

## POETICS OF CHILDREN'S CREATIVITY IN BUKHARA FOLKLORE

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**Abstract:** The article presents opinions on the poetics and composition, genre composition and artistic characteristics of Bukhara children's play folklore samples .

**Keywords:** folklore, poetic folklore, Bukhara children's play folklore , art, composition, genre structure, internal structure of the genre

Bukhara is an ancient land that makes a worthy contribution to world civilization in terms of history and culture. It is considered a place that has brought up such great people as Ibn Sina, the great historian Narshahi, the great poet A. Abdullo Rodakiy, and the enlightened mystic scholars Imam al-Bukhari, Abdukholik Ghijduvani, and Bahovaddin Naqshband to the world of science and enlightenment. Bukhara folklore is also our eternal cultural heritage, creatively created by our people who have gone through a very long historical development path. The more this high spiritual heritage is studied, the more its idea, colorful content, artistic aesthetic feelings, way of life, national customs, painting and sculpture. traditions and values of our people have found their development. Bukhara folklore genres are diverse, differing from other regional genres in terms of their appearance, composition, and poetic features. These include folk oral works of narrative, asotir, legend, terma, epic, song, song, kinna songs in the spirit of word magic, fairy tales, children's games and their various genres, proverbs, riddles, and quick sayings. Among these genres, children's games, which appeared relatively later in the historical development of Bukhara folklore, are its integral part. The main feature of children's folklore is that although children's creativity occupies the main scope in it, a certain part of it takes place within the framework of the influence of adult creativity, customs, traditions, and efforts. From this perspective, it can be said that Uzbek children's folklore is our spiritual values, reflecting the thousands of years of history, lifestyle, socio-moral views, and aesthetic taste of our people. In many parts of the Bukhara children's play, the lifestyle, customs, paintings and traditions of the people are reflected. - What did you see at the top of the mountain? - I saw a white cradle. I saw a white child in the white cradle. I saw a white child in his hands. I saw a white bowl. I saw a red apple in the white bowl. I bit into a red apple, wintered in Samarkand. My uncle Kozivay's wife is sitting like a girl, her two faces are red and she is sitting like a bee. Your face is pale, your cradle is crooked. Big fish are lying on the floor. Small fish . The umbilical cord is cut. The place called Zochak is a winner. He is writing thinly. These examples, which are based on children's games, are performed by the play leader. This poem is multifunctional, typical of the genre of fun, sometimes in the tone of counting in the counting tone, sometimes in the poetic tone in the sayings , and serves to demonstrate other relationships. The poetic features of this text are manifested in the following: There is no mountain on the land of Bukhara. Alatau is a symbolic image, it is depicted as a mountain of dreams, a symbol of happiness. That is why a cradle stands at the top of this mountain. A child in a cradle. Both a white cradle and a white child are the greatest, incomparable creations of existence. And white is a sign of innocence, purity. There is no greater comparison, no likeness than a child and a cradle. The nature of a

