poor old woman, Mother Hubbard, goes to buy a bone for her dog and bread for herself. However, when she returns, she finds that her dog has died. She then goes to the carpenter to buy a coffin, but upon her return, the dog comes out laughing. Following this, the rhyme describes how Mother Hubbard visits a hatmaker to buy a hat, a barber for a wig, a fruit vendor for fruit, a tailor for a coat, and a shoemaker for shoes. Through this sequence, the rhyme teaches children where different goods can be purchased.

The second section of the second chapter is titled "Similarities and distinctive features in children's seasonal and ritual folklore." Adults also play an active role in shaping children's attitudes toward nature. As a result, children have developed their own calendar of events, expressed through seasonal and ritual songs. Some of these songs, associated with spring, summer, autumn, and winter, have gradually disappeared from adult folklore due to socio-political changes—either fading away entirely or transforming and surviving within children's repertoires. Examples from Uzbek folklore include "Boychechak" (Snowdrop), "Yo Ramazon," (Ya Ramadan) and various Eid-related songs.

English children's folklore also contains seasonal and nature-related songs. For instance, children's songs dedicated to rain and snow can be cited as examples. The song "Rain, rain, go away" exists in multiple versions and was first recorded in the 17th century. The lyrics typically express frustration over persistent rainfall, as children feel bored indoors and are unable to play outside. They appeal to the rain to go away and return another day.

Original	Translation
Rain, rain, Go away. Come again April day, Little Johnny wants to play.[21]	Yomg'ir, yomg'ir , Uzoqqa ketgin. Aprel kuni yana kelgin, Kichik Jonni o'ynashni xohlaydi.

In children's folklore, including English children's folklore, domestic rituals associated with "summoning ghosts" hold a special place. According to belief, if the summoned ghost appears, all the candles lit for the ritual will extinguish on their own.

It is well known that counting-out rhymes (*sanamalar*) serve the function of selecting players in a game or assigning someone to perform a specific role. H.C.Bolton's work "Children's Songs" (1888) is considered the first study of such poetic formulas. According to Bolton, people initially used counting-out rhymes for fortune-telling and to select sacrificial victims in ritual ceremonies. Today,

[20] Wright, Blanche Fisher, illustrator. The Real Mother Goose. Rand McNally & Company, 1916, p. 32.
[21] Wright, Blanche Fisher, illustrator. The Real Mother Goose. Rand McNally & Company, 1916, p. 78.

children’s counting-out rhymes are used to determine a player’s turn in a game or to choose preferred participants.

The English children’s song "The marriage of cock Robin and Jenny Wren" depicts certain wedding traditions associated with English marriage ceremonies. In all cultures, it is customary to ask the bride and groom whether they agree to marry each other, and this custom is detailed in the song. The lyrics then describe the moment when the bride and groom place wedding rings on each other’s fingers. They are then addressed with the blessing: “May the groom be happy. May the bride be happy! May neither human, bird, nor animal be unhappy, and may this joyful couple never be separated!”

The song “The death and burial of poor cock Robin” presents a depiction of an English funeral ceremony, which draws attention due to its detailed narrative structure resembling that of a tale.

In children’s seasonal songs, concepts related to nature and rituals are reflected, while household songs convey everyday life events and their poetic interpretations.

The third section of the second chapter is dedicated to the issue of “Genres that have transitioned from adult folklore to children’s folklore." Some folklore genres initially emerged within adult folklore but gradually became more commonly performed among children. This transition is particularly evident in genres such as riddles and fairy tales.

A fifteenth-century schoolchild’s notebook contains an intriguing question-and-answer riddle featuring a dialogue between a servant and an evil spirit. Over time, various versions of this riddle spread widely across England and Scotland. Question-and-answer verses of this kind appear in the children’s folklore of both cultures. Additionally, mathematical and logical riddles are present in both English and Uzbek folklore.

Among riddles, there are many humorous ones, such as “What has a tongue but cannot speak? – A shoe” or “What has four legs but cannot walk? – A chair.” Metaphorical riddles, which rely on figurative comparisons, are particularly important as they encourage deeper thinking in children. For example, “A thousand lamps in a bowl—what is it? – The stars.” These types of riddles are discussed in John H.McDowell’s (1975) dissertation “The speech play and verbal art of Chicago children: an ethnographic and sociolinguistic study.”

In his work “Children’s Riddling,” (1979) John H.McDowell defines riddles as “a form of humorous interrogation that contains a deliberately constructed ambiguity.” Simon J.Bronner distinguishes traditional riddles from mocking riddle parodies. Danielle Roemer’s 1995 study encompasses both oral and non-oral riddles. There also exists a category of embarrassing riddles. For instance, in response to the question "What do virgin girls eat for breakfast?", if a girl hesitates or remains silent, she is mocked as not being a virgin. To avoid embarrassment, she must answer with a common breakfast item such as “bread” or “eggs.”

Children's fairy tales are primarily short narratives with engaging plots. Typically, adults or older children recount these stories to younger children. Since children often fear being left alone at home, some fairy tales address this theme directly. Such stories, known as children's myths or horror tales, explore potential dangers and challenges that children may encounter in life. A subset of children's horror stories deals with the theme of death. Examples from English children's folklore include "Potato chips and milk" and "The Chinese doll."

