

**THE SIGNIFICANCE OF THE MEANS OF LITERARY EXPRESSIONS IN THE
CHILDRENS GAME FOLKLORE OF THE OASIS OF SURKHAN**

Sobirov Umid Bakhtiyorovich

Bukhara state university., Uzbekistan

Abstract. In the following article the new ideas on the manifestation of the significance of the means of literary expressions in the children's game folklore of the oasis of Surkhan is presented. The identical and differences are described based on the diverse sources of ethnical games, eposes and songs.

Introduction. In 2017-2021, in five priority areas of development of the Republic of Uzbekistan accepted in the early years of the investiture of the President of Uzbekistan, the improvement of the state policy of young people in the field of Health, spiritually and spiritually developed, independent thinking, has a strict point of view-education of young people loyal to the motherland, deepening democratic reforms and increasing their social activity in the process of development of civil society, , their wide involvement in physical education and sports is determined¹.

Poetics is a section of the science of literature about the form, structure of poetic (poetic) works, poetical y forms, methods of poetic art.

Main part. Many poetic systems in games are playful and with enthusiasm, children's attention is constantly drawn to themselves. Because the games flow in a playful and playful way, harmoniously falling into harmony with the characters. They, along with the development of children's mental thinking, also cultivate the spirituality of speech.

Expeditions were organized throughout the regions of Surkhandarya, Kashkadarya, Samarkand, Navoi, Bukhara, Khorezm, the Republic of Karakalpakstan and the Fergana Valley, where ancient folklore and traditional performance of Uzbekistan was preserved. During the expedition in Fergana Valley on April 9-18, 2012, in order to gather and deliver monuments of intangible cultural heritage on a wide scale, the Uzbek people's oral artistic creativity "olan", "lapar", "yor-yor", "alla", "bride hello", "let the bride sit", "national song", "singing", "bayt-Gazal", "songs of cry-extinction", "narration", "afsona", "puzzle", "proverb", "prayer-applause", "Yo Ramadan", "aytishuv", "kinna sayings", "zikr sayings", "askiya", "interest (laughter-story)", "anecdote", folk views related to natural phenomena, mythological images, materials related to the people's calendar, interpretations of weather changes were collected. The traditional folk folklore called "arguvan guli" and "Sumbula sayli", which are associated with the ancient peasant culture of our people, formed in the period of ceremonies, glorifying the idea of fertility and the harmony of the greenery of nature, were recorded².

"From Khorezm to Namangan, from Tashkent to Denav were examples of rich children's folklore materials, which were collected from urban, rural and urban due to the exhibition" deb insists. Unfortunately, there is no definite opinion on the folklore of children in Surkhandarya region.

It is impossible to look at the game from folklore, folklore to distinguish it from the game. Proximity in them is the harmony of tone and or melody with physical movement, due to the appropriateness of the rhythm to the movement, the rhythm of its movement.

¹2017- 2021 йилларда Ўзбекистон Республикасини ривожлантиришнинг бешта устувор йўналиши бўйича Ҳаракатлар стратегияси. Ўзбекистон Республикаси Президентининг 2017 йил 7 февралдаги ПФ-4947 сонли Фармони.

² Mamatqul Jurayev Doctor of sciences in philology. Derived from the newspaper "O'zbekiston adabiyoti va san'ati" of Issue 32 from year 2013.

In the oral creativity of the Uzbek people poetry passes from generation to generation in the form of children's play. The game "The Elder" is also three in the 15th century in the work of the great thinker Alisher Navoi "Mahbub ul-qulub". In many places it was used in the style of "whitewash", "whitewash". Currently, children are also playing the game "Oqsuyak" on the basis of a rule of the same style. Their subject coverage is extensive. For example, children in the game "White bone" sing poetry as follows:

Kechalari otdim oq suyak,
Qoronguda kesildi tuyoq,
Ko'zlar bo'ldi oq boyoq',
Qidirdim u yoq bu yoq.
Bu oyinlarim o'saldiri(p),
Qoronguda ko'ring kasaldi(ni)³

Qiziqmashoq—search details related to the game "White bone" found its expression in this interesting.

