

## **THE ESSENCE AND GENRE FEATURES OF THE TERM "KYZYKMACHAK"**

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**Abstract:** In the field of folklore, the process of emergence of genres related to folklore, created for the education of children, the development of their artistic thinking and aesthetic vision, as well as the search for sources that reflect the historical and poetic development. As a result, in Uzbek folklore, it was possible to study the interpretations of the traditions of folklore from the point of view of the laws of artistic thinking.

As one of the traditional, independent poetic genres of Uzbek children's folklore, the hobbies vividly reflect all the poetic features of folk singing. It has a special place among the genres of Uzbek folklore. Curiosity, which is one of the forms of oral poetry, is one of the important sources in the study of the genre-gradual development of folk singing. Hobbies are unique in terms of their specific genre nature, poetic form, internal thematic types, system of images, sequence of motives and style of expression. Hobbies are specific genre characters, the peculiarities of the bad-compositional device, the linguo-poetic weights and labor, the busy construction, the rhyming system, are seen as a holistic poetic system.

Therefore, special research is needed not only to create a perfect classification of genres of Uzbek children's folklore, but also to justify their connection with adult folklore, the manifestation of poetic laws related to folklore traditions in children's singing, the impact of popular interest on the emergence of hobbies. , play an important role in proving that a number of examples of children's creativity, such as touching, fast-paced, guldur-gup, have developed in interdependence.

**Keywords:** curiosity, motive, image, song, story, episode, plot, fairy tale, humor, erkalama, ovutmachak, deception, riddle, story.

**Materials and methods of the article:** "Children's song" published by Elbek for the article. Historical-comparative, comparative-typological, ethno-folkloric and linguistic research methods were used in the development of the topic. The main part: Curriculum has an educational and aesthetic significance, as it directs the child to life, to tell him something, to teach him, to enrich his imagination, to increase his curiosity, and it is also associated with folk pedagogy. In this way, it is understood that the curiosity has passed a certain stage of spiritual and artistic development.

Through the study of curiosities, it is possible to identify the types of traditional children's songs that are found in folklore, as well as the poetic development of children's folklore.

Curiosities are also found in the oral traditions of children of other nations. In particular, in Russian children's folklore, curiosities were spread under the term "pribautka" and began to be collected and published in the first half of the last century. [1,56]

The word "pribautka" in the Russian dictionary means "interesting", "sharp talk", "pitching", "mockery". In children's folklore, the word is used as a genre term for children's songs that are interesting and instructive. Therefore, in folklore, "pribautka" is one of the separate, traditional, independent genres of children's folklore. It is a funny little poetic story in children's folklore, that is, a poetic form that runs on unbiased humor. However, in Russian folklore, the term "add-on" has a slightly broader meaning. Firstly, it expresses the name of a particular genre, and secondly, taking into account the fact that in each genre of children's folklore there is a feature of children's interest, it is observed that the name is added to their name. For example, schytalki-pribautki

(enumeration-curiosities) or poteshki-pribautki (consoling-curiosities) and so on. Shane, on the other hand, gives information about curiosities.

Scholars such as G.N.Potinin, V.I.Dal, A.F.Mozharovsky, A.Markov, depending on the humorous direction of the hobbies, try to explain them by linking them with works of other genres, such as counting, translating, rhyming, riddles. Despite the fact that O.I.Kapitsa, who first proposed the first theoretical views on curiosity, managed to classify children's folklore, he could not draw a clear line between curiosity and adult songs for children. It is interesting to note that Russian children are interested in classifying Russian folklore in an attempt to correct the above-mentioned misinterpretation of the above, which consists in the use of punches, sometimes counting, inversion, rapid utterance, and the use of punches. He even has a few pages in his book "Children's Folklore" dedicated to curiosities. However, he did not differentiate the curiosities from the adult children's songs, but combined the poetic examples of both in one section of his book. However, as M.N. Melnikov stressed, this is not an accident.

This is because of the fact that there is no significant difference between the art of curiosity and the love of adults for children. In life, they have the same function.

In doing so, Russian folklorists O.I.Kapitsa and V.P.Anikin called the popular folk songs "pribautki", that is, "curiosities." [2,61]

M.N.Melnikov refers to the "profit", that is, the group of crafts created for children. He considers that the lullabies, spoiling, consoling, and boring tales are for children. [3,67]

Apparently, the specific features of the genre, which is interesting, have been widely described in Russian folklore and modern Chinese. In general, there is still no consensus in the determination of the volume and nature of this genre in Russian folklore. This situation is not unfamiliar to Uzbek folklore. Artistic phenomena similar to the examples of the genre of "profit" in the Russian folklore are referred to as "curiosities" in the Uzbek folklore.