Studies by folklorists on camp myths and legends, including James P.Leary's "The Camp Wapehani Wild Beast", as well as Lee Haring and Mark Breslerman's works "Cropsey the Maniac" and "I Went to Camp Cropsey", document how children respond to such frightening narratives.

Children's fairy tales stand out due to their distinct world of imagery, which is closely tied to childhood perception. The classification of such tales as "children's fairy tales" is justified. In Uzbek folkloristics, G.Jahongirov was the first to differentiate children's fairy tales from those of adults[22], drawing upon the classification proposed by A.I.Nikiforov, a Russian folklorist. According to G.Jahongirov, fairy tales narrated to young children (ages 5–7) serve the purpose of soothing them and capturing their attention. He refers to these tales as "cho'pchak" (short tales) and "imitative fairy tales"[23].

It becomes evident that special attention is given to the main characters in fairy tales presented to children. Tales featuring magical and fantastical characters are particularly engaging for young audiences.

The third chapter of the dissertation is titled "Children's creativity and performance in English and Uzbek children's folklore." The first section is dedicated to "The influence of folklore on children's creativity." Young children initially learn folk songs from their parents, preschool teachers, and other caregivers. Some of the earliest childhood songs, such as "Twinkle, Twinkle, Little Star" and "Mary Had a Little Lamb", are included in the "Oxford Dictionary of Nursery Rhymes" compiled by Iona and Peter Opie.

One of the first songs children learn is the alphabet song, which introduces them to the letters of the alphabet. These songs are classified as play songs within children's folklore.

Children also sing songs for self-healing and protection. For instance, when stung by stinging nettles, English children place a leaf on the affected area while singing a soothing rhyme. Before going to sleep, they recite a prayer: "Mark, Matthew, Luke, and John, bless the bed that I lie on." If they experience a nightmare, it is attributed to the "witch's daughter," and a curse is directed at her.

As noted by O.Safarov, certain elements of early animistic and totemistic beliefs—once held by primitive ancestors—continue to persist in children's folklore, although their original meaning has faded. Among them are Yalinchoqlar (pleading rhymes) and Hukmlagichlar (judgemental or oracular rhymes). Pleading

[22] Жаҳонгиров Ғ. Болалар эртаклари // Ўзбек болалар фольклори. – Т.: Ўқитувчи, 1975. – Б.28.
[23] Жаҳонгиров Ғ. Болалар эртаклари // Ўзбек болалар фольклори. – Т.: Ўқитувчи, 1975. – Б.30-31.

are inherently linked to natural phenomena, originating from primitive animistic beliefs, and they function as children's seasonal-ritual songs. These rhymes express pleas directed toward the sun, moon, rainbow, stars, wind, rain, and other natural elements. In Uzbek children's folklore, a widely known example is "Oftob chiqdi olamga" (The sun has risen upon the world), which exists in multiple versions. Similarly, in English children's folklore, there is a pleading rhyme addressed to Mother Wind.

My Lady Wind, my Lady Wind,
Went round about the house, to find.[24]

In this song, the name Lady Wind is repeatedly mentioned and interpreted as a living character.

Judgemental or oracular rhymes are songs that have preserved the totemistic beliefs of ancient people. They reflect children's attitudes toward certain insects or birds. In some cases, they also serve as a means of divination.

Snail, snail, come out of your hole,
Or else I'll beat you as black as a coal.[25]

In this **rhyme,** the insect is addressed directly, urging it to come out of its hole. Otherwise, it is warned that **a burning ember will be placed into its hole** as a form of coercion.

Children, without adult guidance, create their own rituals, celebrate festivals, and seek to add excitement and joy to their daily lives in pursuit of good fortune. In this context, it becomes clear why one day of the year is specifically referred to as "Children's Day."

English children have a tradition of wearing white socks to bed on a winter night, believing that this guarantees a good snowfall. Trusting in this superstition, children go to sleep in snow-white socks, demonstrating a belief in sympathetic magic.

Rituals associated with supernatural elements can be performed at any time of the year. In ancient Greece, during the Pythagorean era, rituals were conducted to establish contact with the dead. Over time, these practices influenced children's play-rituals. In such games, children sit in a circle, waiting for messages from spirits. One example is the "Bloody Mary" ritual, in which the spirit is supposedly summoned by repeatedly chanting Mary's name. This is considered supernatural folklore.

A significant part of children's artistic creativity is connected to the children's calendar, particularly seasonal and ritual traditions, while the rest relates to various types of children's games. Additionally, there are poetic genres in which children's musical performance and creativity are fully expressed. Children's folk songs can be classified into two broad categories based on their thematic content: 1. Children's everyday life songs. 2. Children's humorous songs. Within the

[24] Lang, Andrew, ed. *The Nursery Rhyme Book*. Illustrated by L. Leslie Brooke, Frederick Warne & Co., 1897, p. 71.
[25] Halliwell, James Orchard, editor. *The Nursery Rhymes of England*. 1st ed., James Nichols, 1842, p. 113.

children's repertoire, there are also call-and-response songs, where the question-answer structure forms the core of the composition.