The qiziqmashoq interested children grow from Ermak to serious, from simple to complex by age. The above is an interesting poem about the game "White bone", too, as it coincides with a certain growing age of children, in which the images are darker. But there is a sense of humor, curiosity-specific avoidance, the strength of casual connections.

Poems, which are sung in children's kegli games, are also rich in humor, full of dreams, incomparable escapes that increase interest, pleasure.

The type of lover "sat down" or "sleep" also has its own specific requirements. In it, lovers of all players are thrown. Which of the players gets the opportunity to fall in love with the first of the same child, while the matchmaker is standing. Who "ate" all the remaining Chick lovers, while the mistress stood on the cherry. If a child's lover "dies", then he "eats" all the lovers no matter how they stand, that is, the owner of the deceased lover will swallow all the other fallen lovers. Therefore, the player pays special attention to the fall of the spine in love and expresses enthusiasm. A curious poem about it is also created as follows.

Umma turgin oshig'im,
Umarib bergin oshigim.
Umarib bersang oshigim
Tilla bolur qoshigim

Such poems are often woven according to the light weights of folk songs.

They take a specific tone, rhythm. The above poem is also the seven syllable type of finger weight, standing in the form of 4-3 rhyme.

There is also a form of "hur" in the game of children's love. An interesting song is sung from the language of the boy, who fell in love with Bunda a lot. Here is one of them:

Oshigimni tashladim-a ОШИГИМНИ ТАШЛАДИМ-а,
Ko'zginangni bogladim-a,
Oshiq tashlashda o'zdim men,
Oshiqларingni yutdim men,

Such an uplifting poem in the soul will add mood to the children's game. Expresses the tantamount of the winner. At the same time there is a smile from the state of the swallowed, a tone of interest to him.

Such poems are accustomed to children's Chechnya, skillfully portraying the situation.

³Written from the Hakimboy Dolliyev living in Bandikhan district.

In the poems of interest, which are said in the games of love, as we have already noted above, it was also expressed that the winning player will be able to express the kotarinki mood, the defeated player Uyal, and the lovers will stand in different situations (cherry, Taha, Chick, pukka, Umma).

Oshiqning bo'lur podsho, vaziri,
Har elning bo'lur alp zo'ri.
Yoshlikda o'ynaganlarning,
Bo'lur shunday shunday huzuri.

In fact, bone is more of the game's type. One of them is the game "king – minister", in which children fall in love in turn. Depending on the fall of the lover, they get a "career". For example, his lover is a king with a cherry, Taha sitting is a minister, pukka is a "Sufi", and a thief is a "career".

A series of interesting poems related to the children's game "chillik" is woven. (The poems of this game are written from the Khakim Dalliev from Bandikhan). There is a tradition of buzzing in it. Whoever buzzes a lot, he will be the winning side in the game. One of such interesting poems is as follows:

Chillik oynadim qiziqirid,
Zuvillatib ichagingni uzdirib.
Elatimda bordir chapag'on,
Akanq qayqang chiilkni otag'an.

Even in the curious poems, which are sung in the children's game "kes-kes" (this game is a children's game played at night), the situation, mood, interaction find an interesting expression. In this game there are lead, back, attackers. thanks to the "kes-kes", the attackers sing songs from the guard to unity, caress. For example:

Hammimiz ham bir tus,
O'yinimiz "kes-kes".
Urishmang do'stlar, tani,
Bo'laylik bir jonu do'st.

In the first of these humorous poems there is a desire to participate in the game with a halal, with full observance of the rules of unung. In the second four, the situation with the child in the role of "taka", standing on one leg and running, trying to reach the opponent, is described. Especially interesting is described the state of the player in places where they say "where I rest in the brine". In the third place, the execution of the escaping role was given an interesting poem, which was told from the language of the child (chi-bich). In it, the failure of the opponent, the opponent-the herd, the second leg, on which it is necessary to raise the end, press to the ground, and the landing will mean that he has won. With this, the image of the winner and proud of him, the uplifting mood is noticeable.

