

O'ZBEK VA INGLIZ TOPISHMOQLARINING BADIY VA KOMPOZITSION XUSUSIYATLARI

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Annotatsiya. Dunyo folklorshunosligida bolalarning badiiy tafakkuri va estetik didini o'zlashtirish maqsadida yaratilgan xalq og'zaki ijodi janrlarining paydo bo'lish jarayoni hamda tarixiy-poetik tadrijiy rivojini aniqlashga alohida e'tibor qaratilmoqda. Folklorning kichik yoshdagi bolalarga qaratilgan lirik namunalari genezisini, etnopedagogik mazmun-mohiyatini, poetik kompozitsion, ijro xususiyatlarini yoritish esa etnofolkloristika asoslarini ochishda, xalq og'zaki ijodining pedagogika va etnografiya kabi fanlar bilan integratsion taraqqiyoti tarixini asoslashda muhim ahamiyat kasb etadi. Hozirgi zamon jahon folklorshunosligida bolalar folklorining poetik tabiati, obrazlar tarkibi, motivlari va badiiy-estetik vazifalarini bevosita ijro holati bilan bog'lab tadqiq etish tamoyili kuchayib bormoqda. Natijada dunyo xalqlari bolalar folkloridagi o'xshash janrlarning shakllanishi va tadrijiy taraqqiyoti tarixiy-folkloriy jarayonning tarkibiy qismi ekanligi isbotlandi.

Kalit so'zlar: bolalar folklori, topishmoqlar, kompozitsiya, xalq og'zaki ijodi hikoyalari, tilshunoslik, qo'shiq, ertaklar;

ARTISTIC AND COMPOSITIONAL CHARACTERISTICS OF UZBEK AND ENGLISH RIDDLES

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Annotation. In world folklore studies, special attention is paid to determining the process of emergence of genres of folk oral works created in order to develop children's artistic thinking and aesthetic taste, as well as the historical-poetic gradual development. Elucidation of the genesis, ethnopedagogical content, poetic composition, and performance features of folklore lyrical examples aimed at young children is of great importance in opening the foundations of ethno-folkloristics, in substantiating the history of the integration of folklore with such disciplines as pedagogy and ethnography. Nowadays, the principle of researching the poetic nature of children's folklore, the composition of images, motives, and artistic-aesthetic tasks in direct connection with the state of performance is gaining strength in world folklore studies. As a result, it was proved that the formation and gradual development of similar genres in children's folklore of the peoples of the world is a component of the historical-folkloric process.

Key words: children's folklore, riddles, composition, stories of folk oral creativity, linguistics, song, fairy tales;

ХУДОЖЕСТВЕННЫЕ И КОМПОЗИЦИОННЫЕ ОСОБЕННОСТИ УЗБЕКСКИХ И АНГЛИЙСКИХ ЗАГАДОК

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Аннотация. В мировом фольклористике особое внимание уделяется определению процесса возникновения жанров народных устных произведений, созданных в целях развития у детей художественного мышления и эстетического вкуса, а также историко-поэтическому постепенному развитию. Выяснение генезиса, этнопедagogического содержания, поэтического состава и исполнительских особенностей фольклорных лирических образцов, ориентированных на детей раннего возраста, имеет большое

значение в раскрытии основ этнофольклористики, в обосновании истории интеграции фольклора с такими дисциплинами, как педагогика и педагогика этнография. В наше время в мировой фольклористике набирает силу принцип исследования поэтичности детского фольклора, композиции образов, мотивов, художественно-эстетических задач в непосредственной связи с состоянием исполнения. В результате было доказано, что формирование и постепенное развитие подобных жанров в детском фольклоре народов мира является составной частью историко-фольклорного процесса.

Ключевые слова: детский фольклор, загадки, сочинение, рассказы народного устного творчества, языкознание, песня, сказки;

Introduction. Composition (Latin: compositio - structure, union, connection) is an arrangement of parts of an artistic work connected in terms of content, character and purpose. The artistic and compositional features of Uzbek and English riddles clearly show the skill of the artist. Through composition, the author organizes lines, shapes, colors and images, absorbs spatial breadth and creates an artistic environment. Logicality, clarity of form and their mutual harmony form the basis of the composition. At the base of every work created by the artist is a composition, in which the thoughts and feelings formed in the process of perception of existence are reflected. There are «static» and «dynamic», «open» and «closed» types of composition. Composition is defined and limited by certain «laws» (canons). This has led to a narrowing of the means of compositional expression. During the Renaissance period, «static» and «closed» composition prevailed, and in Baroque art, «dynamic» and «open» composition prevailed. In the history of art, compositions based on laws and free composition methods played an equally important role. In the period of renaissance, there was a desire to scientifically justify the composition. This sort of tricky question is what we'd call a "riddle." It's a question or puzzle that often has a funny, clever or unexpected answer. A riddle makes you think about the many different meanings of a word[3].

