

ANALYSIS OF HOUSEHOLD AND HUMOROUS SONGS OF CHILDREN OF SURKHAN

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Annotation

This article is written about the opening and closing songs of the game, the specific features of children's folklore, and the role of artistic imagery in children's game folklore. They show children's artistic creativity. In addition, through them, young children remember counting, rhymes, metaphors, adjectives.

Keywords: game, song, child, folklore, feature, image, tool.

Children sing their first song when they are 2-5 years old. Such songs, polished with pleasure in harmony with movement, are "chickles" and were created on the basis of children's vocalizations based on rhythmic feelings. As children grow up, they understand life more deeply. This situation is expressed in their quatrains, sayings and big songs that make up the series of household songs[2].

In children's songs, the meaning of which is still unknown, feelings of joy and enjoyment of life live in their own way. This kind of love of them is well expressed in the poem of the poet Bolta Yoriyev, docent of the Department of Primary Education of Termiz State University, "The Troublesome Girl".

Gulnora – kichkina qiz,
Tili ham chiqqani yo‘q.
Ammo undan xursandmiz,
Tong chog‘i aytsa qo‘shiq.
Hammadan erta turib,
Qo‘shiq boshlar: – A-ha-ha...
Qolamiz zavqini surib,
Ma’nosin bilmasak-da.

One of the most common examples of folklore in children's creativity are fours. Due to the compactness of the form, the ease of expressing various poetic intentions, the ease of adaptation to various purposes, the popularity and the fluency of the performance process, children have an active attitude to it both in the past and now[4]. They embody the feelings of children of all ages: their dreams, sorrows, joys and pleasures, in short, their relationship to life.

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The process of forming the worldview of children in the fourth grade is observed. They reflect the life scenes of Uzbek children in the past and the present, in general, in different periods, their relationship to life, marriage, and nature. For example:

Etikchamning bo‘yi bor,
Kiyay desam juda tor.
Boyvachcha kunda kiyar,
Ko‘nasiga bizlar zor.¹

This quartet was created in the past and expresses the tones of a poor child due to economic deprivation.

Osmonda oy o‘ynaydi,
Yerda choydosh qaynaydi.
Shu zamonning qizlari
Xandon otib o‘ynaydi.²

This quartet was created in the mood of gratitude for time and life, and is aimed at expressing the mood of joyful feelings, enjoying the happiness of a peaceful and peaceful life.

Poez(d) keladi hurkib,
Qaynoq suvini purkib.
Mening og‘am keladi,
Ko‘ksiga orden taqib.³

This quartet was created during the war years, and the boy intended that his brother, who went to war, would show bravery, courage, bravery and heroism and return safely.

Among the wealth of the Uzbek people's creativity, an important type of songs that are inherited from adults to children are labor songs[5]. In particular, most of them are songs related to farming and animal husbandry, which have long been regarded as grandfather's profession. Due to the fact that koshchi and hop songs are often small and easy to sing, boys learned them from adults and sang them while their fathers were playing koshchi. When we were interested in this issue and conducted a survey among children, we recorded the following songs from them:

Yer yuzidan qor ketdi,
Yur ho‘kizim, ho‘sh, ho‘sh.
Ekin ekar chog‘ yetdi,
Yur ho‘kizim, ho‘sh, ho‘sh!

¹ O‘zbek xalq og‘zaki poetik ijodi. – Toshkent 1990. – B.291.

² Qiziriqlik Shahar momodan yozib olganmiz.

³ Qiziriqlik Oynohol momodan yozib olingan.

In fact, the address "hosh-hosh" is an exclamatory word used by women in the process of milking cows. Because the children heard this from their mother, they thought that this is the only way to address a cow and an ox, so they used this exclamation[6] for the ox that joined the pair.

We have recorded the following song, which is common in adult folklore as a couplet, slightly different from children's language:

In adult folklore In children's folklore

I've got horns, gas-gas hug,

A swallow plays on me.

If I say go, I'm hungry

How do I fit in? My horns are entwined,

I have no strength, I'm hungry.

The swallow landed on me,

I will go back to the couple.

If the sample of this couplet sung by adults is compared with the form performed by children, it can be seen that children do not use complex and complex sentences like adults, but rather simple sentences. Also, children did not use artistic tools. The exaggerated epithet "gaz-gaz kuloch" and the diagnosis "playful swallow" in the original text were omitted. The cited verses consist of simple, plain sentences.