An interesting term in the folklore of the Uzbek children, and in the context of that term, began to be written and published in the 1930s. But they are also known as the "baby boomers". In particular, Elbek's compilation of "Children's Birds" contains four interesting examples: "Lashashikildok", "John Burgam", "Bangi-bangi" and "Shodmonyalaki". But Elbek gave the curiosities in the cradle group. However, curiosity begins to swell with the end of the baby's crib.

O.Safarov, the first researcher of hobbies in Uzbek folklore, identified it as one of the ancient, traditional, independent genres of Uzbek children's folklore, noting that the repertoire of folk interest and adult songwriting was an important basis for its origin.

O.Safarov, in the late 80th of the last century, published a large-scale study on the poetry and classification of Uzbek children's folklore, and for the first time in March, the scientific community was interested. In his research, the scientist firstly identified the term "curiosity" and identified some of the leading features of the genre. But since then, curiosities have been invisible. The movement towards collecting them and studying them was not felt.

O. Safarov attached great importance to the collection and publication of post-Elbek interests. The collection will be compiled by the scientist K. Ochilov from the folklore samples of the folklore and works of art. However, in this collection, some examples of the interesting genre are given by the season "Long Spoons". [5,37]

O. Safarov restores the rights of children in folklore as an independent genre through the development of an atama that reflects the essence of the genre. The Russian word for "profit" in the Russian word for "bait" is actually "interesting" to the phonetic variation of the "bava" part of the word "fun". In addition to the "curiosity", the Uzbek children's folklore genre has become a popular genre for Atamani. Naturally, in this case, the science, the poetic nature, and the innocence of the scientists who are concentrated in it are taken into account. This is because of the fact that curiosities are usually performed in order to acquaint them with the cradle-born little ones, to introduce them to the surrounding environment, to the Arabian herbivore and to the animal world, to the objects of life.

Curiosity takes into account the age characteristics, interests and aspirations of those who have suffered from loneliness. Therefore, O. Safarov has two important characteristics of those interested: first, that, as in other genres, information about life events plays a central role in hobbies; secondly, they found that the laughter that excited the child's heart was clearly felt in them.

The scientist also put forward valuable ideas about the artistic and compositional features of the hobbyists, the world of images.

In general, the evidence collected by O. Safarov about the hobbyists, his scientific and theoretical views confirm that in the folklore of Turkic peoples, including Uzbek children, they are formed and live as an independent genre.

Examples of the genre of humor are funny little poetic stories, which are based on interesting and sharp speech, pitching, jokes, humor. [4,58] Humorous expression and humorous meaning play an important role in comics.

Curiosities play an important role in the spiritual development of children. They prepare the child to interact with the outside world. Introduces the environment. Serves to develop the child's imagination. Curiosities are performed to keep children interested and broaden their horizons.

One of the most important tasks of curiosity is that it leads children to understand the essence of social problems, class relations, some philosophical categories. The content covers important life and educational issues. That's why

they don't seem boring to kids.

Curiosities often tell random funny stories, funny situations. That's why humor plays an important role in them. Curiosities are like adults playing word games with children. Although they were created by adults, children are still examples of folk poetry.

Curiosities are based on words like petting and rubbing. However, the different behaviors, facial expressions, and tone of voice of the narrator play an important role in their performance. In this sense, they can be called a kind of word game. They are said, not sung.

The performance of the hobbies is not controlled by game actions. That's why amateurs don't get into game folklore. More specifically, their performance is not governed by game-specific actions or objects.

Curiosities have their own performance characteristics. The peculiarities of the performance of the hobbies are reflected in the following:

First, the curiosity is told to the children who speak the language, that is, who can speak, understand the sentence, and are able to answer the questions asked. With this in mind, curiosities are mainly started to be told to a child at the age of two or three, as at this age the child's vocabulary has increased and he or she will be able to grasp the meaning of many words.

Second, most of the hobbies are performed in the form of dialogue. Therefore, poetic dialogue has a special place in their artistic construction.

Third, game movements are almost non-existent in the performance of amateurs. They have a strong focus on the word.

Fourth, the mix of words and actions is evident in the execution process of the enthusiasts. This is because when performing hobbies, adults usually adjust the performance to this rhythm by having children sit on their knees and move their knees slightly. In doing so, he hugs the child either on the shoulder or on the waist with one hand, and with the other hand he speaks his own words, pointing to some of the things that have risen to the level of the image in the text of the curiosity.

From ancient times, our ancestors, who considered the horse sacred and had a religious attitude to it, have always instilled in children the views of the horse. For example, the purpose of shaking a child on his knees is to encourage him to be as agile as a rider on a horse.

Finger and hand movements were also a means of play for young children when toys were not yet available. Hand-held games are common among all European and Asian countries.

In the performance of the comedy, the child is often seen sitting face to face and engaging in a poetic dialogue with him. Hand gestures are used to help the child read the words better. Hand gestures, on the other hand, serve to emphasize.

