



## “Traditions of Folk Oral Creativity in Children’s Literature (on the Example of the Works of Xudoyberdi To‘khtaboyev)”

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### ABSTRACT

This article discusses the significance and distinctive features of folklore traditions in Uzbek children’s literature, as well as provides an analysis of the works of Xudoyberdi To‘xtaboyev. In particular, it highlights the use of folklore elements, fairy-tale-like plots, folk language, and national characters in the writer’s works *Riding the Yellow Giant* and *The Magic Cap*. In addition, the article analyzes the motif of magic, the character traits of the protagonist, and the educational ideas presented in *The Magic Cap*.

**KEYWORDS:** children’s literature, oral folk art, folklore, fairy tale, magic motif, national character, Xudoyberdi To‘xtaboyev, *The Magic Cap*.

### INTRODUCTION

Uzbek children’s literature has developed in close connection with oral folk creativity. Fairy tales, legends, myths, proverbs, and anecdotes are considered some of the main sources of children’s literature. In particular, folk-style narration, adventure-rich plots, and the struggle between good and evil are among the most important features of children’s works. One of the writers who successfully continued these traditions in modern Uzbek children’s literature is Xudoyberdi To‘xtaboyev. In his works, the writer harmoniously combines elements of oral folk art with a modern spirit, creating works for children that are both engaging and educationally significant.

### Main Part

As we know, examples of oral folk creativity have long served as a source of inspiration for written literature. “Oral folk art plays a very important role in the development of children’s literature and in the upbringing of the younger generation. Its role is incomparable in cultivating such noble human qualities in children as devotion to the Motherland, enthusiasm for work, heroism, friendship, and internationalism. At the same time, it also greatly contributes to the ideological and aesthetic growth of children’s writers and encourages literary artists to create worthy artistic works for the younger generation” [2, p. 26].

The authors of the book *Children’s Literature*, A. Suyumov and M. Jo‘rayev, write that children of primary and middle school age enthusiastically read heroic epics and show great interest in fairy tales, songs, and riddles. The authors also emphasize that in oral folk poetic творчество, goodness triumphs over evil, honesty prevails over dishonesty, and the aspirations and dreams



of working people are depicted truthfully and in an extraordinarily engaging manner. They further prove the important role of folklore in children's literature [2, p. 11].

The uniqueness and artistic power of Uzbek children's literature stem from its deep connection with the ancient and classical forms of our ancestors' oral creative heritage. In modern conditions, the adaptation of these archaic forms has become one of the key factors in the creation of new literature with distinctive genre structures and national characteristics: "It is not without reason that folklore is called the cradle of children's literature. Writers who create works for children make use of certain features belonging to folklore in their writings. This can also be seen in the fairy-tale nature of many plays. Due to its mysterious and romantic qualities, the fairy tale is highly compatible with the psychology and nature of children and young people, and it strongly influences the development of a child's intellect" [2, p. 145].

In her article *The Issue of Tradition and Literary Influence in Fantasy*, the scholar R. Ibrohimova emphasizes that fantasy literature originated from the fairy-tale genre and later developed into an independent genre: "Uzbek fantasy literature emerged on the basis of fairy tales and grew out of them as an independent genre. However, as fantasy grew from fairy tales and continued to exist as an independent genre, one may ask why there remained a need to continue using elements of fairy tales and adventure literature. This is not merely a characteristic or developmental law of literature in general, but rather a feature specific to Uzbek fantasy literature. The strong tendency in Uzbek fantasy literature to use elements of fairy tales and adventure literature is connected with the unique national characteristics of the East" [3, p. 5]. Oral folk creativity plays an important role in shaping children's worldview and thinking. Magical objects, extraordinary events, wise heroes, and humorous situations found in fairy tales encourage children toward goodness. The main features of folklore in children's literature are as follows:

- simplicity and folk character;
- engaging plot;
- the triumph of good over evil;
- elements of magic and fantasy;
- educational content.

These aspects are also clearly reflected in the works of Xudoyberdi To'xtaboyev. In many of the writer's works, plots and characters characteristic of folk tales can be found. His protagonists are often ordinary children who begin to understand life through various adventures. For example, one of the writer's most famous works, *The Magic Cap*, vividly demonstrates a modern interpretation of folklore traditions.

*The Magic Cap* is one of the brightest examples of the fantasy-adventure trend in children's literature. In the work, the motif of the magic cap originates from the tradition of magical objects in folk fairy tales. In folk tales, items such as flying carpets, self-setting tablecloths, or invisible caps help the hero. Xudoyberdi To'xtaboyev continues this tradition in a modern spirit. In the story, the "magic cap" is depicted as a means that completely changes the protagonist's life [3, p. 1]. This object enriches children's imagination and makes the events even more engaging. At the same time, through magic, the writer reveals a person's inner world and moral qualities.

Motif of magic. Magic is one of the key features of oral folk creativity. The miraculous object in The Magic Cap drives the development of events. This draws children into a world of wonder and curiosity.

Adventure plot. The sequence of events experienced by the protagonist is structured in a dynamic, fairy-tale-like manner. Each event arouses interest in the reader and encourages them to continue reading.

Folk-style language. The writer uses simple, lively, and humorous language. The dialogues are notable for their naturalness, which makes the work more accessible and relatable to children. Educational idea. The work glorifies human qualities such as honesty, diligence, and truthfulness, while criticizing lies, laziness, and arrogance. This aligns with the didactic spirit of folk tales.

Character image. Although the protagonist is an ordinary child, he gains experience and matures spiritually through the events. This feature also resembles the archetype of the "trial hero" found in folk tales. The Magic Cap is not only an entertaining adventure story but also a work with significant educational value. It promotes ideas that encourage children to:

- do good deeds;
- be honest;
- seek knowledge;
- show kindness to others.

The humor and fantastical events in the story broaden children's imagination. Therefore, this narrative is considered one of the most beloved works of Uzbek children's literature.

## Conclusion

Uzbek children's literature has developed on the basis of oral folk tradition, and in this process the work of Xudoyberdi To'xtaboyev holds a special place. The writer has interpreted fairy-tale-like plots, magic motifs, folk language, and educational ideas in a modern spirit. In particular, The Magic Cap is a successful continuation of folklore elements in children's literature. The work not only shapes moral qualities such as goodness, honesty, and justice in children but also develops their artistic and aesthetic thinking.

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