PRINCIPLES OF CLASSIFYING UZBEK CHILDREN'S FOLKLORE

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Annotation. This article presents a systematic analysis of scientific approaches to the classification of Uzbek children's folklore genres, in particular, based on the views of folklorist Okhunjon Safarov. Based on a comparative approach with the classifications in world folklore (G. Vinogradov, O. Kapitsa, M. Melnikov, N. Isenbet, etc.) and Uzbek folklore (G. Jahongirov), O. Safarov's classification is divided into three main groups, and the components of each are separately highlighted. The advantages, disadvantages and innovations of the system proposed by O. Safarov are objectively highlighted, and the methodological foundations of scientific research on children's folklore are revealed.

Keywords: classification, genre, type, lullabies, children's calendar, game, song, satira, humor.

In world folklore studies, the classification of children's folklore has been carried out by G. Vinogradov, O. Kapitsa, M. Melnikov, N. Isenbet, N. Beyeshu, R. N. Khashba, M. Ozhan, E. Tucker, and in Uzbek folklore studies by G. Jahongirov [3,17].

Oxunjon Safarov thoroughly studied all classifications related to Russian, Tatar, Moldavian, Dagestani, Abkhaz, and Tajik children's folklore, and analyzed their common and distinctive features in comparison with Uzbek children's oral poetic creativity.

Based on these observations and existing classifications, as well as on the nature of the materials on Uzbek children's folklore that he collected over nearly half a century, O. Safarov proposed studying them by dividing into the following three major groups:

1. **Lullaby and soothing songs (affection songs).** This group includes lullabies, blessings, soothing rhymes, petting songs, and entertaining verses, emphasizing that affection is the central leitmotif. The scholar divides examples of affection poetry into two groups according to their performance purpose, context, and the child's age. The first group consists of cradle songs, including lullabies and ethnographic blessing songs (performed until the child reaches three years of age). The second group is called affection songs, which include genres such as petting songs, soothing rhymes, entertaining verses, and repetitive songs (performed until the age of 6–7).

2. **Children's calendar and ritual songs expressing it.** In this category, adults actively participate in shaping children's attitudes toward nature. Some of these songs, connected with the seasons (spring, summer, autumn, winter), have transitioned from the adult repertoire to the children's repertoire due to socio-political developments. Additionally, genres such as supplicatory and commanding songs—originally formed on the basis of the animistic and totemistic beliefs of our primitive ancestors—have lost their original essence but are preserved in children's folklore.

3. **Songs and games created and performed by children themselves.** This category forms the core of Uzbek children's folklore. They are divided into two large groups depending on the involvement of words and actions:

4. a) children's everyday songs;

5. b) children's игровое folklore (game folklore) [4,85].

This classification is presented in O. Safarov's учебное пособие published in 2007 for higher education institutions. The scholar fully expressed his main scientific-theoretical views on children's folklore in his doctoral dissertation titled *"The Genre Composition and Poetics of*

Uzbek Children's Folklore" (1985). The content of this dissertation was later published as a monograph.

In that work, children's folklore is also divided into three major components. The first and second classifications are identical, but differences can be observed in the third classification. In this version, children's performance is divided into four groups:

1. Songs associated with game components (including calling songs, counting-out rhymes, rhythmic chants, counting rhymes, game songs, and dispersal songs).
2. Word games (tongue twisters, riddles, verbal contests).
3. Songs (various forms such as couplets, triplets, and quatrains).
4. Children's humorous and satirical songs [4,56].

In this classification, the internal types of games and songs are numbered separately. Also, naming the third section simply "Songs" is overly general, since it could also include humorous and satirical songs, which are already separately grouped under number 4. It would have been more appropriate to first divide children's performance into two main groups—games and songs—and then present their internal structure separately.

In our view, the later classification (2007) is easier to understand because it presents the structure of children's folklore in a more concise and simple manner. Moreover, the replacement of the term "dispersal songs" with the single-word term "tarqalmachoq," and the inclusion of a new genre—"qaytarmachoq"—into affection songs are also noteworthy. It is evident that O. Safarov continuously conducted research to discover new aspects of children's folklore studies and to further develop this field.

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