The second section of the third chapter is titled "*School Folklore*." Until now, Uzbek folkloristics has not classified children's folklore based on age-specific characteristics. However, children's folklore can, first and foremost, be divided into folklore of younger and older children. It can further be categorized into several types: 1. Folklore from birth to age three (cradle-age folklore), dedicated to infants and toddlers.2. Folklore of preschool-aged children. 3.Folklore of school-aged children, also referred to as school folklore. This category includes folklore of elementary school students, adolescents, and teenagers.

In Russian folkloristics, the term "школьный фольклор" (school folklore) is used to refer to the oral traditions of school-aged children. This category includes album songs, children's anecdotes, graffiti, parodies, secret children's languages, and sadistic songs[26]. School folklore is an independent subcategory of children's folklore, reflecting the worldview of children of various ages. It primarily represents school life, the relationships between school-aged children, as well as their attitudes toward teachers. Traditional folklore serves as its primary source. The main carriers of school folklore are typically 12–13-year-old adolescents.

At the end of the 1800s, children began writing poems in each other's autograph albums. These *autograph songs* were highly valued for expressing the importance of friendship. The poems written in these albums became known as "album songs," which were sentimental in nature. The practice of compiling such albums was especially widespread among 8 to 15-year-old girls. Since autograph albums were common among schoolchildren and students, autograph songs were also primarily circulated among them. Occasionally, these albums contained examples of children's fortune-telling folklore. For instance, the following song refers to divination based on the behavior of a bee:

Bless you, bless you, bonny bee:
Say, when will your wedding be?
If it be to-morrow day,
Take your wings and fly away.[27]

Alphabet songs assist children in memorizing letters. Each line of an alphabet song typically progresses using a word that begins with a specific letter of the alphabet, enabling children to internalize the sequential order of letters. These songs exist in both extended and concise forms.

A Apple Pie. **B** bit it. **C** cut it. **D** dealt it.	**E** eat it. **F** fought for it. **G** got it. **H** hid it.	**J** jumped for it. **K** kept it. **L** longed for it. **M** mourned for it.	**N** nodded at it. **O** opened it. **P** peeped at it. **Q** quartered it.	**R** ran for it. **S** stole it. **T** tried for it. **V** viewed it. X Y Z &

[26] Капица Ф.С., Колядич Т. – М.: Русский детский фольклор. Учебное пособие для студентов вузов. – М.: Флинта: Наука, 2002. – С.222-258.
[27] Harry's Ladder to Learning. 1850, p. 135.

This alphabet song is structured in a way that each stanza consists of four letters, forming quatrains such as ABCD, EFGH, JKLM, NOPQ, RSTV, XYZ.

In school folklore, the word "school" is frequently encountered within its compositions.

In Uzbek tradition, following the customs of historical madrasahs and traditional schools, students, with the guidance of their teachers, composed festive greetings for Navruz, Ramadan, Eid al-Adha, and Rajab holidays.

The third section of the third chapter focuses on "*Typological aspects of children's play folklore in English and Uzbek traditions*." Games, as a structured system, form an independent component of children's folklore and are categorized under children's play folklore. These games hold special value in studying children's creative potential. Many games are logically intertwined with songs, achieving compositional unity. Calling rhymes, selection chants, and counting-out rhymes are performed to summon children to games and organize them.

Calling rhymes (*chorlamalar*) are songs that invite children to join a game. They often appear in poetic form and serve as the introduction to a game. These types of expressions are observed in both English and Uzbek children's play folklore.

Uzbek children's calling rhymes typically begin with the exclamatory call "Bor-ho, kel-ho." The first scholars to examine the function and performance characteristics of these rhymes in Uzbek folkloristics were G.Jahongirov and O.Safarov[28]. In English children's folklore, the song "Boys and girls, come out to play" is a direct invitation for children to engage in a game. Considering its nature, this song can be classified as a calling rhyme. There are also game-related songs that connect different phases of a game. Among them are closing chants, which signal the end of a game, known in Uzbek folklore as "tarqalmachoqlar" (dismissal chants). These types of expressions are equally present in both English and Uzbek children's folklore.

Before engaging in competitive games that involve two rival teams, children perform selection chants (cheklashmachoqlar). These chants typically emerge from a secret agreement between two children, where they choose "code names" for themselves before the game begins.

In Uzbek children's folklore	In English children's folklore
– Tog'da bitgan olma kerakmi? Bog'da bitgan bodom kerakmi?	Oranges and lemons, Say the bells of St. Clement's.[29]

Counting-out rhymes (*sanamalar*) are widely used game-opening songs. As G.Jahongirov correctly pointed out, their primary function is to determine the leader or the next turn-taker before starting a game. Counting-out rhymes serve to assign a turn to a particular child[30]. These rhymes are typically structured through

[28] Жаҳонгиров Ғ. Ўзбек болалар фольклори. – Тошкент: Ўқитувчи, 1975. – Б.101; Сафаров О. Ўзбек болалар поэтик фольклори. – Тошкент: Ўқитувчи, 1985. – Б.134-197.
[29] Halliwell, James Orchard, editor. *The Nursery Rhymes of England*. James Nichols, 1842, p. 120.
[30] Жаҳонгиров Ғ. Ўзбек болалар фольклори. – Тошкент: Ўқитувчи, 1975. – Б.95.

the repetition of numerical sequences or various words, forming a rhythmic and engaging pattern.