The curious poem, which children say after the end of the game, also creates a cheerful mood. For example,

Hamma uqy-uyiga,
Kappa kuyiga,
Bir xo'rozim bor,
Uning to'yiga.

Surkhon Oasis children's games children's participation in the "Navruz" election, various ceremonies, Ramazan singing and relationship with the singing, poetry, lapars, also interesting poems are many.

He is educated about the development of these skills and shows his creative impact on the development of these games. In children's folklore, curiosities are also common, and they are divorced as a genre. There is a certain theoretical analysis of interests in children's folklore.

According to views of professor O.Safarov's reprimand is that the folklore genre, which is neither interesting nor interesting in Uzbek children's folklore, is still unknown.

According to researchers in this field, curiosities arose according to the moral need for the child after the end of the resting period. As soon as the function of Allas, moods begins to be completed, interests in the spiritual connection between parents and children come to the leading place.

The essence of this process N.P.Melnikov explains: “at the end of the resting period, the importance of the game increases, it squeezes the palms and the child begins to determine physical development”. Ovutmachos touch the soul, the spiritual perfection of the child begins to demand new food. The brain of the child begins to system all that he sees and hears, he goes to discover for himself every day a novelty.

Since the actions of the child are still living inside the walls of the house in which he lives, they are born until the connection with the outside world comes out, and in connection with his relatives, the child is not yet integrated into the community of his peers and does not create his own world of “life-game”, his external impressions will be Fantasy comes to the aid of overcoming the intellectual restriction in it. Folk very rich fantasy from time immemorial suggested that the child is the main indicator of the growth of intelligence, and began to invent works-curiosities, which serve to develop the child's fantasy. They are convenient for children to understand, fit the need.

Writing and publishing samples of interest in Uzbek folklore began in the 30-ies of the 20th century. But during this period it is observed that they are called by the common name “children’s song”. In particular, the collection “children's song”, published by Elbek collected, contains 4 interesting samples.6 o in 1984.Safarov has written and published 13 interesting samples consisting of 532 lines in the collection “Boychechak”. Y.Sultanov wrote and published 8 interesting texts consisting of 161 lines from Fergana Valley and 4 135 lines from the Turkic Khorezm oasis of Sabir Ehsan⁴.

Little work has been done in Uzbek folklore in teaching, collecting qiziqmachos, determining the nature of the genre. In the surkhandarya region, such interests as children's games and folk oral creativity have been living since ancient times. However, their collection, study, analysis from the scientific point of view have not yet been carried out. Poetic tones associated with the development of child fantasy, bringing it to the latitudes, the upbringing of observation of vital processes, acquire their originality in the following curious poem, written from the denoted Elderman Normurod. Attention is paid to the fact that in this poem receives evolutionary development on the basis of coincidence, especially rhymes serve as the main tool for the occurrence of a system of events, the formation of a plot line. The game-qiziqmachoq is initially associated with a household-moral theme. The fact that the grandfather slaughtered the cock and did not give it to the granddaughter formed a peculiar capricious landscape. However, coincidence, persistence in harakter, allows you to get out of the oxygenated state. The fact that the narrator does not mind this helps to get out of the situation. The phrase “Holim-holim away” creates a random turn in the plot. Drinking from the waters of the fountain, getting drunk on the drinking, making friends with the tulip and finally the resulting births serve to grow a child's fantasy, creating bright landscapes in his memory. In children of such qiziqmachos-curiosities, light laughter provokes, mutual friendly communication-strengthens relations, shyness loses, adamovilikni, brings them closer to each other, makes them grow in humor, aesthetic feelings. In children of such interest, light laughter provokes, mutual friendly

⁴ Chittigul. Collectors and editors: Yuldash Sultonov, Nasimkhon Sultonov, Nasimkhon Rakhmonov, Shomirza Turdimov. – T.: Uqituvchi, 1992. – P.12-24; Khorzam khazinasi. Compiler Sobir Ehsan Turk, editor Komil Nurjonov. –Urganch: “Khorzam” publishing house, 1996. –P.43-47.

communication-strengthens relations, shyness loses, adamovilikni, brings them closer to each other, makes them grow in humor, aesthetic feelings.