Finger-related games or hand movements, or games involving a part of the body in general (legs, head), are performed in order to keep the child interested. That is why O.I. Kapitsa calls such games by the common name of "rubbish". [2,67] But it is a fact that in order to comfort a child, he must be interested in something. Because only then will the child's attention be distracted. It helps to adapt it from one state of mind to another.

Curiosities begin to be told after the children learn to walk independently in the environment in which they live. The curiosity is often told to the child after returning from a trip. [8, 67] It often focuses on informing the child about life events:

Snake - whip,  
Dog-trace,  
Dust - fast,  
Deer - refugee,  
The scorpion is a scorpion. [6.24]

This passage from the collection "Khorezm treasure" provides information about the important features of each animal. Through it, the child learns that the snake is as long and smooth as a whip, that the dog is unequal in smell, and that the dust is unequal in curiosity, that the deer is barking, and that the scorpion is poisonous and dangerous to bite. Such songs play an important role in teaching children language, imagining the realities of the environment, forming musical skills in them, and most importantly, in deciding the emotional relationship between children and adults. Raises the mood of the child. Increases his knowledge, strengthens his self-confidence. Protects the child from being whimsical and crying, lazy and careless.

Fifth, hobbies can be performed by adults for children or by the children themselves. In addition, their creation seems to have a similar feature. For example, sometimes some children memorize curiosities that have a long poetic form, either to please those around them, or to impress them with their skill and eloquence. Indeed, it is interesting and interesting for a young child to recite a poem of so many words from memory without getting lost. The child's ability is taken into account.

Sixthly, in terms of the performance of the hobbyists, they do not have a clear task and a definite place and time for the performance, such as alla, spoiling, consoling, talk-claps. They can be said anytime, anywhere.

Seventh, there are three types of curiosity performances: a) in the form of dialogue (spoken as an adult talking to a child); b) individually (an adult tells a curiosity in order to acquaint the child with the environment, or the child tells the curiosity learned from adults in front of them or to his friends with pleasure and courage); in the form of a chorus (a child playing with an adult in the company of an amateur).

Eighth, in puzzles that represent the imitation of the voice of an animal, imitation of the voice of a particular animal, bird, or bird leads:

Adults: What does the cat say?

Child: Pish-pish.

Adults: What does the dog say?

Child: Power.

Adults: What does the chicken say?

Child: Ti-ti-ti.

Adults: What does the donkey say?

Child: Ix, work.

Adults: What does the horse say?

Child: Chuh-chuh. [6,39]

While children often ask curiosities in response to an adult's question, if the child is unable to answer as needed, the adults will ask:

If you do not chase - chash,

If you don't remember - young!

Pull your nose,

Rub your mouth,

Say it again!

If you don't know,

Run - go!

Power! Yit! [6, 41]

He said, embarrassed and warned. Later, such sayings moved from a complete adult repertoire to a children's repertoire. The children usually started to play it as a prelude song when they played "Kuv-kuv", ie "chase".

Ninth, curiosities were often told by older people to play and cuddle their grandchildren. There is a hint in the curiosity itself:

"The old boy is fine,

It's good to play.

If we do not find the second,

Where do you get a wedding gift from? " -

That's one! [6, 44]

So, the performance of amateurs has a number of such features. In this way, they attract the attention of children and give them a lot of pleasure. Most importantly, the power of the artistic word can be conveyed to the child through the performance of hobbies.

It should be noted that in Uzbek children's literature, there are few poems created using the form and content of hobbies, which have a special place in children's folklore. An example of this is the poem "Serka" by KambarOtaev(Qambar Ota), one of the favorite poets of children. In it, the child's idea of vinegar is very funny, vividly expressed:

You were young, Serkavoy,

You shaved.

In vain, in vain

You have aged prematurely. [6, 49]

What brings this poem closer to the curiosity is that it shows the child's interest in learning about the world around him, his desire to find and answer the question "Why so" about things that directly interest him. When the boy hears that the goat is a goat, he does not understand why he is so small, but has a beard like the old grandparents, and is curious to know the reason, eager to know. In the above poem, it is this curiosity about child psychology that is real.

Such poems are based, firstly, on the fact that the artistic development of children's literature is influenced by the genre of children's folklore, and secondly, to prove that curiosity was created to meet the needs of curiosity about everything in a separate stage of children's psychology. helps to. They will need the help of adults. Otherwise, the children will want to interpret what they see on their own. Often children try to explain their own appearance and characteristics of this or that animal.

A similar interpretation is given in KambarUtaev's poem "Kirkoyok":

The coast is no night and day

Why don't you know?