In Uzbek children's folklore	In English children's folklore
Bir, ikki, uch, Samolyotda uch. Samolyotda uchmasang, Vertolyotda uch. Bir, ikki, uch.	One, two, three, I love coffee, And Billy loves tea, How good you be. One, two, three, I love coffee, And Billy loves tea.[31]

Numerical counting-out rhymes are frequently found in both English and Uzbek children's play folklore. While some of these rhymes utilize numbers from one to three, others extend to five, seven, or even ten.

Research conducted in the twentieth century has demonstrated the vast scope of children's imaginative play. In the Rabbit and Dogs chase game, the child designated as the rabbit runs away to hide, while the other participants, known as dogs, attempt to catch the rabbit as quickly as possible. Alan Dundes, in his article "On the Morphology of Games", applies structural theory to analyze this game, identifying an intriguing distinction between the structure of games and that of folktales. The connection between the narrative structure of certain Uzbek folk games and that of fairy tales has also been explored by N.Safarova[32].

Since the nineteenth century, folklorists have studied kissing games played by children and adolescents. Brian Sutton-Smith's "Teenage Kissing Games in Ohio" (1972) provides a detailed analysis of well-known games such as "Spin the Bottle", "Winking," and "Necktie".

Jump rope games have captivated children since the medieval period. Roger Abrahams' "Jump Rope Rhymes: A Dictionary" (1969) presents an extensive bibliographic compilation of skipping rhymes. In the game known as Skipping, two girls stand facing each other, swinging a long rope, while the remaining participants must jump in succession, avoiding contact with the rope as they run and leap through it. This game is accompanied by its own distinctive rhyme.

Original	Translation
Keep the kettle boiling, Miss a beat, you're out! Another game with the group involved one girl being invited in to skip, and then told to get out read for the next one: There's somebody under the bed Whoever can it be It makes me feel so frightened	Choynakni qaynatib turing O'tkazib yuboring, siz chiqib ketdingiz! Guruh bilan yana bir o'yinda bitta qizni o'tkazib yuborish taklif qilinadi, so'ngra keyingi o'yin uchun quyidagilar aytiladi: Karavot ostida kimdir bor, Kim bo'lishi mumkin? Bu meni juda qo'rquvga soladi.

[31] Halliwell, James Orchard, editor. *The Nursery Rhymes of England*. James Nichols, 1842, p. 120.
[32] Сафарова Н. Ўзбек болалар ўйин фольклори (генезиси ва бадиияти). – Тошкент: Фан, 2008.

So xxxx come in with me. Xxx light the candle Xxx look under the bed, Get out you fool, get out you fool, There's nobody under the bed.[33]	Xxxx, men bilan kiring. Xxx, shamni yoqing, Xxx, karavot ostiga qarang, Chiq ahmoq, chiq, ey ahmoq, To'shak ostida hech kim yo'q.

The fact that this chant begins with the call to "Boil the teapot" is, in our opinion, not coincidental. This game demands rapid and dynamic movement, making the initial command a fitting prelude. In the chant, the placeholder "Xxxx" is replaced with the name of a participating player, allowing the game to be personalized.

The game "Marco Polo" derives its name from the 13th-century Italian merchant and explorer Marco Polo, who embarked on his journeys without always knowing his exact destination. This element of uncertainty is reflected in the player's actions within the game. Having gained popularity as a water-based game in America in the 1960s, "Marco Polo" is now played worldwide. Various regional adaptations exist, known by different names such as "Mermaid on the Rocks" and "Alligator."

The fourth chapter of the dissertation is titled **"Attitudes toward words, humor, and poetics in English and Uzbek children's folklore."** The first section, "*Wordplay and humorous songs in English and Uzbek children's folklore,"* explores the ways in which children engage with language through play. While riddles, tongue twisters, and humorous songs all incorporate elements of verbal play, folklorists classify these forms as distinct genres within children's oral creativity. Two significant studies have examined children's speech play: Barbara Kirshenblatt-Gimblett and Mary Sanchez's "Children's Traditional Speech Play and Child Language" (1976) and J.Widdowson's "Rhythm, Repetition, and Rhetoric" (2001).

Although *tongue twisters* are originally a phenomenon of adult oral creativity, they are essentially aimed at children's speech development. Tongue twisters are poetic exercises focused on sound and word articulation.

Peter Piper picked a peck of pickled peppers.
A peck of pickled peppers Peter Piper picked.
If Peter Piper picked a peck of pickled peppers,
Where's the peck of pickled peppers that Peter Piper picked?[34]

This tongue twister makes use of the repeated bilabial sound "p." It questions where the pickled peppers chosen by Peter Piper are located if he picked a portion of the pickled peppers he had selected.

Children's humor is often expressed through rhyming nicknames and teasing rhymes genres, while satire is more exaggerated in mockery.