In the final part of the game, attention is paid to the musical instruments associated with the entertainment, life of the girls. It also serves as a means of growing aesthetic feelings in children, strengthening their understanding of musical instruments.

Here, in the imagination of the child, the landscape of eating Quail, as well as the preparation of pita bread, as soon as someone comes, does not come, does not come, and in it the feeling of pleasure from poetry increases. So, so far, a total of 920 lines of 29 pieces of interesting have been written and published. As O.Safarov noted: “despite the fact that there are still few, this material also allows us to imagine some features of Uzbek interests and to leave some comments on this basis.”

In the poem below is also a list of interesting games in which children sing in a row or round.

-Chiy-chiy-chiy, g‘a-g‘a,

-Sizlar kimningbolasi?

-Zokirvoyning bolasi.

-Zokirvoy qayoqqa ketdi?

-Tilla kovushga ketdi.

-Tilla kovush kiymayman,

Shopillatib yurmayman.

Uyim oldi sirpanchiq,

Kelinoyim qizg‘anchiq.

Conclusion. This qiziqmashoq poem is in a way of saying, it has certain tools in terms of arousing interest and pleasure. The words chiy-chiy, imitating g‘a-g‘a remind us of the meaning of native geese and chicks in the game “geese-geese”. When asked who of them are children, the answer to the question “Zakirvoy's Child”, new characterization in the game, which creates a random twist of meaning.

Zokirvoy's departure from tillakovush takes also detail of coincidence, rhythm of interest and pleasurable increases the sentiment. Thoughts of not wearing Tillakovush, not smacking, increase interest in the game, give a new direction to the plot. This leads to a greater interest in the Etherium. Suddenly, the conversation took home a new twist in the line of the plot, while the bride's turn towards the girlhood updated the coincidence, making a new turn in the line of the plot and providing a new level of excitement in the game.

REFERENCES:

1. Jahongirov F. O‘zbek bolalar folklori. - T.: O‘qituvchi, 1975.
2. Safarov O. O‘zbek bolalar poetic folklori. - T.: O‘qituvchi, 1985.
3. Safarov O. Folklor –bebaho boylik. - T.: Muharrir, 2010. - P. 231-284.
4. Chittigul. Collectors and editors: Yuldash Sultonov, Nasimkhon Sultonov, Nasimkhon Rakhmonov, Shomirza Turdimov. – T.: Uqituvchi, 1992. – P.12-24;

216	ISSN 2277-3630 (online), Published by International journal of Social Sciences & Interdisciplinary Research., under Volume: 11 Issue: 06 in June-2022 https://www.gejournal.net/index.php/IJSSIR
	Copyright (c) 2022 Author (s). This is an open-access article distributed under the terms of Creative Commons Attribution License (CC BY). To view a copy of this license, visit https://creativecommons.org/licenses/by/4.0/

