



The Place of Artistic Images in Children's Game Folklore of Surkhan Oakh

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Abstract: This article provides information about the role of artistic means in the folklore of children's play in the Surkhandarya oasis, the folklore of moving games.

Key words: poetics, action games, children's games, folklore, art image, "yor-yor", alla, "bride greetings".

INTRODUCTION

By the years of independence, our literature began to be reflected in a variety of forms and tones. In the literature of the following years, the freedom to be truly creative, to speak the truth, to tell the truth, developed extensively.¹

Poetics is a branch of the science of literature about the form, structure, poetic forms, methods of poetic art of poetic works.

Many poetic systems in games always attract children's attention with their playfulness and fun. Because the games are fun and playful, they blend in with the movements. They not only develop children's mental thinking, but also cultivate a culture of speech.

¹ Mustafokulovna A. Z. The representation of Makhmud Zamakhshari as a historical figure in the rakhimjan otayevs novel "The wind of amu" //ACADEMICIA: An International Multidisciplinary Research Journal. – 2020. – T. 10. – №. 5. – C. 749-753.

² Mamatkul Juraev, Doctor of Philology, taken from the newspaper "Uzbekistan's literature and art" in the 32nd issue of 2013.

Expeditions were organized in Surkhandarya, Kashkadarya, Samarkand, Navoi, Bukhara, Khorezm regions, the Republic of Karakalpakstan and the Fergana Valley, where the ancient folklore and traditional performance of Uzbekistan have been preserved. During the expedition, which took place in the Fergana Valley on April 9-18, 2012, in order to collect and record the monuments of intangible cultural heritage, the Uzbek folklore "Olan", "lapar", "yor-yor", "alla", "kelin salom", "Let the bride sit", "national anthem", "sing", "byte-ghazal", "mourning songs", "legend", "legend", "riddle", "proverb", "prayer-applause", "Yo ramazan", "aytishuv", "kinna aytimlari", "zikr aytimlari", "askiya", "curiosity (laughter-story)", "latifa", folk views on natural phenomena, mythological notions, folk calendar materials, comments on climate change were collected.

Formed on the basis of ceremonies associated with the ancient agricultural culture of our people, the traditional spring ritual "Arguvon Guli" and the folklore "Sumbula Sayli" were recorded, which glorified the idea of fertility and the spring awakening of nature.²

"From Khorezm to Namangan, from Tashkent to Denau. he emphasizes. Unfortunately, it does not specify the children's folklore of Surkhandarya.

It is impossible to separate the game from the folklore, the folklore from the game. The closeness

in them is the harmony of the melody and or melody with the physical movement, the fit of the rhythm to the movement, the rhythm of the movement.

In the Uzbek folklore, poetry is passed down from generation to generation in the form of children's games. The game "Aksuyak" is also found in the work of the great thinker Alisher Navoi "Mahbub ul-qulub" in the XV century. In many places it was used as "Aksungak", "Aksuyak". Nowadays, children play the game "Aksuyak" according to the same rules. Their subject coverage is wide. For example, in the White Bone game, children sing the following poem:

I threw white bones at night,

Hoof cut in the dark,

The eyes were white paint,

I searched for it.

These games have grown (r),

See the patient in the castle.³

This hobby contains search details related to the "white bone" game.

An interesting poem in search of a white bone in the game "White Bone" also increases the fun and enthusiasm of children for the game.

Curiosities grow from fun to serious, from simple to complex, depending on the age of the children. The curious poem about the "white bone" game above is also darker in the images, as it corresponds to a certain adulthood of the children. But the humor, the curiosity, the strength of the random connections are felt.

The poems recited in the children's love games are also full of humor, full of dreams, and are unique in that they increase curiosity and pleasure. For example, one of them praises the peculiarities of the game, the enjoyable feature:

My squirrel laughed (r),

³ Hakimboy Dolliev, a resident of Bandikhan district, was recorded.

Inside the beard (r)

Let me see you

Soqqam has lost many lovers.

The yellow of your beard,

My sock is the net of it all.

My leg won it all,

Bitarmi swallower's heart attack.