In English folklore, mockery is not only directed at older children but also at young ones. One example begins with the exclamation "Baby, my child,"

[33] Unidentified Group, and Herbert Halpert. Keep the Kettle Boiling. Lake Como, Pennsylvania. Photograph. Retrieved from the Library of Congress, <www.loc.gov/item/afc9999005.10760/>.
[34] Harris, John. *Peter Piper's Practical Principles of Plain and Perfect Pronunciation*. London, 1813, p. 2.

describing a baby rolling over and ending up with its head in the sauce, making it a subject of ridicule. Another teasing rhyme mocks a crying child by comparing them to a lowing cow, directly addressing the child as a "crying cow." Some mocking rhymes also generate laughter at the expense of adults.

Old woman, old woman, shall we go a-shearing?
Speak a little louder, sir, I am very thick o' hearing.
Old woman, old woman, shall I kiss you dearly?
Thank you, kind sir, I hear very clearly.[35]

In this mocking rhyme, an elderly woman pretends not to hear when invited to work, saying, "Speak a little louder, sir, my hearing is very poor." However, when asked, "May I kiss you?" she promptly replies, "Thank you, kind sir, I can hear very clearly," creating a humorous situation.

The second section of the fourth chapter is titled "*Similar plots, motifs, and characters in English and Uzbek children's folklore*." The English children's song "Teddy Bear, Teddy Bear" resembles the Uzbek children's game song "Quyoncham" (My Little Bunny) in both structure and expressive style. Both songs feature a call-and-response approach, addressing a particular creature.

"Hide-and-seek" (Bekinmachoq) and "Tag" (Quvlashmachoq) are ancient games widely played among both English and Uzbek children, and they have remained popular to this day. Each has accompanying songs.

The game "Red Rover" originated in Great Britain and later spread to Russia and the United States. In this game, when players say, "Red Rover, send [player's name] over," they call out a specific player's name. Its Uzbek equivalent is "Oq terakmi, ko'k terak?" (White poplar or blue poplar?). Both games have historical significance.

English children's games often include the character of a policeman, whereas Uzbek children's games feature a militiaman or a traffic officer. For instance, in the game "Hippie and Policeman," both boys and girls play together. One player takes the role of a captive, while another acts as the policeman.

Sometimes, children play "dangerous games" such as "Lying on the Street," "Railroad Chicken," and "The Executioner." These games combine elements of fear and excitement, making them both thrilling and risky.

The third and final section of the fourth chapter is titled "*The challenges of preserving the artistic value of children's folklore in translation*." It is well known from translation practice that place names and personal names remain unchanged in translation. Regardless of the target language, they are rendered according to its orthographic rules. For instance, English children's songs frequently mention London and its street names, as well as English names like Robin and Richard, Jack, and others, all of which are preserved in translation. In this example the name of the famous English literary character Robinson Crusoe is used:

[35] Lang, Andrew, editor. *The Nursery Rhyme Book*. Illustrated by L.Leslie Brooke, Frederick Warne & Co., 1897, p. 71.

Poor old Robinson Crusoe! poor old Robinson Crusoe!
They made him a coat of an old Nanny goat,
I wonder how they could do so!
With a ring-a-ting-tang, and a ring-a-ting-tang,
Poor old Robinson Crusoe![36]

Currencies are not translated either:

I love sixpence, pretty little sixpence,
I love sixpence better than my life.
I spent a penny of it, I spent another,
And took fourpence home to my wife…[37]

Translating the following song lyrics, which are based on repetition, is not difficult. The repetitions within the text make the translation process more convenient.

Polly Put the Kettle On	*Polli choynakni yoqing*
Polly put the kettle on,	*Polli choynakni qo'ydi,*
Polly put the kettle on,	*Polli choynakni qo'ydi,*
Polly put the kettle on,	*Polli choynakni qo'ydi,*
We'll all have tea.[38]	*Hammamiz choy ichamiz.*

The genre composition of Uzbek children's folklore translated into English mainly consists of cradle ceremony-related blessing and well-wishing songs, lullabies, affectionate songs, and game folklore. Studying the degree of equivalence between the original and translated versions is highly important.

Marilyn Peterson's book "A Treasury of Uzbek Legends and Lore" contains a special section titled "*The Cradle Songs*" (A Mother Who Couldn't Sing the Cradle Song), which includes the translation of a legend about "Alla" (Lullaby[39].) In this translation, the word "alla" is preserved in transliterated form.

Genres such as lullabies (though called differently), games, tongue twisters, humorous rhymes, silence games, and fairy tales are present in both Uzbek and English folklore. Furthermore, some motifs and characters within these genres are mutually shared. In English translations of Uzbek lullabies, "alla" is translated as either "a cradle song" or "lullaby."

The English lexeme "lullaby" and the Uzbek lexeme "alla" share a semantic structure based on the meaning of "putting a child to sleep." While their denotative meanings coincide, their cultural, social, and historical associations vary due to differences in performance context and tradition.

M. Petersen classifies counting-out rhymes as "*Nonsense words*[40]." She translated two traditional Uzbek counting-out rhymes, one appearing in the game "Abulakam, Dubulakam," and the other in "*Dictama (A nonsense word*)." In both cases, the translator provides an explanatory note about their meaningless nature.