Also, children sang songs while standing next to adults and drinking. In one of them, it is observed that when the adults sing to the bull that joins the hop, "Wheat is good for me, straw is good for you", and the child says "Grain for me, straw for you". Including:

Oq sigir, ko'k sigir,

Qani tezkor bo'l, sigir.

Doni menga,

Somoni senga,

Ho'p, To'p.

The boy said that he had memorized these lines from the songs his father used to sing about the animal and its child, when he would throw a big step near an ox or cow that was threshing wheat, barley, or millet, and would chase it and drive it, darkened in the sun and covered in black sweat[7]. Later, when he starts to plow independently and lift the threshing floor, he begins to say it himself. Thus, a series of songs related to their work and profession emerged from the songs recited by children who copied the work and behavior of adults[8]. For example, when the herd comes, the children sing the following song:

Podalar kellar bosh-bosh,

Oyog'ida chag'ir tosh.

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Chag'ir toshni olaylik,
Oyog'iga kishan uraylik.

The song "Aqsholi, kuksholi" is performed in a light tone, more intensively, according to the movement of objuvoz drums, one rising and one falling:

Oqsholi, ko'ksholi,
Oq sholini oqlaylik.
Ko'k sholini ko'klaylik,
Niyozbekka saqlaylik.

The children were not indifferent to the songs that were sung while milking cows, sheep, goats, camels, and camels. Samples of such sayings, known as milking songs, sung during cow milking are called "Hosh-hosh" or "Hoshim"[9]. They were also born in the form of an appeal to a full-bodied cow, and a milk cow is revered as a treasure that enriches the livelihood of working people. A song sung while stroking a cow during milking makes the gowmish smell.

Saralab yeding o'tingni, ho'sh-ho'sh,
Iyib bergin sutingni, ho'sh-ho'sh.
Olmazor buloq o'ting bor, ho'sh-ho'sh,
Oqar buloq suting bor, ho'sh-ho'sh,
Tura qolgin, jonivor, ho'sh-ho'sh,
Iya qolgin, jonivor, ho'sh-ho'sh.
Otli molim, ho'sh-ho'sh,
Zotli molim, ho'sh-ho'sh.

Khoshbakova Mehrijahan said that when her mother was a child, she stroked the cow's head and rump and played such songs while accompanying her mother. In fact, milk songs related to cattle breeding are also found in children's folklore[10]. One of them says:

Suting oqadi shir-shir,
Olti xumga sut ber,
Iyib sut bilan to'ldir,

Livestock songs recorded by Sherzod Safaraliyev, a resident of Denov, are related to the lifestyle and work process of the population related to this field. Their examples that have survived and reached us are mainly songs of longing.

Ola sigir ol deydi,
Issiq joyga sol deydi.
Ola sigir sutini
Asal bilan bol deydi.
Zoti bobo boqqani,
Momo Havvo soqqani.

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Yemishing ko‘p, ho‘sh-ho‘sh,
Govmish molim, ho‘sh-ho‘sh.
Sening suting el xayr,
Kim uni ichsa boyir.

Cattle breeders sometimes put amulets on their cattle to protect them from water. This situation is also specifically noted in the songs on the topic of cattle breeding:

Seni haydab boqaman,
Ko‘z tumorlar taqaman,
Nurmurodim fe‘li bo‘sh,
Govmish molim, “ho‘sh-ho‘sh”.

In general, children understood human life relationships through labor songs. Sometimes they also reflected their attitude to the types of work[11]. Therefore, in some songs, it is seen that children are engaged in such work as driving oxen or cows, threshing straw, feeding herds, and watering them. Such labor songs were instilled in children's souls at a young age, and instilled in them a sense of respect for labor and the laborer[12].

There are also songs that are based on the motive of applauding the child working alongside the father or mother, wishing him health and happiness:

Surxonimda bug‘doy unar,
Boshingga baxt qushi qo‘nar.
O‘ynab kulgin, bolajonim,
G‘animlaring kuni sinar.
Ho‘pa-ho‘p, ho‘pa-ho‘p.
Bolajonimdan aylanay,
Ho‘pa-ho‘p, ho‘pa-ho‘p.
Bolajonimdan o‘rgilay,
Ho‘pa-ho‘p, ho‘pa-ho‘p.
Alpomishning avlodisan,
Surxonimning o‘g‘lonisan.
O‘ynab-kulgin, bolajonim,
Enaginangni belbog‘isan.
Beshingda jotasan-o,
Bolishingga botasan-o.
O‘ynab-kulgin, bolajonim,
Enaginangga yoqasan-o.
Ho‘pa-ho‘p, ho‘pa-ho‘p.⁴

⁴ Boysun tumani Boshrabot mahallasida yashovchi B.Bobomurodovadan yozib olindi.