Apparently, this poem expresses the attitude of the owner of the soccer towards the game and the players, his pride in the success achieved in the game. He also emphasizes the plight of the loser in the game. In this way, he aims to arouse in the players an interest in the game, competition, a desire to win.

There are also special requirements for the "sat" or "sleeping" type of lover. In it, the lovers of all the players are thrown. Whichever of the players falls in love, that child will be the first to fall in love.

Whoever is in love "eats" all the other lovers. If a child's lover is "omma", he "eats" all the lovers, no matter how they stand, that is, the owner of the lover who is omma wins all the other lovers. Therefore, the player pays special attention to the fall of the lover and expresses passion. An interesting poem has been written about it.

The community is stable, my love,

Give it to me, my love.

If you kill me, my love,

My spoon will be gold.

Such poems are often woven to the light weights of folk songs. They get a unique tone, rhythm. The above poem is also a fleshy-necked type of finger weight, stagnant in shape 4-3.

Such poems accustom children to eloquence, to skillfully describe the situation.

Interesting poems recited in love games, as mentioned above, express the mood of the winner,

the embarrassment of the loser, as well as the fact that lovers are in different positions (cherry, taha, chikka, pukka, umma).

The lover will be the king, the minister,
Every nation will have alpine beauty.

Those who played in their youth,
There will be such a presence.

In fact, there are many types of love games. One of them is the "king-minister" game, in which children take turns falling in love. Depending on the fall of the lover, they get a "career". For example, they take the position of "king" when they are in love, "minister" when they are in love, "Sufi" when they are in love, and "thieves" when they are in love.

In the poem, the interesting poems dedicated to the beard in this love game also assess the mood, mood, position of the players in the game. They express the pride of the narrators, the pride of their victory. For example:

I played in love, I won,
I won by playing around.
My beard is a measure,
It is a messenger to the owner.

The cherry blossoms of Soqqa lead to some types of games, to win many lovers. That is why in the above example, the owner of the sock proudly returned such a success.

A number of interesting poems related to the children's game "chillik" were woven. (Poems of this game were written by Hakim Dalliev from Bandikhan). He has a habit of snoring. Whoever loses the most will be the winner of the match. One of such interesting poems is as follows:

Curious to play chilli,
Squeezing your bowels.
There is a chap in my people,
Akang kayqang chilli father.

According to the order of the game, the winning side throws the chilli away. The losing side has to run that distance. If the distance is not covered to the end, he will be forced to take additional distance again. That is why the above poem expresses that the winner's mood of victory makes the loser laugh.

The situation, the situation, the mood, the interaction are also interesting expressions in the funny poems told in the children's game "kes-kes" (This is a children's game played on the night of the game). In this game there are forts, beys, forwards. Due to the "cut", the attackers sang songs calling for unity and solidarity from the guards of the fortress. For example:

We all have the same color,
Our game is "cut".
Don't fight, friends,
Let's be best friends.

In the first of these humorous poems, it is required to participate in the game with integrity, in full compliance with its rules. The second quartet describes the situation of a child playing the role of "taka", running on one leg, trying to catch the opponent. The player's situation is especially interesting in the places where "where is my rest in salt?" In the third place is given an interesting poem in the language of a child (chi-bich) to play the role of a fugitive. In it, the opponent's failure, the opponent's exhaustion, the fact that he finally stepped on the ground with his second leg, which he had to lift and run, and lost, signaled his victory. This shows his victorious and proud image, his high spirits.

The children's fun poem recited after the game also creates a cheerful mood. For example,

All home,
Kappa kuyiga,
I have a cock,

To her wedding. There are a lot of interesting poems in the songs, poems and lapars of the Surkhandarya oasis.

These toys show their creative influence on the development of these skills. Curiosities are also common in children's folklore, and they are distinguished as a genre. There is a certain theoretical analysis of curiosities in children's folklore.

According to Professor O. Safarov, in Uzbek children's folklore there is no interesting abstract, and the genre of folklore, which is based on this abstract, is still unknown. According to researchers in this field, curiosities arose out of a spiritual need after the end of the cradle period for the child. As the gods begin to complete the function of the puppets, the puppets take the lead in the spiritual connection between parents and children.