In riddles, the composition is the situation, interrelationship of various parts that serve the artistic formation of the work, events, characters-images, lyrical digressions, description of details, and so on. The integrity of the puzzle composition is its main condition. Excess characters, episodes and details reduce the value of the work. Therefore, there should be no shortage or excess in the work of art. The originality of the composition depends on the arrangement of plot elements, the presence or absence of non-plot elements (lyrical, philosophical-journalistic digressions, additional episodes), the norm and order of tools such as landscape, portrait, psychological image, author's description. composition creation method and styles are different. Since ancient times, the composition has been understood as inextricably linked with the idea of the work. composition is not just the structure of the work, but the purpose of this structure, what it is based on. The composition depends on the idea of the work. Whether the selected image or story is suitable for inclusion in the work or not can be determined only in relation to what the writer wants to say[1]. This is also an important aspect of composition. composition is one of the important factors that show how meaningful the content is in this aspect.

Riddle — 1) your work (form); 2) the product of the composer's creativity; 3) the process and type of creation of multilingual riddle works; It consists of information such as the principles of creating puzzle themes, the ways of effective use of multi-voice musical instruments in their development, the genre of puzzles, the characteristics of types and styles, the rules for the structure and completion of works.

A riddle can be defined as a complex question, usually expressed in the form of a metaphor. The difference between a proverb and a riddle is that a riddle has to be guessed, while a proverb is a lesson. This special «question-and-answer» literature covers many works of different eras and peoples, while in Indian poetry, in

«Edda» and «Kalevala» repetitions of the same motif can be found. English and other enigmatic Slavic songs generally contain legends about the «wise girl» and riddles that tend to prove that the bride is no more stupid than the groom. The riddle contains items related to the correct answer - so this is what distinguishes the riddle from other generalization questions. If you refer to textbooks like Wiki, then you will have a dry law, a puzzle is one that predicts each other and develops logic and reasoning, etc. There is a saying: «the answer is always bigger than the question». The concept of «mystery» is known to many from childhood[2].

The riddles have to be in the language the kids involved speak. So, if the kids you're riddling speak English, make sure the riddle can be understood in that language. Give the kids a theme to orient them in the right direction. So, give them a head's up that you're giving them an animal riddle when the answer involves an animal. Let them know they'll have to think in numbers when you give them a math riddle. In every way you can, give the kids the best chance to stay engaged and work hard at solving the riddles. If you're going to be giving them a particularly tricky riddle, go ahead and let them know ahead of time. Let them know it's ok not to know things. For example, to answer most riddles, your kid needs to know what the words in the riddle mean and their various applications. For example, when you ask, "What has a head, a foot, and four legs?" your kiddo needs to know that the concept of "legs" applies not only to animals but to beds. If they don't know that, well, the riddle is a way for you to teach them and expand their perspective and vocab[5]. Many must have heard a similar expression - the riddle of the Sphinx. In Giza, next to the pyramids, there is a huge stone statue of a lion with a human face for many centuries. Obviously, nature tried to place it in such a way that once a year the shadow at the top of the Sphinx coincides with the top of the main pyramid at sunrise. The whole complex, together with the sphinx, forms a kind of hieroglyph that holds a message that has not yet been revealed by science. The secrets that modern science is working on have to do with knowing the human heart. Belief in God has always helped people to survive in the most difficult circumstances. The area around the Holy Sepulcher is carefully guarded - both before and during the Sacred Fire Ceremony. But no fraud has been detected yet. Riddles are one of the oldest folklore genres. Even Aristotle, speaking of poetic art, when speaking of riddles, called this genre a well-constructed metaphor. There are many writings and statements about riddles. There are several definitions of the puzzle. In particular, some literary experts gave the following definition of a riddle: «A riddle is a description of something, usually given in the form of a question.» V.P. Anikin defines a riddle as «a complex question presented in the form of a complex, short, as a rule, rhythmically organized description of an object or phenomenon.» According to the definition of folklorist V.I. Chicherov, «riddles are an allegorical description of an object or event, usually given in the form of a question.» The main way of describing the find is metaphor (in simile). With the development of society, the subject of riddles changes, but its importance in human life and development remains unchanged: a riddle reflects the essence of something or an event, their most special signs, which folk wisdom expresses in very easy and simple, simple, backward words. represents, it is of invaluable pedagogical value. For the learning process, it is a strong point of concentration around which a complete picture of the subject or phenomenon being studied is formed. In appropriate situations, it is recommended to make riddles for children. The puzzle can be used for walking, in games, at home, at work. It forces the child to think, develops observation, the desire to reflect and knowledge of the surrounding reality. The form itself, riddles, attracts the attention of children and makes teaching interesting, indifferent. A puzzle is not only a game, but also an exercise in reasoning and proof skills. But the content and structure of the riddles are such that they allow children to develop their logical thinking, to develop the skills of speech-evidence, speech-image perception and their use. Thus, the riddle is both an educational tool and a tool for teaching and developing children.