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By looking at the repetition of "Hoop-hop, hop-hop" in the song, you can guess that it is a janchik (hop) song.

Another children's song is "The Watchman's Song". In the summer, when the grain is ripe, in order to protect it from various pest birds, the farmers make a guard out of wood, put an old cloak on it, and place it in the middle of the crop field[13]. The children sang songs about this guard who was placed in the field:

Qo'riqchidan qo'rqmaydi, chirq-chirq qilib qo'ymaydi.

Kisht demasang ketmaydi, ho kish-kisho, ho kish-kish.

Chumchuq kelar tariqqa, qarqunoqlar ariqqa.

Momoginam so'riga! Ho kish-kisho, ho kish-kish.

Sichqon tushdi qaymoqqa, maynalar o'ch quymoqqa.

Qarqa kelar yong'oqqa! Ho kish-kisho, ho kish-kish.

In another type of songs, the child is working. He is no longer a spectator, he protects the grains planted by his father from sparrows, blackbirds and woodpeckers. This is what the boy sings while he cooks corn:

Jo'xorilar bo'ldi oq,

Qo'nma shum qoraloq.

Agar ko'nsang, uraman,

Bo'lar oyog'ing cho'loq.

Ha-yu, huvvvv!

It is necessary to say that it is necessary to distinguish children's household songs from their play songs, and their games from their songs. This is also known from their motives and images. For example, a sparrow is one of the most active characters in children's oral works. Children recognize the sparrow from a very young age[14]. They take his children to play, protect crops, grapes, cherries, cherries from him - such relations have made them friends. That is why the songs about the sparrow are different - in one, the sparrow is treated badly, in the other, it is treated with care.

Chumchuq, chumchuq, chumchuq deng.

Labingda uchuq, uchuq deng.

Chirillab uchsa tomlardan

Burning puchuq, puchuq deng.

Yoki:

Hay, hay chumchuq, jajji qush

Shoxda turmay pastga tush...

In summer, when it rains freely on a sunny day, our people say, "The fox is having a wedding." The children sang a funny song for this:

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– Tulki bolali bo‘ldi.
– Nima, nima?
– O‘nta xolali bo‘ldi.
– E, he...!
– Cho‘pon bo‘ldi – qo‘y qildi.
– Nima, nima?
– Bolasini to‘y qildi.
– E, he...!
– To‘yiga yomg‘ir yog‘di, qozoni selga oqdi.
Havo keldi tumanlab-o, tulki qochdi to‘manlab.
Xub bo‘pti, ajab bo‘pti-yo, xub bo‘pti, ajab bo‘pti.
Chodir ipi cho‘zildi, tulki to‘yi buzildi.
Changalda osh suzildi-yo, kulib ichim uzildi.
Xub bo‘pti, ajab bo‘pdi-yo, xub bo‘pti, ajab bo‘pti.

It is known that control, politeness and cheerfulness have been established in the life of Uzbeks for several centuries as characteristics of communication and interaction between people. These are combined with respect for elders, respect, obedience and submission[15]. They are inseparable from each other. In the following song, it is emphasized that the human virtue of hard work is a high value:

Mehnatsevar Oybo‘ston,
Noming olamga doston,
O‘zing dilbar janona,
Jonlar senga parvona.⁵

In the next song, the father praises and applauds the little girl who is not indifferent to the helpless creatures around her and cares about their livelihood:

Ayvonchada o‘tirsam,
Dadam kelib qoldilar,
Baliqchaga suv bersam,
“Balli, qizim” dedilar.⁶

Children get images directly from the realities of life. For example, the children of Surkhan often witness the game of goat running, that is, the game of kopkari. Because surkhan weddings and holidays almost do not pass without many. Therefore, it can be seen that the children tried to describe it in their own words because they directly observed the sweaty

running of the riders. In this case, they made this situation even more exaggerated and compared the sweat pouring from the riders to the water boiling from the springs:

Qisqasi, bo‘lar uloq,

Ter oqar buloq-buloq.

In children's songs, the artistic image tool called animation is also often used.

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