I said, think, well, well,  
Forty feet management,  
It is not an easy task at all. [6, 47]

In many of Kambar Ota's poems, children's simple ideas about the environment, the world of animals, their interests, the expression of adult speech in children's imagination are reflected in the humorous spirit of the nature of the curious genre, in the form of dialogue typical of its composition. For example, in the poet's four-line poem in the form of a conversation between the sea and fishermen, the children's thoughts are expressed as follows:

"Fishermen from the sea."  
Why do you fish?  
"If he doesn't catch a fish,"  
The sea overflows. [5, 62]

The conclusion is that among the genres of Uzbek children's folklore, amateurs have a special place. They show that the childhood of the Uzbek people, the responsibility for the upbringing of children is expressed in a unique artistic form. In particular, the vitality of children increases as a result of the emergence of cheerful laughter, which delights the child.

When a baby's cradle period is over, his playfulness will increase. In particular, in the child's mind begins the process of systematizing, organizing and analyzing what he sees and hears. This increases his interest in the external environment. Increases interest in interacting with others.

Now, at this point, the importance of rubbing the child's silence is diminishing on its own. In this way, the number of children's songs and dances gradually decreases, and the number of children's songs increases. It is at this point that the interest in introducing the child to the environment becomes more important. In particular, curiosities with fantastic motifs help to develop the child's mental abilities, dreams and aspirations. Therefore, curiosities have been formed and developed over the centuries as one of the unique tools of folk pedagogy.

Russian folklorist M.N.Melnikov writes that the formation of children's songs of a curious nature dates back to the XIII century. [3, 58] However, some scholars believe that they were formed in the XIII century as an independent genre of children's folklore. The interest in studying them appeared in the XIX century.

N.V. Shein refuses to show curiosities even as an example of children's folklore. The reason is that they appeared in children's folklore because of adults.

Siberian folklorist E.N.Avdeeva says that curiosities are not only sung by mothers and grandmothers, but also created. That is why he does not separate the curious from the lullabies. [2, 68]

Like most genres, the influence of the epic tradition can be felt in the origins of the hobbyists.

Consequently, this can be proved on the basis of traditional epic motifs found in the composition of some curiosities. Because they have such motives that they are directly reminiscent of the plot of myths and fairy tales. They have a fantasy leadership.

O.I. Kapitsa emphasizes that hobbies are more like fairy tales. It is not difficult to feel the influence of fairy tales in the creation of such curiosities. In particular, the image of a goose is common in fairy tales and epics.

It is known that among many peoples a religious view of the goose has been formed. Well-known folklorist Sh. Turdimov says that in the imagination of the Uzbek people, the goose is interpreted as an ambassador with divine power, a messenger bird, a noble spirit. The origin of such views about the goose was based on its unique ability to fly in the sky, walk on the ground, swim in the water. This fact led to the mythology of the geese and their rise to the level of an epic emblem. It is interpreted in the popular imagination as a bird that connects these three parts of the world. He is considered the messenger of the gods of heaven on earth.

The epic function of the goose as a "messenger bird" is vividly described, especially in the epic *Alpomish*. In the epic, for example, he informs his relatives about the life of *Alpomish*, who fell into the pit.

It is noteworthy that the interpretation of this epic function of the goose is also observed in the puzzles created for children. In the following large-scale, well-known curiosity, the image of a goose served as a vehicle for events:

I have a goose, a goose,  
One chaman, one gray,  
I rode on the waist of the ice,  
I descended to the cave road. [5, 64]

It is known that in the plot of some fairy tales, the epic hero rides a goose to a mysterious place. An example of this is the Russian folk tale "Ivan the Terrible". In the same way, in this curiosity, the protagonist's "riding on the back of a gray goose" enters a mysterious place - a cave, reminiscent of the plot of fairy tales. It is also noteworthy that in the curiosity, one of the geese is chaman, and the other is gray. Because it is interpreted to go to another place, mainly with a gray horse, a gray goose, or to go out and come back. For example, *Tillaqiz's Boztulpor* in *Malika Ayyor*, one of the epics of the *Gorogly* series. This horse lived in his garden called *Gulchorbog*. *Tillaqiz* and *Shozargar* ride on this horse and leave the mysterious *Turkestan* with sharp daggers that are forty gauze long.

As the protagonist enters the cave, one by one, he begins to witness strange events. Because in legends, fairy tales and epics, the cave is described as the door to a mysterious place.

Cave Road White Market,  
Who visits the white market?

Once upon a time there was a monkey. [6,69]

The cave is mainly inhabited by mythological images (giant, dragon, lizard, fairy). The monkey, on the other hand, is often interpreted as the equivalent of a fairy image. For example, the Uzbek folk tale "Bulbuligoyo" depicts a fairy girl in the form of a monkey. It is therefore not uncommon to encounter a monkey in a white market that passes through a cave. Even the juxtaposition of the image of a monkey and a nightingale here is reminiscent of the plot of the fairy tale "Bulbuligoyo". Because this nightingale is not an ordinary nightingale. The fact that his "right finger is made of silver" is unusual. This refers to the mysterious nature of the nightingale:

The nightingale wanders in the cage.