[36] Wright, Blanche Fisher, illustrator. The Real Mother Goose. Rand McNally & Company, 1916, p. 51.
[37] Wright, Blanche Fisher, illustrator. The Real Mother Goose. Rand McNally & Company, 1916, p. 98.
[38] Wright, Blanche Fisher, illustrator. The Real Mother Goose. Rand McNally & Company, 1916, p. 128.
[39] Petersen Marilyn. A Treasury of Uzbek Legends and Lore. – Tashkent: Qatortol-Kamolot, 2000. – P.122-123.
[40] Petersen Marilyn. A Treasury of Uzbek Legends and Lore. – Tashkent: Qatortol-Kamolot, 2000. – P.150.

A comparison of Uzbek and English children's game folklore reveals the following parallel games: Oq terakmi, ko'k terak // Red Rover; Quvlamachoq // Tag; Ko'z yumarak // Blind Man's Buff; Chiziqni bosma // Hopscotch; Tuta-tut (Yoshinma topaloq) // Hide and Seek or Sardines; Tiriltirma // Cocky Olly; Laylak uchdi – tuxum qo'ydi // Red Hands; Ipdan sakrashma // Jump Rope; Kartoshka (To'p otish) // Dodge Ball; Kartoshka va makaron (O'rtaga tushish) // Keep Away and etc.

As other folklore genres, children's folklore is deeply rooted in national identity, making its translation and adaptation a challenging process.

CONCLUSION

1. As in the oral artistic traditions of all nations, the creators and performers of children's folklore in English and Uzbek cultures consist of both adults and children. As a distinct poetic system, children's folklore has existed for centuries and is considered an integral part of adult folklore. It encompasses unique themes, genres, imagery, and motifs. Given its close connection with the worldview and upbringing of younger generations, children's folklore has always remained at the center of attention.

2. The samples of English and Uzbek children's folklore were originally created in accordance with the cultural lifestyle, national worldview, living conditions, and socio-economic and political environment of their respective peoples. However, their origins, thematic classification, artistic expression, and performance features are interconnected with universal poetic thought, incorporating elements of mythopoetics, ethnopoetics, and historical, theoretical, and dynamic poetics. These aspects have necessitated the systematic collection, publication, and study of children's folklore, as well as its poetic analysis, exploration of genre-specific features, performance traditions, and interconnections with written literature, cinematography, and post-folklore.

3. The samples of English and Uzbek children's folklore are represented across a wide variety of genres. Studying them from a cognitive-pragmatic perspective allows for a deeper understanding of their artistic and aesthetic nature and the similarities and differences in genre composition. A comparative analysis of the genesis, genre composition, and individual motifs and images of English and Uzbek children's folklore reveals both typological similarities and distinguishing features. On this basis, their traditional characteristics, purpose of creation and usage, as well as their artistic-aesthetic and educational functions, become clearer.

4. In both English and Uzbek children's folklore, maternal folklore poetry has developed, serving the purpose of nurturing, comforting, soothing, and introducing children to the surrounding world and nature. These works prominently feature the artistic expression of mother and child psychology, as well as childhood.

5. English and Uzbek children's folklore includes seasonal and ritualistic folklore traditions. Seasonal rituals reflect children's perception of changes in nature's seasons, while domestic rituals involve various fortune-telling practices

related to different things (celestial bodies, plants, birds, and insects), as well as imitation performances inspired by wedding and mourning ceremonies.

6. Adult folklore has significantly influenced the formation and development of children's folklore, particularly emphasizing the imitative nature of children. Elements of riddles, tongue twisters, and fairy tale genres have been transferred from adult folklore to children's repertoire. All of these aspects highlight the creative and performative contributions of children and the influence of folklore on children's artistic expression.

7. A distinctive component of children's folklore is school folklore, which has its own systematic structure. Its primary creators and performers are school-age children. The interests and aspirations of students from elementary, middle, and high school levels are clearly reflected in school folklore. Autographs, "youth albums," and alphabet songs hold a prominent place in this category.

8. The play folklore of English and Uzbek children is particularly rich. In both traditions, songs related to game invitations, the gaming process, game dispersal, and counting out players share typological features. Word games and humorous songs are also widespread in both cultures. The artistic structures of game folklore genres, such as counting-out rhymes, selection chants, dismissal chants, and tongue twisters, demonstrate notable similarities.

9. The traditional and modern varieties of English and Uzbek children's folklore are identified based on ancient and contemporary examples. Changes in people's perceptions, cultural lifestyles, government policies, and the evolution of poetic thought have contributed to the transformation of folklore into post-traditional and post-folklore forms. All these aspects affirm the significance of children's folklore as a remarkable part of the poetic heritage of world nations.

10. The genres of English and Uzbek children's folklore have been influenced by the socio-political events of each historical period. Their formation and development have also been shaped by social and cultural interactions with other nations. Seasonal and domestic rituals, customs, celebrations, seasonal transitions, agricultural and livestock activities, as well as the commencement and completion of various types of labor, are reflected in the narrative plots, motifs, and imagery of both folklore traditions.

11. Satirical and humorous elements hold a distinct place in English and Uzbek children's folklore. These elements include humor, laughter, mockery, teasing, and irony. The use of rhyming words, rhetorical devices, and exaggerated or allegorical depictions contributes to their typological similarities. The composition and naming of characters often incorporate mythological, zoomorphic, ornithomorphic, phytomorphic, and anthroponymic figures.