child is beautiful, so he wants to see everything in this clear color. Even a bowl with different colors and decorations is white, pure white in his eyes. The child could see an apple in any color. However, the red apple is a symbolic symbol - a sign of sincere love. Eating a red apple is a product of the main character's imagination, flying to Samarkand and wintering in that city. In the child's imagination, Samarkand is a distant magical city. Since winter is a difficult season for life, he does not hide that he is looking for salvation from that place. The wife of the boy's uncle is compared to a biy or a horse that has been tamed. Although she has given birth to a child, she is still likened to a girl who has reached puberty. His enthusiasm and perseverance are clearly visible in the picture. Although he was born a beshkaldok (an insect), he is still busy making a cradle. He also uses harsh words in response to the reality of the child's nature. This is a curse word, meaning "let him die, let him go to the grave." Even though the child is being born, he is facing this curse because of his indifference and neglect. The big fish in the poem mean mature fish, and the fish are lying down in the water, meaning to spawn. Although it is typical for a chicken to lie down, this situation is transferred to a fish. Although this is considered a flaw in the child's understanding and imagination, it is harmonious in terms of general content and essence and acquires a rhythmic tone in the poem. Cutting the umbilical cord - in its meaning, means separating the child from the mother's body. "Kindigi bog'liq" - also expresses the meaning of being close, inseparable friends with each other. This expression has a broad meaning in Bukhara, and it means feelings of attachment to the land, soil, friends, and relatives, and being a partner and companion. The song contains a number of Bukhara dialects and expressions. In particular, words with independent meanings such as otsirudi, yotibidi, yuribidi are used as auxiliary verbs in mutual speech, expressing the duration of action and action. It is used in the present continuous form of the verb "he is sitting like a biyde-he is looking like a biyde", "he is sitting like a biyde-he is walking", "he is lying down with the umbilical cord cut" in the meaning. In the version we wrote down, "hamrosh" (the word for dough) is used instead of "upo". All these cases are typical of the Bukhara dialect. Although the direct imagination of children is felt in the song creation, the influence of adults can be observed in it. Because in children's speech, the use of the above expressions typical of adults is almost not noticeable. Although Bukhara folklore children's games do not fundamentally differ in composition from the children's creativity of Uzbek folklore, they differ in their imagery, artistic expressiveness, and unique composition. If the main character in the play is a child, the other characters in their relationship with him also promote a certain idea. Creative examples related to children's games are diverse in terms of composition. Their main tool is the formation of a rhythmic melody. Rhythmic melodiousness increases children's interest in the game and the beginning of the game. The game is considered a field of passion for victory, built on aesthetic feeling. Most game songs consist of four lines, with lyrics of up to twenty-six lines. The letter A rhymes in the form aa,bb. The rhymes also consist of seven syllables. Rhyming words are not always strictly followed. Children are often drawn to reality. Children's speech is marked by imitation of adults. This account of the event shows that some words, phrases, or sentences were used in their speech. These tools enrich children's vocabulary and increase their level of poetic creativity. The desire to create rhythmic harmony and achieve a unified whole is evident in the game. It is clear that in creative samples, such a factor does not mean any sloppiness or redundancy, but serves for the fluency of thought. The Bukhara dialect is very common in poems: kelopti, ketopti, man, san, sherdan (from here) doll, whistle, cow, calf, autumn. This situation can also be observed in the following poem I wrote: - friend, friend, I could not see you. I could not go to Bukhara with my cow to Bukhara do not go. In addition,

in children's speech, they make mistakes in terms of literary language norms in distinguishing between the accusative case of -ni tushum aysagi sil, the accusative case of -ga ga nalis aysagi syl. The same situation can be seen in the above excerpt: instead of the -karatqikh consonant, the -ni tushum consonant is inappropriately used. In addition, one can find a number of Tajik words that have passed from Tajik children's speech during the game process: dast, bakhshida, etc. In children's speech, there is a strong desire to lower the sounds of words, change them, and "update" them. The main goal of this is to attract children's attention to the game process and attract their attention.

Bukhara children's play folklore is poetically rich and diverse. Bukhara children's plays are rich and diverse in terms of content and content. Children's folklore is studied in two parts in terms of genre. One is seasonal and ritual folklore of children, and the second is children's play folklore. Children's seasonal and ritual folklore is broad in terms of subject matter, and includes alla, children's songs, terms, sayings, Ramadan songs, prayers, advice, humorous poems and a number of other genres. One of such genres is alla. All are songs of mothers, which are sung to comfort and put children to sleep. The main ideological content of these songs emerged as the inner spiritual waves in the hearts of mothers and their cries to Allah.

In conclusion, children's games occupy a special place in Bukhara folklore as an integral and inseparable structural element. There is a need for scientific analysis and research of creative examples of children's games. Clarification of their ideological content and artistry, composition, genre composition, and internal structure is one of the important and urgent tasks facing science.

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