It is appropriate to classify the artistic and compositional features of Uzbek and English riddles as follows.

| In Uzbek | In English |
|---|--|
| 1. "Tabiat va inson" "Moviy parda butun dunyoni qopladi", osmon topishmoqda juda aniq ko'rsatilgan. | 1. "Nature and Man" "A blue veil covered the whole world", the sky is very clearly indicated in the riddle. |
| 2. "Iqtisodiyot va moddiy hayot" "Bizni nima ovqatlantiradi, lekin ovqatlanishimizni so'ramaydi?" | 2. "Economy and material life" "What feeds us but does not ask us to eat?" |
| 3. "Jamoat va oilaviy hayot" "Ho'kiz yuzta tog'da, mingta ko'lda hurdi" | 3. "Community and family life" "The ox barked on a hundred mountains and a thousand lakes" |
| 4. "Madaniyat" "Yurdim, yurdim, ikkita yo'l topdim va ikkalasiga ham ketdim". | 4. "Culture" "What's black and white and read all over?"(A newspaper) |
| 5. "Topishmoq-hazillar, topishmoqlar-topshiriqlar" "Yurdim, yurdim, ikkita yo'l topdim va ikkalasiga ham ketdim" (shim). | 5. "Riddles-jokes, riddles-tasks" "I walked, I walked, I found two ways and went to both" (pants). |

Solving puzzles is a really complex series of mental operations. Taking into account the complexity of such an activity as solving a puzzle, educational work should be started from a young age group. In the younger group, you can use descriptive riddles (non-rhyming text containing the names of various qualities of the object and, possibly, the method of action or goal). Such «puzzles» are very convenient for children 3-4 years old, because at this age, children, as a rule, have already formed ideas about the color, size, sometimes taste of objects, and these qualities are functionally important (lemon only). yellow and sour, cucumber green). The vocabulary of preschool children includes a sufficient number of adjectives and verbs. Riddles-definitions offered to children of preschool age are divided by topic.

These riddles are used in the didactic game «Find by definition». Riddles - descriptions (3-4 years). Flowers: daisy - it has many white petals; dandelion - it has many yellow leaves. Vegetables: potatoes - the skin is brown and the inside is white; carrot - it is elongated, orange; cucumber - elongated, green, tomato - round, red, hanging; turnip - round, large, yellow, sweet. Trees: birch - it has a white trunk, pine - it has long green needles. Fruit: apple - can be round, red, yellow, green; sweet, sour; banana - elongated, yellow. Insect: butterfly - it has beautiful wings, it trembles; Beetle - he whispers. Birds: crow - big, black, screams; sparrow - small, chirping; rooster - big, crowing. Animals: cat - soft, meows, washes; dog - bites, barks; the hare is gray in summer, white in winter, has long ears (ears are bigger than the head); fox - red coat, long furry tail, cunning; bear - big, brown, small tail, sleeps in winter. Toys: ball - like a ball, jump, doll - she looks like a girl. Clothes: coat - we wear it only in autumn, winter, spring; jacket - we wear it in autumn, spring. Transport: truck - it has a body; a passenger car - he drives, few people enter it. Utensils: a bowl - for pouring tea, with a handle, a saucepan - for boiling soup. Furniture: table - they eat, draw, write, sculpt; chair - they sit on it and have legs; bed - to sleep on it. Body parts: hands - they help us eat, sculpt; legs - they help us walk, run, jump; fingers - they help us pick up, hold, write, draw. Children in the middle age group already distinguish correct pronunciation from defective pronunciation. This is due