Nightingale house made of reeds

His right finger is made of silver.

Is Hafiz my brother at home?

Did Bedov get married on horseback? [5,57]

In folk lyrical songs, the nightingale often represents the image of a lover, while in folklore samples dedicated to the little ones, it serves to symbolize the child, the child. In this case, the child's physical stiffness, despite the small size, sharpness and charm of his voice can be the basis for making him look like a nightingale. Also, just as a nightingale is fed in a cage, a child is fed in a cradle. But the child is happier than the nightingale. He leaves his cradle as he walks, talks, and becomes self-sufficient. The nightingale stays in the cage for the rest of its life. On the basis of this similarity, the dignity of freedom and liberty is glorified.

At first glance, it seems illogical to quote the image of a hafiz (human) after the image of a nightingale (bird) in the curious text above. In fact, the art of simulation was used here. Because the nightingale is a bird of prey, it is often compared to a hawk. Even Uzbek folk legends say that the nightingale was once a human being, and because of his love, the nightingale became a bird. Examples of this are the legends "Bulbul and Turgay", "HazratiKhojam bulbul". It is not in vain, therefore, that the images of the nightingale and the hafiz are drawn in parallel in the curiosity.

After that, the mysterious events in the curiosity begin to connect one after another to life events:

Bedov to ride a horse

Hafiz deserves my brother.

Hafiz in the hands of my brother

A sharp sword is worth ...

Caesar to cut the sword

It suits the German head

Help the German head

Suitable for liquid tea. [5, 63]

The following verses of the curiosity have an educational value. It teaches that a person, no matter who he is or what his profession is, must first and foremost be a defender of his country, a fighter for its freedom and liberty. That's how everything will fall into place, as described in the curiosity:

On top of the liquid.

Beds are suitable for weeds.

Bed grass suck

The kid and the lamb fit.

Goat and lamb to milk

Money deserves a bride.

Money in the hands of the bride

Porcelain bowl is suitable

Into a porcelain bowl

A greasy patty suits

To eat oily bread

Plump deserves a child. [5, 67]

Such curiosities are created to instill in the hearts of hard-hearted people the sacred idea that the struggle for the freedom of the people and the Motherland is the key to a prosperous life.

It is also peculiar that the curiosity begins with the image of a goose and ends with the image of a child. Because in folklore, the image of a goose is interpreted in the image of a child. For example, in the Uzbek folk epic Erali and Sherali, a childless stepmother raises seven geese as a child. In the epic, the image of a goose played an important role in the formation of the knot. Because Erali and Sherali accidentally shot these geese. The stepmother slanders the young geese in order to take revenge on them for being killed.

The reason for this slander is that the children are ordered to die by their father. But with the help of patron forces, they escape death, embark on a journey, and experience many adventures. Apparently, in this epic, too, the goose played a key role in the beginning of events.

The following curiosity has a "golden hair" detail:

Bring peering, let me see,

Wash your golden hair.

If you do not wash your golden hair,

Let me answer the khan. [5, 37]

Golden hair is one of the traditional images found in fairy tales. Its origin was influenced by mythological views related to the cult of hair. The golden hair serves to define the character of the fairy-tale hero. It signifies that he has magical powers.

As the folklorist Z.Rasulova noted: "The beliefs of the ancients about the head led to the formation of beliefs related to hair. Beliefs about hair were the basis for the creation of images of magic hair fibers, magic way (tuk, kil), golden kokil, talisman skin in epic works. They play a unique poetic role in the plot of fairy tales. [9.58]

This means that the traditions of folk art have played a key role in the origin of the hobbies. At the same time, curiosities also seem to have had a peculiar effect on the gradual development of certain genres in children's folklore. This can be seen in the fact that in some studies on puzzles, they are sometimes mixed with puzzles, and sometimes with enumeration, overturns, quick utterances, and puzzles. True, it is hard to deny that curiosity has served as a kind of foundation in the emergence and formation of these genres.

The hobbies are also connected to the basin-basins. In this case, children are taught to count with the fingers. Curiosities that teach children to count actually form a separate group. It later became apparent that such curiosities were the basis for the origin of the sayings in the enumeration genre. It is therefore necessary to study the relationship between enumeration and curiosity separately. This is because some of the motifs found in curiosities can also be found in enumerations. Consequently, there are also curiosities that are similar to enumerations in that they are told in a counting tone, with numbers explained in the plot. For example:

One - mamak,

Two - imak,

Three - diloch,

Four - run,

Five - look,

Six - blanket,

Eddie - hand,

Eight - sel,

Nine - threat,

Ondo - bullet,

Fifteen - liquid,

Twenty - dark,

Thirty - bull,

Forty - price,

Alli - balli,

Sixty - seventy,

Seventy - empic,

Eighty - sumpik,

On the face - dumb! [6,45]

