

UZBEK CHILDREN'S GAME FOLKLORE
DISTINCTIVE CHARACTERISTICS

Safarova Nigora Okhunjonovna

candidate philology of sciences, professor Bukhara State

pedagogical institute

Oktamova Sabina Azizjon's daughter,

is a 1st-year graduate student at the Bukhara State Pedagogical

Institute

Annotation. This article discusses the role of folk games in children's lives. The history of Uzbek folk games, their collection, and the scientists who studied and collected them are presented.

Key words: game, folklore, children's games, genre, plot, character.

Games are considered independent, public, ancient and traditional genres of children's folklore. Its historical and genetic roots go back to the distant past. The play has gone through a certain stage of poetic development and is characterized by the possession of a specific place of performance, performance situation, performers, world of images, traditional plot types. The main performers of the games are children of different ages, in which the principle of dramatic representation of a reality in accordance with children's thinking leads in the mixture of action and words.

The ideological content of the games is wide and varied. The games include information on various beliefs, mythological concepts, rituals and customs of ancient people, various test competitions that serve to increase the physical strength of a person related to running, jumping, shooting, and fighting. tests of sharpening the mind leading to spiritual maturity, real life picture, interpersonal relations, production situations - in general, the reality of life is reflected in dramatic forms by means of life fictions. The owners of this dramatic scene are children.

In games, the reality of life is reflected in a fictional way in a way that is suitable for children's thinking and worldview, in a way that arouses artistic-aesthetic pleasure and corresponds to their physical and mental capabilities. Therefore, most of the motives of the game acquire an educational and didactic character. However, some of them are notable for their social and domestic nature. Uzbek children's games are very interesting. They have their own aspects as a pedagogical, psychological, ethnological, historical, physiological and folklore phenomenon. Games reflect children's lifestyle, mentality, outlook, and interests. The games are varied depending on the theme, age, gender, mentality of the children, when and where they are played, the composition of the players, how they are organized, the participation of words, actions or objects in the composition, plot types, and the relationship to the reality of the time. Therefore, games are studied by dividing them into different subtypes.

If games are considered as a sample of oral artistic creativity-literary phenomenon, they conditionally belong to three types in terms of image interpretation, ideological content and composition, purpose and aesthetic tasks:

- a) heroic games;
- b) games about animals;
- c) household games.

These types of games differ from each other in terms of their ideological content, the principle of depicting social reality, the state of play, the nature of performance, and the interpretation of images. However, they were played among children in different seasons. The characteristic of one of them is also evident in the other. Therefore, there are certain affinities between them, all combined in the form of a single system under the name of children's play.

a) heroic games. In the series of children's games, games with a heroic spirit form a separate category and have a special place of their own. Heroism is highly praised in such games. In them, the physical strength, wrestling, wrestling, marksmanship, entrepreneurship, dexterity, agility, bravery, intelligence and

intelligence of the hero (game participant) are tested. So, the main feature of such games is that each act of heroism is connected with a test motive and the hero is evaluated on this basis. The events of this type of games develop as the hero encounters various difficulties, complications, unfavorable situations, and tests. Therefore, the test motive is the most active motive in this type of games. Heroic games have a unique plot composition. In their plot, the motive of setting a condition and solving it has an important place. In the solution of the game, of course, the winner (hero) is determined and his success is encouraged. Testing the strength and intelligence of the hero, idealizing the hero is a traditional poetic motif characteristic of folk epic works, and later it was absorbed into the plot of folk plays. Children's folk games that glorify heroism were created in response to the need to determine the age of future heroes, wrestlers, patrons and defenders of the people, to test and educate young people's ability to cope with life's difficulties, as well as to wish that every child will grow up physically healthy and spiritually mature. Games of this type developed in two stages: In the first stage, a series of games serving as a means of testing the child's physical strength was created. In the second stage, spiritual (word) games were formed as a means of testing the child's mental strength. **If physical strength is used in games** that are a means of testing physical strength, it is required to win and show heroism in fulfilling certain conditions, in order to win in spiritual games, it is necessary for the child to use his mind, intelligence, be smart, enterprising, and resourceful.

Testing the player's strength is a hallmark of heroic games. In this case, the test will certainly be in the form of a competition. Children's long running, long jumping, marksmanship skills, wrist strength will be tested, and the real winner will be determined. Among these are a number of games such as "Who is agile", "The most agile", "Ball shooting", "Sniper", "Who is faster?", "Tug of war", "Arrow and arrow shooting", "Hitting the target with a stick".