to the intensive development of phonemic hearing at this age (although the phonetic aspect of speech may still be very imperfect). From 5 to 5.5 years old, children can distinguish the first and last sounds in a word, count the number of syllables, divide a word into syllables, find words that are similar in phonetic structure, and rhyme for a word they choose. This explains that when working with 4-5-year-old children, it is necessary to use riddles that require the last word - riddles to be agreed upon. Therefore, the riddle is already given in a rhyming form, which attracts children's attention, increases their interest, activates speech (to get the word of the riddle in the rhyme, the child must analyze the content of the riddle (a). The number of speech thinking operations), select several words that match in meaning, and then select a rhyming word from their number. In a large group, children should be offered riddles, a rhyming question that corresponds to the general idea of the riddles. However, this question should not contain figurative descriptions and comparisons. Comparison should force the child to look for common external signs that do not exist in the inner essence of any object or phenomenon. Children have a sufficient vocabulary that includes words of all categories, but the child is not yet able to draw complex analogies between the object and its description, associations appear only as a result of external similarity, qualities and actions. Therefore, riddles should be such that the child thinks and reason, but not abstractly, but on an emotional level. The gradual complexity of the content of riddles offered to children allows to activate more and more mental operations in different age groups. Therefore, for the preparatory group, children are taught to distinguish the important signs of objects, to combine objects into groups according to their purpose, qualities, actions, to distinguish the necessary things, if they are sufficiently described. In addition, in a small group, the riddle is reduced to only a description (often without rhyme), in the middle group - to a partial description with rhyme - in a large group, the hint is reduced to a rhymed, very complete description. In the preparatory group, children who complicate the educational task are offered riddles containing a brief description, often metaphorical comparisons, twists. Adherence to the principle «from simple to complex» during three years allows children to be adequately prepared for such a complex activity as solving riddles with abstract, comparative descriptive content. Such riddles require children not only to know the characteristics and qualities of objects, the names of the objects themselves, but also the ability to make complex analogies, associations, understand phraseological units and metaphors. Developing the ability to understand the meaning of phraseological units and metaphors is a very difficult task, because even older preschool children often clearly understand their meaning. The teacher's task is to understand the meaning of metaphors, metonyms, phraseological units, to make as many associations as possible for the child to understand. The meaning of riddles, twists, phrases is carefully understood in the preparatory group, as never before, because children must not only understand them, but also independently explain their content and meaning. The riddle has been defined since the time of Aristotle, who called it a well-crafted metaphor[6].

It is made up of many genres, such as riddles, quick sayings, and counting. Songs in adult folklore, fairy tales in children's folklore are adapted for children. However, epics, proverbs, and stories are not found in children's folklore because they are related to complex life problems. Scientists have tried to answer the question of who creates children's folklore.

| In English | In Uzbek |
|---|--|
| You see a boat filled with people, yet there isn't a single person on board. How is that possible? Answer: All the people on the boat are married | Ko'prik tagida to'rtta qoziq |
| You walk into a room that contains a match, a kerosene lamp, a candle and a fireplace. What would you light first? Answer: The match | To'rt mergan bir quduqqa suv otar. |
| I have branches, but no fruit, trunk or leaves. What am I? Answer: A bank | Shildir-shildir suv kechar, oyog'i suvga tegmas. |
| The more of this there is, the less you see. What is it? Answer: Darkness | Oppoq kenglikda bitta otni uch chavandoz minib kertishmoqda. Orqalaridan rangli iz qoldirib bazan o'nga bazan chapga qayrilib ketishmoqda. Savol. Nima xaqida gap ketyapdi. chavanod nimaga qiyoslandi? ot nimaga qiyoslandi? oppoq kenglik nima degani. |
| What has many keys but can't open a single lock? Answer: A piano | Ertak she'r-u matnlar Yashar bir mamlakatda Dunyoni o'rganishda Uning xizmati katta |
| If you've got me, you want to share me; if you share me, you haven't kept me. What am I? Answer: A secret | Suvga tushsa mingta, suvdan chiqsa bitta. |
| What has lots of eyes, but can't see? Answer: A potato | Qoziq ustida qor turmas. |

Children's folklore of Uzbek and English folk riddles, as one of the traditional, independent poetic genres, clearly shows all the poetic features characteristic of folk singing and has a special place among the genres. Riddles, which are one of the oral poetic forms, are one of the important sources for studying the gradual development of the genre. Riddles are manifested as a whole poetic system through certain genre features, artistic compositional features, linguopoetic elements, stanza construction, weight and rhyming system peculiarities. Riddles, as humorous songs created by adults for children, pave the way for a correct assessment of the genetic connection between children's folklore and adult folklore. It is noticeable that the repertoire of popular interest played an important role in their creation. Therefore, recording and special research of examples of the genre of fast telling not only creates a perfect classification of the genres of Uzbek and English children's folklore, but also substantiates their connection with adult folklore, the poetic laws associated with folklore traditions are manifested in children's singing. It is of great importance in proving the effect of popular interest with the emergence of quick sayings, as well

as in proving that a number of examples of children's creativity, such as sanama, tezhimachak, and guldur-gup, developed in relation to each other.

Riddles are told by adults to children. They are created and performed by adults for two purposes: firstly, to interest children in life events, living, and to teach life relationships, and secondly, in order to entertain children and play. Riddles of the first purpose do not involve humor, and in the second one, in many cases, there are expressions and images made of humor or satire.

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