



SEASONAL SONGS IN UZBEK CHILDREN'S GAME FOLKLORE

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Abstract:

This article is written about seasonal songs in Uzbek children's game folklore. When it comes to children's songs, it is appropriate to note that adults also participated in their creation. Because adults also participate in some games and songs intended for children. Some songs are performed by adults and children, as well as duet forms. For example, adults actively participate in the formation of children's relationship to nature. As a result, children have their own calendar and seasonal ritual songs that represent it.

Keywords: game, folklore, song, games, performance, season, ritual.

INTRODUCTION. Some of these songs related to the spring, summer, and autumn seasons have gradually lost their place in the repertoire of adults due to socio-political development, and have either completely faded away, or have undergone changes and remained in the children's repertoire. "Boychechak", Haitian holiday songs are among them.

Recording and publication of interesting examples of Uzbek folklore began in the 30s of the 20th century. But during this period, they were called by the common name "children's song". For example, in the collection "Children's song" published by Elbek, there are 4 samples of interesting songs.⁶ In 1984, O. Safarov recorded and published 13 samples of interesting songs consisting of 532 lines in the collection "Boychechak". Y. Sultanov recorded and published 8 interesting texts of 161 lines from Fergana valley and 4 interesting texts of 135 lines from Khorezm oasis by Sabir Ehsan Turk.

ANALYSIS AND RESULTS. At this point, it is appropriate to remember that important didactic songs related to seasons, rituals, and work have been sung since ancient times, and with the passing of certain periods, they become polished and renewed in the memory of generations. Such ancient songs are presented in the unique historical and cultural monument of the 12th century - Mahmud Kashgari's "Devoni Lugatit-Turk". The fragments of these songs preserved in the book are of both scientific and educational importance. Some examples of songs with a didactic meaning are similar to the traditional motif-father's advice in Uzbek folk epics.

*Boqmas jahon sovuq so'z,
Shilqim, yuzsiz, baxilqa.
Yoqimli bo'l, xushxulq bo'l,
Qolsin noming ko'p yilga.*

"Devonian songs are mainly songs of hunting, animal husbandry, seasonal ceremonies and heroic songs. In most of the four, feelings of courage and heroism, anger towards the enemy, confidence in victory are glorified, and vices such as greed and shamelessness are condemned. Folklorists Zhirmunsky, Alaviya, Kh. Zaripov, G'. Jahongirov, O. Safarov, M. Zorayev, Sh. Turdimov recorded children's songs preserved in some regions and passed them down from generation to generation. have contributed z. Folklorist Z. Umurzokova recognized that there are many and varied songs in Uzbek children's folklore, and they can be divided into the following groups:

- songs inviting to the game;
- spiritual songs;
- various songs;
- humorous songs.

Children's songs are created and performed differently by children living in different regions. If we refer to the songs that invite children to the game, they express the experiences of inviting children to the game depending on the specific situation and serve as an invitation to the game.

Created from the point of view of the new era, this catchphrase was used to make fun of lazy, uninterested, double grade children at school, to embarrass them. So, a lot can be said about children's songs. Because the children's world is a book in itself, and there are still many undiscovered aspects of them. It is worth noting that it is his folklore that embodies the identity of a person, the history of his values and traditions. Therefore, it is necessary to never forget that it is the duty of young people to glorify national values, preserve them, and pass them on from generation to generation.

Children are filled with various activities before they start working. These are children's games. Games are serious and interesting children's activities, which



do not consist only of simple physical movement, but also have a certain rhythm, tone, artistic word, plot and composition.

As in other styles, children's folklore also has a lot of syntactical figures that are called repetition. In repeated speech, he tries to increase the meaning, understand the intensity and emotionality, and fill the quality with the quantity. This creates repetition. Repetition characterizes emotional speech. Repetition will be different. It repeats sentences, parts of sentences, auxiliary words, modal words, etc. These repeaters can be repeated exactly, side by side, with some changes. For example, in scientific literature, it is said that epithets are poetic identifiers. The epithet is derived from the Greek word meaning "explainer". An epithet is a type of adjective, but it always differs from an adjective in its expressiveness, figurative use. The difference of an epithet from a simple determiner is that it emphasizes and exaggerates the aspect of what is being described that is considered important from the point of view of the speaker. For example: when we say red flower, black velvet, the adjectives have their meaning. But when we say black heart, flower face, these adjectives are used figuratively and form adjectives in speech. In the above example, sweet conversation, excellent respect, the adjectives sweet, excellent have formed a figurative meaning, and this is the poeticization of the speech. It served to gain beauty.