12. English and Uzbek children's folklore is exceptionally rich, ancient, and traditional. The folklore of children's games varies based on verbal and material interactions. Notably, many games share similarities in organization and naming conventions. In children's folklore, national linguistic realities play a crucial role. Often, personal names (anthroponyms), place names (toponyms), profession-

related terms (professionalisms), custom and ritual names (ethnographisms), culturally significant words (linguoculturemes), archaic and historical terms, dialectal expressions, and monetary units remain untranslated in order to preserve their authenticity in the translation process.

НАУЧНЫЙ СОВЕТ DSc.03/04.06.2021.Fil.72.03
ПО ПРИСУЖДЕНИЮ УЧЕНЫХ СТЕПЕНЕЙ ПРИ
БУХАРСКОМ ГОСУДАРСТВЕННОМ УНИВЕРСИТЕТЕ

БУХАРСКИЙ ГОСУДАРСТВЕННЫЙ УНИВЕРСИТЕТ

ФАЙЗУЛЛОЕВ ОТАБЕК МУХАМАДОВИЧ

ТИПОЛОГИЯ ЖАНРОВ АНГЛИЙСКОГО И УЗБЕКСКОГО ДЕТСКОГО ФОЛЬКЛОРА

10.00.06 – Сравнительное литературоведение, сопоставительное языкознание и переводоведение

АВТОРЕФЕРАТ
диссертации на соискание учёной степени доктора
ФИЛОЛОГИЧЕСКИХ НАУК (DSc)

Бухара – 2025

Тема диссертации доктора наук (DSc) зарегистрирована под номером №B2023.4.DSc/Fil727 в Высшей аттестационной комиссии.

Докторская диссертация выполнена в Бухарском государственном университете.

Автореферат диссертации на трёх языках (узбекском, английском, русском (резюме)) размещён на веб-странице Научного Совета (www.buxdu.uz) и информационно-образовательном портале «ZiyoNet» (www.ziyonet.uz).

Научный консультант:	**Ураева Дармон Саидахмедовна** доктор филологических наук, профессор
Официальные оппоненты:	**Ахмедов Ойбек Сапорбаевич** доктор филологических наук, профессор
	Жураева Малохат Мухаммадовна доктор филологических наук, профессор
	Каюмов Олим Садириддинович доктор филологических наук, профессор
Ведущая организация:	**Самаркандский государственный университет**

Защита диссертации состоится «21» июня 2025 г. в 09[00] часов на заседании Научного совета DSc.03/04.06.2021.Fil.72.03 при Бухарском государственном университете. (Адрес: 200118, город Бухара, улица М.Икбол, 11. Тел.: +99865221-29-14; факс: +99865221-27-07, e-mail: buxdu_rektor@buxdu.uz).

С диссертацией можно ознакомиться в Информационно-ресурсном центре Бухарского государственного университета (зарегистрировано за № 612). (Адрес: 200118, город Бухара, улица М.Икбол, 11. Тел.: +99865221-25-87.)

Автореферат диссертации разослан «26» мая 2025 года.

(Протокол рассылки за №25-17 от «26» мая 2025 года).

М.К.Бакаева
Заместитель председателя Научного совета по присуждению учёных степеней, доктор филологических наук, профессор

З.И.Расулов
Учёный секретарь Научного совета по присуждению учёных степеней, доктор филологических наук, профессор

Ф.М.Хажиева
Председатель Научного семинара при Научном совете по присуждению учёных степеней, доктор филологических наук, профессор

ВВЕДЕНИЕ (аннотация диссертации доктора наук [DSc])

Целью исследования является выявление жанров английского и узбекского детского фольклора в сравнительно-типологическом аспекте.

Предметом исследования являются типологические особенности жанров английского и узбекского детского фольклора.

Научная новизна исследования заключается в следующем:

установлено, что традиционные и современные виды английского и узбекского детского фольклора, основанные на древних и современных образцах, проявляются как посттрадиционные, постфольклорные в результате изменения взглядов людей, культурного образа жизни, государственного управления, влияния нового мышления, развития поэтического мышления на традиции;

доказано, что в английском и узбекском детском фольклоре поэзия материнского фольклора, исполняемая с целью заботы о детях, их ухода, укладывания спать, ласки, утешения и приобщения к окружающему миру, знакомства с природой, такие как колыбельные, пестушки, считалки, жеребьёвки, завершения игры, потешки, прибаутки, выражается через художественное отражение психики матери и ребенка, детства;

выявлено, что сезонный и обрядовый детский фольклор, особенности детских обрядов, влияние взрослого фольклора на формирование и развитие детского фольклора, художественно-композиционное своеобразие жанров загадок, скороговорок, сказок, перешедших из него в детский репертуар, проявляются на примере английского и узбекского детского фольклора;

аргументировано, что основными создателями и исполнителями школьного фольклора в сравниваемых языках являются учащиеся начальных, средних и старших классов, чьи интересы и стремления выражаются в приоритете автографов или «альбомов молодости», алфавитных песен; а детский игровой фольклор же проявляется через песни, связанные с призывом к игре, процессом игры, завершением игры, считанием игроков, словесными играми и юмористическими песнями;

обосновано что в образцах детского фольклора обеих языков слова, характерные для реалий национального языка: имена героев произведения или людей (антропонимы), названия мест (топонимы), названия профессий (профессионализмы), названия обычаев, традиций (этнографизмы), национально-культурные слова (лингвокультуремы), исторические слова, относящиеся к прошлому (архаизмы), диалектизмы, слова, обозначающие денежные единицы, приобретают первостепенное значение.