The Uzbek epic "Oychinor" has a similar motif, equating the age of man with the characteristics of certain animals and things. Special attention is paid to this in Y. Rakhmatov's dissertation on "The epic interpretation of the image of a historical figure in historical epics" (on the example of the epics "Oychinor" and "Shaibanikhan"). He is said to have met the young Oychinor in a thick-shaped turban addressed to the old Nazarbayev. The physical and mental state of human life at different ages in this ring is compared to the characteristic feature of a particular animal. At the age of ten, the human child is as playful as a lamb; like a wolf in his twenties; like a lion at the age of thirty; at the age of forty he was as strong as a tiger, young, fierce, mentally and physically mature; at the age of fifty the stallion, like a stallion, restrained his mind, his mind ceased; at the age of sixty-five he was physically weakened, helpless, old, like a castrated horse; at the age of eighty he had a beard like a serpent; at the age of ninety, the throne on a wooden coffin, the movements of the planks hardened, the presence of sluggishness was symbolically expressed.

If you notice, the curious content above is close to the puzzle quoted in the epic. It also includes the inability to move independently as a baby under one year of age, to be in a breastfeeding position, to crawl until two years of age, to slowly walk and walk, to have a full tongue at three years of age, to run at four years of age, to require attention at five years of age. , in seven he was very fast, in eight he was very active, in nine he was very alert, in ten he was very active, in fifteen he was sexually active, in twenty he was physically strong, in thirty he was mentally active. his fullness of intellect, his revenge for moral instruction in his fifties, his old age in his sixties, his memory failing, his eyes and legs fainting, his eyesight dimming, his fainting in his seventies, his fainting in his eighties, and finally his death at the age of a hundred.

Apparently, this text is not a list. It lists the characteristics of a person's age, the age stages of his physical, mental and spiritual development.

In the creation of hobbies it is sometimes observed that some small independent genre of folklore is used:

"What did you see at the top of the mountain?"

- I saw the white cradle. [5,54]

There is no doubt that these verses were added to the curiosity from the riddle. Because the answer to the riddle "White cradle at the top of Ola Mountain" is the snow that remains on the top of the mountain in summer. Through these verses, it is possible to observe that the curious have achieved artistic and gradual perfection, using the form of expression peculiar to the riddles. Or again:

Abdullaxon - beustixon,

Run and play deacon-deacon.  
When I find it in my head,

Eye-catching miton-miton.

He kicked me in the head,

Then it fell on me.

In the book "Uzbek folk riddles" there is a riddle "Abdullah - beustikhon" and the answer is "bit". [4,57]

In the past, lice were familiar to a child born into a poor, impoverished family. In the curiosity above, he is described as funny. That is, this curiosity, narrated by a person who is grieving over lice, causes the child to laugh. The child enjoys this strange event and begins to think about it. More than that, he gets new satisfaction. Deep thinking, on the other hand, leads the child to think logically. The boy realizes that even the adults do not believe what is being said in the curiosity. The child understands that what is being said is a joke.

The relationship of curiosities with riddles is also seen in the fact that they often encourage children to find out what they are talking about in order to acquaint them with the realities of the environment and everyday life, moral norms, fauna, and flora.

For example, in a curiosity about the stars, it is said that it is a "vertical scales" only after it is said, "Summer and winter, Yorigeja." The following verses continue in the same way:

On the ground - in the evening,

CholponChokoy,

Star forest.

Vojir-vujur,

Fly your consciousness.

Gold pile,

Iron pile.

A pile alone.

Spoon,

UlliCholpi,

Eddie -

Eddie is here.

Where is Ulkar?

If you can find

Throw your halla

Sleep in the middle! [6, 78]

Apparently, the curiosity requires the child to know the name of each star, its location, to find and say when asked.

It is also worth mentioning that some children are afraid to sleep alone or sleep on the sidelines when they are young, and often try to crawl into the middle of their siblings lying side by side. If his siblings seem to refuse his request, he goes so far as to complain to the adults. It was at such times that the adults told him he was curious on one condition. In the above curiosity about the same situation, the child is asked to know the names of the celestial lights - the stars (cosmonims) and their location in the sky.

This curiosity is told before going to bed in the open air, not indoors in the summer, which means that some of them are said at a certain time, in a certain situation.

The closeness to the puzzle is even more pronounced in the puzzles created in the form of conversations of adults with children about the realities of life. For example:

Camel - nose,

Horse - watery,

Donkey - dalik,

For dog - food

Cow - straw,

For hungry - bread,

For full - a believer. [6, 87]



While the first word in each verse of such a curiosity refers to an adult's puzzling question to a child, the second word that comes to it as a comment refers to the child's answer.

It is also possible to observe the relationship of curiosities with quick statements:

Let the three wives,

The trio hit three punches.