Children learn to play games from a young age and get aesthetic pleasure from it, and children's folklore plays an important role in their mental and physical development.

The song "We will be friends" is one of the children's songs that are sung while playing on spring holidays:

Mast bo'lamiz lolacha.

Rost bo'lamiz lolacha.

Erta turib salom berib.

Do'st bo'lamiz lolacha.

Qizq'oldoq lola emas.

Kapasi qal'a emas.

Lola unib chiqmasa

Bu dala dala emas.

Pichog'i yo'q qin bo'lmas.

Yulduzi yo'q tun bo'lmas.

Lolachani ko'rmasak.

Bu kun yaxshi kun emas.

This song praises children's love for nature. There is an aspiration to create childish fun in referring to Lola by adding a diminutive suffix - caressing to Lola. The spread of the smell of flowers in the early morning creates the pleasure of intoxicating smelling it. In the children's repertoire, there are songs that were once formed on the basis of animistic and

totimistic beliefs of our distant ancestors, but now they have lost their essence.

One of the children's seasonal-ritual songs, which were created on the basis of primitive animistic views, are essentially related to natural phenomena. With the passage of time, animistic beliefs began to fade, and as a result, the rituals related to it also faded. However, ritual songs, including prayers to the sun, moon, rainbow, stars, wind, rain, and other natural phenomena, have been preserved without losing their animistic essence.

The song "The sun rose to the world", which is widespread in the children's repertoire and has various options, deserves attention in this respect. It was performed at the end of winter and the sun began to break through the clouds. As soon as the children saw the sun, they lined up, jumped and sang this song together. The version of this song is as follows in the oasis of Surkhan;

Oftob chiqdi olamga.

Yugurib bordim xolamga.

Xola, xola, kulcha ber.

Xolam dedi:-O'tin ter.

O'tin terdim bir quchoq.

Kulcha yopdi bir o'choq.

O'g'liga berdi yog'li kulcha.

Menga kuyuk-dog'li kulcha.

Life scenes and events are expressed in the song. Life examples such as the child's joy at the sunrise, the child's asking his aunt for a piece of cake, the aunt ordering him to collect firewood, the child hugging the child to collect wood, the firewood being burned and the cake being cooked, and the child being given a piece of cake in return are the life examples of the song. - provided a natural rhythm, determined a consistent and believable course of events, gave the impression of childlike simplicity and sincerity. In children's songs, there are always cases of humor and a special twist in their thoughts. It is featured in many traditional songs. Even in this song, the conclusion is unique, so much work, so much cheerful mood, we can observe the breakdown at the end of the song. This was caused by aunt's non-attendance. An aunt gives her son a greasy cake, and a hard-working lyrical hero a cake with soot stains. This situation turns into a bitter irony in the song. From this, the joy of the sun rises in the child. The song condemns injustice. The child's pained surprise makes the audience laugh. Since the Surkhan oasis is based on animal husbandry, many of its songs are milking songs: songs that are sung in a caressing tone while milking cows, sheep, goats, beehives are called milking songs. Songs related to cow milking are called "Khosh-Khosh" or "Khoshim".



They were also born in the form of a reference to a cow with meat from head to toe.

Livestock songs recorded by Safaraliyev Sherzod, a resident of Denov, are related to the livestock-related lifestyle and work process of the population. Their examples that have survived and reached us are mainly songs of sorrow. That is, these songs are sung during the milking of domestic animals: cows, goats, camels, goats. In particular, dairy products greatly help to reduce the aggression of animals and increase the amount of milk.

Ola sigir ol deydi,

Issiq joyga sol deydi.

Ola sigir sutini

Asal bilan bol deydi.

Zoti bobo boqqani

Momo havo soqqani

Yemishing ko'p, Xo'sh

Govmish molim, Xo'sh-xo'sh

Sening suting el hayr

Yeganing sen bilan boyir

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CONCLUSION/RECOMMENDATIONS. They are similar to the examples of other regions and have their own and unique aspects. In recent times, the increase of such similar aspects is related to, first of all, the strengthening of mutual relations, coming and going, rapprochement, family relations, young people studying in higher educational institutions in the central and other regions. secondly, the increased recording of folklore samples, their distribution in the form of collections, their widespread promotion through radio and television, and the press are among the means that ensure these similarities and cause them to be edited and supplemented. Thirdly, the increase of various contests, competitions and other cultural and educational events in the regions is one of the means that caused this.

The specific aspects of children's folklore of Surkhan oasis are still not well studied, they need scientific and theoretical analysis, and it is extremely necessary to publish them in large numbers.

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