The essence of this process is N.P. Melnikov explains: "By the end of the cradle period, the importance of play increases, it squeezes the nipples, and the child begins to determine physical development. The puppies are annoyed, the child's spiritual maturity begins to demand new food. The child's brain begins to systematize everything he sees and hears, discovering something new for himself every day. Because the child's actions are still going on inside the walls of the house where he lives, his relationship with the outside world, his birth and relationship with his relatives, the child's integration into the peer community and the creation of his "life-play" world, his external impressions will be very limited. Fantasy helps to overcome the intellectual limitations in it. From time immemorial, people have recognized that rich fantasy is a key indicator of a child's mental development, and have begun to create works of art that serve to develop children's imagination. They are easy for children to understand and fit their needs.

In Uzbek folklore, the recording and publication of interesting specimens began in the 30s of the XX century. However, during this period, they were

commonly referred to as "children's songs". In particular, the collection "Children's Song" compiled and published by Elbek contains 4 samples of curiosities.⁶ In 1984, O. Safarov recorded and published 13 samples of curiosities in the collection "Boychechak" consisting of 532 lines. Y.Sultanov wrote and published 8 interesting texts of 161 lines from the Fergana Valley and Sabir Ehson of the Khorezm oasis of 135 lines of 4 interesting texts.⁴

The quality of the folk pedagogy tool cannot be replaced by any other genre of curiosity, which implies the end of the cradle, the psychology of youth, and although the genre is based on counting songs and play tests, they have only close and understandable images to children. However, it illuminated the whole world of images on a fantastic basis, without giving exactly. It was as if it was a mixture of understanding and imagination.

Little has been done in Uzbek folklore to teach, collect, and define the nature of the genre. In Surkhandarya region, such games have long existed as children's games, folklore. However, their collection, study, and analysis from a scientific point of view have not yet been done.

The hobby is initially associated with a domestic-moral theme. The fact that the grandfather slaughtered a rooster and did not give it to his grandson created a peculiar ugly scene. However, randomness, perseverance in character, allows you to get out of a state of depression. The fact that the speaker doesn't care about it helps to get out of the situation. The phrase "far away" creates a random twist in the plot. Drinking from the spring water, getting drunk, making friends with tulips, and finally the resulting associations serve to cultivate the child's imagination, creating bright scenes in his memory.

Apparently, this fun game of children fosters collectivism (community) in them. At the same time, it cultivates certain notions about livestock, animal

⁴ Chittigul. Collected and prepared for publication: Yuldosh Sultanov, Nasimhon Rakhmonov, Shomirza Turdimov. - T.: Teacher, 1992. - P.12-24; Khorezm treasure. Collector Sabir Ehson Turk, publisher Kamil Nurjanov. - Urgench: "Khorezm" publishing house, 1996. - P.43-47.

husbandry. For example, what a sheep eats and what is taken from it is instilled in the child's mind on the basis of play.

The final part of the game focuses on the girls' entertainment and musical instruments related to their lives. It also serves as a means of cultivating aesthetic feelings in children, strengthening their understanding of musical instruments. Imagination in children will be a means of introducing them to different areas of life, the universe, the universe, the world, human nature, the animal and plant worlds, their interests, specific themes of play, pursuits, certain life concepts. The following game is related to the curious camel theme.

This game is played with pleasure by curious children. Sleepiness, imagery leads children to love and recite poetry.

This curious poem is in a narrative style and has certain means of arousing interest and pleasure. The words chiy-chiy, ga-ga imitate the meaning of the mother goose and the chicks in the "goose-goose" game. When asked who their children are, the answer, "The child of Zokirvoy," reveals a new descriptiveness in the game, a random twist of meaning. Zakirvoy's departure for a gold digger also enhances the details of randomness, the rhythm of curiosity, and the sense of enjoyment. Considerations not to wear a gold bucket, not to clap, increase the interest in the game, give a new direction to the plot. This objection leads to a further increase in interest. Suddenly the turn of the story towards the slippery slope of the house and the jealousy of the bride refreshes the casualty, making a new turn in the plot line and providing a new fun in the game.

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