The games organized to determine the role model and test the physical strength of the player are usually called by researchers with various names such as

physical games or sports games, rule games, role-playing games, and functional games. As for us, we prefer to call all the games organized in the form of a test competition, which are based on the motive of testing the child's physical and mental strength, heroic spirit games. After all, the main task of this type of games is to determine the winner, that is, the real hero of the game.

b) games about animals. Such games are widespread and occupy a special place in the folklore of children's games. They are mostly figurative. Because in such games, usually, a certain socio-political meaning is advanced through the conflict between strong and weak animals, including a cat and a mouse, a wolf and a rabbit or a goose, a fox and a duck, a rooster and a chicken, etc. Also, in another large part of the games about animals, the relations and conflicts between the herdsman (shepherd), poultry farmer and farmer and the animals and birds that attack livestock, poultry, and crops are expressed in a socio-political sense. In all of this, the class relation-the conflict between the oppressor and the oppressed-is understood. The plot of animal games was undoubtedly influenced by the plot of animal tales. This is evident from the similarities in the characters, plot, and names of the games about animals. In this respect, games about animals such as "Duck-Fox", "Rooster-Chicken", "The Wolf Came", "Epchil Rabbit", "My Goose", "Sparrows and a Cat" are characteristic. Only animal characters participate in them. There is no human character in the plot. While interpreting the character of an animal, children imitate its voice and movements and try to describe the real image of that animal.

In games played with the participation of animal-characters, just like in figurative tales, wolf, bear, fox-bloodthirsty, oppressor, cheater, free-sucker, conqueror, greedy person are represented; weak animals such as sheep, goats, lambs, geese, and rabbits are embodied in the form of the exploited oppressed people. The acquisition of such metaphorical content of games about animals corresponds only to the periods when class relations were formed and developed. However, until then, games about animals did not have a figurative meaning in a

socio-political sense. True, games about animals have been created for a very long time. Its first samples were created by adults with the intention of teaching the young generation the characteristics of one or another totem animal, introducing children to animals that have risen to the level of cults, warning about the behavior of certain animals that pose a threat to human life, and explaining the uniqueness of the animal world to children. Especially in the ancient examples of this type of games, it is shown and explained to children as a game that a certain monster attacks weak animals and that animal escapes from this monster or becomes its prey. With this, children were taught that some animals are dangerous and that they should be careful.

c) household games. Children's games that symbolically express information about the lifestyle of adults and children, rituals and traditions, certain professions, and life objects form a family of household games.

In household games, children play directly copying the lives of adults. In their games, they reflect scenes related to weddings, the birth of a baby and tying it to a cradle, funerals, and one or another of our traditions. Or, in such games, children describe a reality, a natural or life phenomenon that has affected them in real life conditions in the form of a game.

Most household games are characterized by the fact that they are played with toys. Because through toy-type copy of this or that household item (for example, household appliances and items, work tools) reduced and made in the form of miniatures, children react to a certain life reality that they are affected by. Often, such games of household content are called improvisational or imitative games by pedagogues, ethnologists and psychologists, and even some folklorists. In most cases, it is customary to call them dramatic games. However, the state of drama is observed in all types of games. Therefore, all children's games are literary phenomena belonging to folk drama. Therefore, it is not reasonable to consider only one type of games as dramatic games.

In domestic games, realistic situations are depicted (for example, waiting for a guest in the game "Guest-guest", honoring him with sweet food and treats, putting his honor in his place). Realities related to the lives of adults and children, various details related to social life are reflected from the perspective of children. They depict realistic situations combined with children's fiction. For example, for girls playing the "Wedding-Wedding" game, bottles filled with perfume or medicine play the role of "bride-groom". Different pieces of wood, fine stones, and grass serve as decorations for the wedding table.

Domestic games are based on real events, they are often played indoors, in the yard, and in the past even on the roofs of houses, on the banks of cool shady ditches.

In household games, realistic images of active people of life, representatives of hardworking people, owners of certain professions, heads of household or state are created. Such games are usually played without noise, quietly, quietly. During the game, children try to treat each other well. If a tension or disagreement arises during the game, the children themselves often resolve it and try to solve the problem peacefully.

In general, each type of Uzbek children's games shows the attitude towards reality in its own way. In them, the reflection of life in accordance with children's thinking was formed as a unique poetic motive. Therefore, by studying the expressive style, composition of images, content types, plot and composition of Uzbek children's games as a whole, it is important to determine the historical development of children's folklore and its role in preserving epic and poetic traditions in the structure of Uzbek folklore.

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