Внедрение результатов исследования. На основе достигнутых научных результатов по типологии жанров английского и узбекского детского фольклора:

теоретические выводы связанные с тем, что традиционные и современные виды английского и узбекского детского фольклора, основанные на древних и современных образцах, проявляются как посттрадиционные, постфольклорные в результате изменения взглядов

людей, культурного образа жизни, государственного управления, влияния нового мышления, развития поэтического мышления на традиции были использованы в фундаментальном проекте OT-F1-030 «Издание многотомной монографии «История узбекской литературы» (7-томов)» выполненного в Ташкентском государственном университете узбекского языка и литературы в 2017-2020 годах (Справка №04/1-4201 Ташкентского государственного университета узбекского языка и литературы от 24 декабря 2024 года). В результате это заложило основу для разработки научно-теоретических руководств в области литературоведения и сравнительного изучения узбекской литературы;

теоретические выводы на основе того, что в английском и узбекском детском фольклоре поэзия материнского фольклора, исполняемая с целью заботы о детях, их ухода, укладывания спать, ласки, утешения и приобщения к окружающему миру, знакомства с природой, такие как колыбельные, пестушки, считалки, жеребьёвки, завершения игры, потешки, прибаутки, выражается через художественное отражение психики матери и ребенка, детства были использованы в фундаментальном проекте OT-F1-002 «Психологические механизмы формирования национальной идеи и идеологического иммунитета у молодежи» выполненного Бухарском государственном университете в 2017-2020 годах (Справка №01-04/8108 Бухарского государственного университета от 19 декабря 2024 года). В результате создана возможность развития воспитательной работы, связанной с совершенствованием технологий развития идеологического иммунитета молодежи в процессе духовно-просветительской работы;

научные выводы относительно того, что сезонный и обрядовый детский фольклор, особенности детских обрядов, влияние взрослого фольклора на формирование и развитие детского фольклора, художественно-композиционное своеобразие жанров загадок, скороговорок, сказок, перешедших из него в детский репертуар, проявляются на примере английского и узбекского детского фольклора были использованы в международном проекте «English Access Microscholarship Program» выполненного в Самаркандском государственном институте иностранных языков и в сотрудничестве с посольством США в Ташкенте, а также Американским советом по международному образованию в 2022-2024 годах (Справка №2859/02 Самаркандского государственного института иностранных языков от 25 декабря 2024 года). В результате уточненная информация и разработанные рекомендации по типологии жанров английского и узбекского детского фольклора были внедрены в содержание учебных занятий, осуществленных в рамках проекта;

научные выводы касающиеся того, что основными создателями и исполнителями школьного фольклора в сравниваемых языках являются учащиеся начальных, средних и старших классов, чьи интересы и стремления выражаются в приоритете автографов или «альбомов

молодости», алфавитных песен; а детский игровой фольклор же проявляется через песни, связанные с призывом к игре, процессом игры, завершением игры, считанием игроков, словесными играми и юмористическими песнями были использованы в международном проекте SUZ800191NO158-MOO3 выполненного в Бухарском государственном университете в 2019-2021 годах (Справка №06/8142 Бухарского государственного университета от 20 декабря 2024 года). В результате на основе презентаций, представленных слушателям на мероприятиях и занятиях, проведенных в рамках гранта, была доведена информация о схожих субъектах и мотивах, персонажах в английском и узбекском детском фольклоре;

выводы и результаты касательно того, что в образцах детского фольклора обеих языков слова, характерные для реалий национального языка: имена героев произведения или людей (антропонимы), названия мест (топонимы), названия профессий (профессионализмы), названия обычаев, традиций (этнографизмы), национально-культурные слова (лингвокультуремы), исторические слова, относящиеся к прошлому (архаизмы), диалектизмы, слова, обозначающие денежные единицы, приобретают первостепенное значение были использованы при составлении сценариев телепередач «Здравствуй, Бухара», «Сохранившиеся веками», а также радиопередач «Диалог и дискуссия», «Древняя колыбель ценностей» Бухарской областной телерадиокомпании телеканала «Бухара» (Справка №01-09-181 Бухарской областной телерадиокомпании от 16 декабря 2024 года). В результате достигнуто совершенствование содержания подготовленных для этих телепередач материалов, их обогащение научными доказательствами, обеспечение научно-популярности программы.

Структура и объём диссертации. Диссертация состоит из введения, четырех глав, заключения, списка использованной литературы и приложения, общий объем составляет 223 страниц.

E’LON QILINGAN ISHLAR RO‘YXATI
СПИСОК ОПУБЛИКОВАННЫХ РАБОТ
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“Sadriddin Salim Buxoriy” MCHJ bosmaxonasida chop etildi.
Buxoro shahri, M.Iqbol ko‘chasi, 11-uy. Tel.: 65 221-26-45