Four wives, let alone

Four of them hit four punches. [5,87]

In these verses, the repetition of the sounds "u" and "t" seems to say it quickly. Because if this text is said too often and over and over again, it will confuse the speaker as if it were being said too quickly.

In general, in curiosities, the effect of counts, riddles, quick sayings, jokes is felt. Therefore, it seems that scholars such as G.N.Potantin, V.I.Dal, F.Mojarovsky, A.Markov sometimes confuse it with other genres of children's folklore, especially rubbish and pampering. Only O.I. Kapitsa was able to show that they were an independent genre in children's folklore. But he also failed to draw a clear line between amateurs and other songs created for children.

An important difference between hobbies and goddesses is that they are dominated by the enthusiasm of adults, while in the hobbies, the enthusiasm of children prevails. The main difference between curiosities and cuddles, in particular, is that they introduce children to life and serve as a moral guide to the little ones. But even so, there is no denying that curiosities are told to caress and caress children.

There is a series of cuddles that start with traditional lines like "Yes, lot, lot, lot" that are said to refer to children under the age of three. However, it is observed that some curiosities are based on this principle:

Yes, lots, lots, lots,

Your friend walked down the street.

To whom should I sell my friend,

sell for a pittance.

What happened,

He wanted a wife.

His wife has no power,

It has no fingertips. [5, 68]

Such examples are important in studying the relationship of curiosities with pampering. This is because pampering can be told to children not only during the cradle period, but also after the end of the cradle period, along with the cuddles. Probably this is why sometimes their specific features are added during the execution process as above.

The difference between a given prank and a pampering is that, although it begins with a pampering tone typical of pampering, the following lines are not about the child, but about his naughty friend, and he is being ridiculed. So, the repetition of "loti" in the curiosity has always been a satirical image of people who are stupid, sell a lot of words, have no sense of speech.

Curiosities are among the pampering and rubbing toys that adults have created for children. Therefore, it is natural that sometimes in the content, form, rhythm, tone of performance of the hobbyists there is a combination of features characteristic of these genres. For example:

Was that a mountain?

Was it the back of the mountain?

Inside this garden,

Did I have a daughter? [5, 69]

Apparently, this curiosity has a pampering tone. But the content of the song is interesting because it is aimed at introducing the child to the area where he lives.

Every child should have a certain knowledge and imagination about the area in which they live from an early age. He must learn to be able to pinpoint his place of residence on the basis of certain signs. Because as children get older, they are more interested in going farther and farther away from their homes, like the flying squirrels. In order to ensure that children do not get lost in such cases, adults try to acquaint them with the area around them through interesting songs or conversations. This idea is vividly confirmed by the following curious text:

"Where are you still from?"

"I'm coming home."

"Which way did you come from?"

"I came from the hill."

On the hill

Did you see what Dilon said?

On the hill

I saw a white grass.

In the white grass

I saw a white bride.

In front of the white bride

I saw a white cradle.  
In the white cradle  
I saw a white buffalo.  
In front of the white buffalo  
I saw a white glass.  
Inside the white glass  
I saw a patterned apple. [6,53]

The following text is helpful in understanding the effects of rubbish on curiosities:

Rabbit, rabbit,  
Why are you crying?  
Get up,  
Wash your hands.  
Look in the mirror,  
Comb your hair.  
Take what you want. [7,39]

Folklorists refer to this song as a playful song. In fact, you can see the signs of curiosity and humor in it. The reason is that a crying child is usually addressed with words of encouragement and something that interests him (sweets, toys). In this way he is distracted from the meeting and his attention is focused. The child finds solace in both the comforting words and the things given to him, and stops crying. Because a healthy child can never refuse such a blessing from an adult.

It is known that ovutmakhok is one of the separate, independent, traditional genres of Uzbek folklore, and is usually told by adults to crying or agitated children. [4, 82]

It is not for nothing that the child is referred to as "rabbit" in the above curiosity, because most of the children are familiar with the white or gray, fluffy rabbit. So when you hear the name, most children can imagine it vividly in their minds. As a result, the child's imagination comes to life, and this change in his appearance and mood quickly manifests itself. The crying child begins to think with information about the rabbit instead of the initial information that has overwhelmed him in his brain. Such mental distraction or distraction leads to a change in the child's psyche. With this in mind, adults found it necessary to tell jokes in such cases in order to quickly calm the child, relieve his anxiety, save him from depression, increase his interest in life.

The fact that the above text is generally referred to as a game-song is somewhat abstract. After all, the spirit of the game dominates in many songs related to children's folklore. This is a characteristic, albeit partial, to the curious. Because adults who find time to talk to a child, to play with him, first of all interpret this action as "playing with the child" or "playing with the child." For example, when brides leave their children with their mother-in-law or father-in-law and start doing household chores, they often say, "Play with your grandchild." Of course, at times like these, grandparents play a game of words and conversations with their grandchildren.

