

Interpretation of Views on the Cult of " Bobodehkhan " in Uzbek Folk Games

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Abstract:

In this article, which provides information about the game "Bobodehkhan", which is a part of children's household games, this game reflects the lifestyle and working conditions of an Uzbek farmer. It is organized with the help of toys that represent shovel, hoe, sickle, etc., and they talk about the processes of children's attitude to life through the visualization of the realities related to the cultivation and harvesting of agricultural products.

Keywords: "Bobodehkhan", Khojayi Khizr, children's games, household games, work tools.

INTRODUCTION

Children's games that artistically express information about the lifestyle and professions of our people are included in the family games. In such games, children create imagery by imitating one or another activity of adults. There are many games created in imitation of one or another profession. In them, a vivid image of a representative of the hardworking people, owner of a certain profession is created. In particular, it can be observed that some children's games reflect the lifestyle and working conditions of Uzbek peasants. Such games are often organized with the help of toys that represent the main working tools of the farming profession (such as a shovel, hoe, sickle made in miniature). They express children's attitude to life by depicting the realities related to the cultivation and harvesting of agricultural products. On this basis, the child's imagination and knowledge about this or that event emerges.

The content of games about farming expresses children's views on farming, the experience of using labor objects, and thus constitutes a special thematic type of games. In them, the reflection of the life and working conditions of the Uzbek peasant was formed as a unique poetic motif. therefore, it is necessary to study separately the composition of images, plot motives, performance purpose and place, performers, language features of Uzbek children's games about farming. This is important in determining the historical development of Uzbek children's game folklore.

It is known that with the arrival of spring, the period of intense play begins for children who have been bored at home all winter. Also, when spring comes, the work of farmers and herders revives. When the farmer begins to plow and plant the land, the herdsman starts work such as shearing the sheep and driving the cattle to the pasture. At this time, children, who are more playful by nature, get close to adults and mingle with them. In this process, children managed to create their own game repertoire by imitating the activities of adults.

In the past, various agricultural ceremonies were held with the arrival of spring. Most of the time, it was said to throw a bunch of leaves on an old man who lived richly and abundantly from planting crops in the field and congratulated him on the future harvest as a "grandfather farmer". This tradition originated under the influence of people's beliefs about Babadehkhan. Naturally, children also participated in such agrarian rituals. Therefore, traces of such rituals have been well preserved in some ancient children's games. Even children's spring season games are formed in the form of a separate system. In them, the rebirth of nature due to spring, the essence of agricultural work, and beliefs in fertility cults are expressed. An example of this is the content of the ancient game "Bobodehkan". It was recorded by the famous economist E.M. Peshcherova. N. Safarova put forward some valuable comments about the origin of this game.

The game "Bobodehkan" is usually played in a circle in spring or summer evenings, gathered around the bonfire. A boy in the role of "Grandfather" dressed in special clothes made of twigs and leaves comes to the crowd, carrying another small child on his shoulders, and asks for the wishes of those sitting. Children wish him a good harvest. And the farmer trades with the children in return. Before he can bargain, the boy on his shoulder - his son - the "harvest symbol" falls and runs away. The farmer chases after the "harvest". And those in the circle try to keep the "harvested" child. When the farmer could not find his son, he threatened the people in the circle. He throws various things into the bonfire burning in the middle, scatters its sparks, and tries to frighten the people in the circle. But those who are sitting are not afraid of this and run in all directions, shouting and laughing. The farmer's son suddenly collapses in pain and "dies". But after a while he gets up again, laughs and gets up. This refers to the "death" of nature and its revival - the annual renewal of the farming season.

In the image of Babadehkhan, people's views related to the cult of fertility are embodied. Sometimes it is observed that the image of Khojayi Khizr is also interpreted in this role. It is recognized that they always patronize people.

So, the games created by the people give children endless pleasure and relaxation and familiarize them with our cultural and spiritual heritage. Games can be widely and effectively used in the education of children.

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