5. Khorazm khazinasi. Compiler Sobir Ehson Turk, editor Komil Nurjonov. –Urganch: “Khorzam” publishing house, 1996. –P.43-47.
6. Narziyev Z.I. “ The genesis of the tasawwuf philosophical outlook of Khujviri” Advansed studies in science: Theory and practice” The Collection of Scholarly Papers (Materials of the International Scientific Conference, London, UK, April 18-19, 2016)
7. Narziev Zubaydillo Ibodullaevich. “Kashf ul mahjoob”: sources, translations, copies and effects. American journal social and humanitarian research. (AJSHR). Issue 1. 2020/1. P. 67-72.
8. Narziev Zubaydillo. The consept of jealousy in the sufi-philosofical teaching of Khujviri and the problems of its training. American journal social and humanitarian research. (AJSHR). Issue 1. 2020/1. P. 63-66
9. Narziyev Zubaydillo Ibodilloevich. The views on the consept “science” the classication of sciences, science and practice scholar and ignorant according to Khudjviri and his “Kashf ul mahjoob”. Journal of Critical Reviews. Vol 7, Issue 4, 2020. P.18-22
10. Narziyev Zubaydillo. Hudjwiri and the role of his “Kashf ul - mahjoob” in the sufi history. Academicia. An International Multidisciplinary Research Journal. Vol. 8. Issue 6, June 2018.
11. Namozov B. B. Problem of Irfan in Sufizm //Europaische Fachhochschule. – 2014. – №. 8. – С. 67-68.
12. Bakhriyevich N. B. Knowledge, practice and scientist //Academicia: An International Multidisciplinary Research Journal. – 2020. – Т. 10. – №. 6. – С. 1745-1756.
13. Намозов Б. Б. Виды Ходжа Мухаммада Посро на душе человека и гносеологии суфизма // Theoretical & Applied Science. – 2018. – №. 5. – С. 393-399.
14. Namozov B. B. The views of Khoja Muhammad Porso on the soul of The Human and the gnoseology of Sufism //Teoretical & AppLied Science Philadelphia, USA. – 2018. – №. 5. – С. 61.
15. Ibodilloevich N. Z. The Sufi-Philosophical views of Hujviri on correlation of Gnoseology of Sufism, Rational and Irrational Learning // Central Asian Journal of Social Sciences and History. – 2021. – Т. 2. – №. 3. – С. 61-73.
16. Bakhriyevich N. B., Ibodilloevich N. Z. Anthropology of tasawwuf and the problems of human existence in Hujviri Views // Central Asian Journal of Literature, Philosophy and Culture. – 2021. – Т. 2. – №. 3. – С. 1-12.
17. Ibodilloevich N. Z. et al. The issue of science and application in the sufi teaching // Euro-Asia Conferences. – 2021. – С. 98-103.
18. Ibodilloevich N. Z. Aziziddin Nasafi-classical representative of irfani philosophy // E-Conference Globe. – 2021. – С. 169-174.
19. Raupova R. ХОЖА ISMAT BUXORIYNING TASAVVUFIIY-FALSAFIY QARASHLARI //ЦЕНТР НАУЧНЫХ ПУБЛИКАЦИЙ (buxdu. uz). – 2021. – Т. 8. – №. 8.
20. Soibovna R. R., Hodjievna N. G. The Study of Spiritual Heritage of Khoja Ismat Bukhari //International Journal on Integrated Education. – 2019. – Т. 2. – №. 5. – С. 173-176.
21. Soyibovna R. R. The Socio-political, Philosophical Ideas in the Qasidas of Khoja Ismat Bukhari //JournalNX. – С. 148-153.
22. Sohiovna R. R. Khoja Ismat a philosophical analysis of Buhari's literary heritage //Journal of Critical Reviews. – 2019. – Т. 7. – №. 4. – С. 2020.
23. Soyibovna R. R. Moral and Educational Aspects of the Legacy of Khoja Ismat Bukhari and its Role in the Education of Youth // " ONLINE-CONFERENCES" PLATFORM. – 2021. – С. 75-76.
24. Sobirov B. U. The necessity of ziyarah tourism in the spiritual perfection of people //Asian Journal of Multidimensional Research (AJMR). – 2020. – Т. 9. – №. 7. – С. 85-88.
25. Sobirov U. ONLINE TEACHING METHODS OF HISTORY DURING PANDEMIC PERIOD //ЦЕНТР НАУЧНЫХ ПУБЛИКАЦИЙ (buxdu. uz). – 2022. – Т. 15. – №. 15.

217	ISSN 2277-3630 (online), Published by International journal of Social Sciences & Interdisciplinary Research., under Volume: 11 Issue: 06 in June-2022 https://www.gejournal.net/index.php/IJSSIR
	Copyright (c) 2022 Author (s). This is an open-access article distributed under the terms of Creative Commons Attribution License (CC BY). To view a copy of this license, visit https://creativecommons.org/licenses/by/4.0/