There is no doubt that this is where the dialogue in the form of dialogue came from.

O.Safarov calls children's songs in the form of references to animals, birds and insects "judges" and defines them as an independent genre of seasonal folklore. [4, 54] G.Jahongirov describes the songs in this series as children's songs about animals and birds. limited to recognition. We, on the other hand, decided to separate the humorous ones from them and include them in the list of curiosities. This, in turn, means that the judges also had a specific influence on the creation of the curiosities. Among such hobbies are "Echkim", "Jojaginam", "Bedanam", "John Burgam".

Big ear, paralyzed goat.

He says he will come to graze. [5, 31]

This means that the genetic roots of curiosities are also linked to curves, as references specific to curves were later the basis for the origin of dialog curves.

Some curiosities seem to be taunts and ridicule in content. For example:

Anwar ate sour cream,  
His mouth dropped open.  
"Fire the cow!" - he said.  
My leg is a monkey.  
The calf is swimming, 'he said.  
Stretch the rope, 'he said.  
Then the cow:

Cream  
Your stomach hurts! - he said. [5, 51]

Or:  
It's raining cats and dogs,  
It's too loose.  
The daughters of this time,

The cow is sick,  
To the sluggish children,  
Soup bowlis here! [7, 89]

There is an irony in this curiosity not only for the sexy girls of the time, but also for the slutty, elevator guys. Because when they see soup, they run, and when they see work, they run away. That's why at the end of the comedy, "Oshlitogara has come!" is being pitched.

White coin-blue coin,  
White coin-blue coin ...  
ZingirZulayho.  
In Zulayha's garden  
If you take a ball,  
He landed on cherry,  
Small-smaller,  
The legs of the bell  
Joint-to-joint.  
-Next-joint wooden bridge,  
The khans will pass,  
Together with the khans  
My brother will pass.  
Pistachio in one hand  
It will flash,  
A flashlight in one hand  
Will it burn,  
Bad khans  
He will be kicked! [5, 32]

The second part of this curiosity is reminiscent of the mockery of criticism of tyrannical khans. In the first stanza of the comics, the sounds often sound like rattles in terms of repetition. From this it can be understood that curiosities have a specific influence on the creation of clicks. For example:

Baked,baked  
My sister -in -law's meal is cooked. [7, 33]  
Or:

The right bracelet,  
Ten rings on my right hand. [5, 35]  
In the comics, sometimes there are verses that can be found in children's songs:  
Hasan-Husan was beaten,  
Painted red-blooded.  
Who drank the red blood?  
The elder grandfather drank. [5, 38]

In short, curiosities have such motives that they are directly reminiscent of the plot of myths and fairy tales. The genetic root of curiosity is also linked to curiosities and curiosity songs. In curiosities, the effect of counts, riddles, deceptions, quick sayings, jokes, quarrels is felt. But it is observed that curiosities arose not only under the influence of other genres, but also that some genres in children's folklore had a certain influence on the poetic perfection. For example:

Jildir jeep  
Kandir yip.  
Whoever talks,  
Slaughtering the donkey,  
Eats, yip! [6, 44]

It is even known that this traditional motif was used in the written literature in the story "Shum bola" by the well-known writer GhafurGhulam, which increased the interestingness, humor and critical spirit of the work.

### **Results:**

1. As one of the traditional, independent poetic genres of Uzbek children's folklore, hobbies vividly reflect all the poetic features of folk singing.
2. Hobbies are unique in terms of their specific genre nature, poetic form, internal thematic types, system of images, sequence of motives and style of expression.
3. Curiosities as humorous songs created by adults for children allow us to accurately assess the genetic relationship between children's folklore and adult folklore.
4. In hobbies, the use of traditional images that are close and understandable to children is observed.

5. Curiosities begin to play out when the cradle period for the child is over and his play activities are intensifying.

**Conclusion.** 1. The hobbies have been preserved as a separate independent genre in the folklore of Turkic peoples, including Uzbek children, since ancient times. They have a unique poetic form, purpose of performance, ideological and educational content, aesthetic impact.

2. Traditions of popular interest have influenced the emergence of hobbies, often full of humor and humor. But not all curiosity is joked. They also teach children about serious life events and relationships.

3. Humor, cheerful but humorous humor, strong rhetoric, fantasy, folk fiction, the imbalance or disproportion of the surrounding events, laughter born of unexpected coincidence are important signs of curiosity, they are the child's mental growth, development of imagination and plays an important role in enrichment.

4. Curiosities are easy for children to understand, suitable for their spiritual needs from an early age, and are built on the basis of a mixture of life and ideas of adults and children, fantastic imagery and storytelling.

5. Randomness in curiosity serves to determine the intensity of the flow of plot events, along with the emergence of funny situations in the behavior of images. In this way, randomness becomes a feature that provides fun in curiosities. The information expressed and received through laughter further expands the child's mental needs.

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