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CHILDREN`S SONGS RELATED TO SEASONS

Abstract: *It is difficult to imagine Uzbek folklore without the children's oral creativity. Children's songs have a unique character. This article focuses on the poetry, style and genesis of children's songs related to the seasons in Uzbek children's folklore.*

Key words: *snowdrop, seasonal songs, ritual songs, performance methods, children's vocalizations, the begging, the rulers.*

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Introduction

Folklore have been the basis for the emergence of written literature, and its formation has a long history. Accordingly, folklore is an inexhaustible treasure that combines the spirituality, thoughts and way of life of a particular nation. The folklore appears as an example of folk wisdom and is inextricably linked to the life of the people. Folklore has two forms of human creativity: adult creativity and children's art forms. Children's oral samples are diverse in their genre character and theme. The genres of folklore samples for children are often distinguished by the fact that they are fairy tales, songs, puzzles, proverbs and adages.

One of the examples of folklore that is loved by children is children's songs. Children's songs are vivid examples of oral poetic creativity that give the child a sense of solace and excitement on the basis of its poetic clarity, textual tone and music.

Analysis of Subject Matters

The song consists of some of the earliest forms of folklore, with several poems intended for singing. The songs are adapted to the rhythm, and the text itself is the basis for the creation of the melody. Sometimes songs are played along with the game. This suggests that the basis of the song is the music. The song is one of the most widespread and popular genres of folklore, and children's folklore can not be imagined without children's songs.

The children's songs include seasonal songs about the seasons and ceremonial scenes of nature. Particularly in songs related to natural events, the sun, moon, cloud, rain, snow and other natural phenomena influence the human factor and the expansion of children's world. Seasonal songs play an important role in expanding children's thinking, informing them of events and seasons. Songs such as "Boychechak(Snowdrop)", "Oftob chiqdi olamga", "Laylak keldi" have been appeared relate to the spring season and are often sung this season.

"Boychechak(Snowdrop)" is a seasonal ritual song which is a children's favorite song. This song is about the process of opening a flower. Snowdrop is the first flower of the spring, which is a sign of spring. That's why "Snowdrop" is a favorite song not only for children but also for adults. The adults give different things to the children who say it. This is because the snowdrop is a symbol of a new life. Seeing a snowdrop during the winter, suffering from various deficiencies and severe winter cold days, seems to be a bit of a misery. It is understood that there are new days ahead and they good days are just ahead. Therefore, the elderly and the sick will be thankful for God so that these days have been passed. They anoint this flower which they call a "to be reaching hope flower". Children, who have suffered from the cold of the winter, are also thrilled to see the snowdrop. The essence of the song "Snowdrop" that it is loved by everyone, is that he is a "spring breaker". This song

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has a wide variety of options as it sings everywhere. Each of the options varies in terms of expression, artistic coloring, and finally what is being discussed.

The main character of the song "Snowdrop" is its growth. Therefore, the song reflects the state of its growth. This process is expressed in the songs in different expressions. For example, in one song it is expressed in this form.

Qattiq yerdan qazilib chiqqan boychechak,
Yumshoq yerdan yugurib chiqqan boychechak
Or second version
Qattiq yerdan tatalab chiqqan boychechak
Yumshoq yerdan yumalab chiqqan boychechak
Therefore:
Lolazor xazon bo`libdi,
Olimqul juvon bo`libdi.
Bala-bala-bum, boychechak,
Bala-bala-bum, boychechak.
Or it is expressed in another song differently
Baka-baka-bum- boychechak,
Baka-baka, boy tilla.
Boryaptilar boy bilan,
Quyong qochdi toy bilan.
Qozonga yog` soldingizmi,
Uyima cho`zma qildingizmi?
Uyimizdan o`yib oldik,
Cho`zmangizni cho`zib oldik. [1, 104-105]

The possibilities of the song "Snowdrop" show the intensity of the song and the traditional singing of the songs about it.

Research Methodology

One of the oldest and widespread traditional flower arrangements in our country is the "Boychechak Sayli" or "Boychechak xabar" ceremony. Residents of the Zarafshan River have rushed to the fields for a traditional "Boychechak gulgardoni" as soon as the first snowdrops are opened in early spring. In the 20s of the 20th century, a member of the ethnographic expedition in the Zarafshan oasis, Sukhareva, was able to observe a snowdrop ceremony in a village near Samarkand. She wrote that "the first real informers of the snowdrop were children. Usually boys go out in groups and pick up snowdrop in the snowy dunes. They make a small bouquet of flower, come back to the village and go door-to-door, singing the snowdrop's song. Elderly and sick people rub the little boy's eyes and give the children bread, sugar and sweets, When the boys with the snowdrop came to each house:

Boychechagim boylandi,
Qozon to'la ayroni,
Ayroningdan bermasang,
Qozon-tovoqing vayronidir.
Qattiq yerdan qazilib chiqqan boychechak,
Yumshoq yerdan yumalab chiqqan boychechak.

If hostess is busy with something and cannot pay attention to children brought snowdrop, children will say:

Ovratmang, ovratmang,
Bolalarni jovratmang.

The following example of a folk song performed at the Snowdrop xabar is unique, which allows you to learn more about the ceremony and its participants. As it turned out, the boys picking up new snowdrop from the field walked home with flowers in their hands and sang a traditional song to each house:

Assalomu alaykum, bizlar keldik,
Ko'rgali, ko'rgali salom berdik,
Assalomu alaykum yotgan boylar,
Echki, qo'y, podaga botgan boylar [2,89]

The song's performance and some of the passages in the text are similar to the traditional "Ya Ramazan" songs performed by children on the day of fasting.

Consequently, in the song "Snowdrop xabar" the message of good wishes to the owners of the house, especially "the wish of a boy in the cradle of the snowdrop," is led by:

Boychechagim donasi, qulog`ida onasi,
Donasini olay desang, yugurib chiqibdi onasi
Boychechak aytib keldik eshigingizga,
Qo`chqordan o`g`il bersin beshigingizga
Boychechak ni aytar ekan Hakim ota,
Boshida katta dastor, belida puta,
Boychechak, boychechak. [2, 89-90]

Instead of the word "boychechak" in these verses, the word "Ramazan" is used only in the song "Yo Ramazan".

Scientists who study the rituals of the Central Asian people during the snowdrop outbreak note that the children who brought the "snowdrop's message" to each family were taken bread, sweets and more.

Teaching and singing songs play an important role in teaching the child from an early age, to increasing his vocabulary, to enrich his synonym vocabulary, to rhyme with rhyming words. For example,

Tapir-tupir ot keldi,
Chiqib qarang kim keldi?
Ha-yu chitti gul,
Ha-yu chitti gul.
Dugon-dugon, tozi,
Bugina kimning qizi?
- Shakarboyning qizi,
Shakarboyda nima bor? [3, 8-9]

"Chittigul" is traditionally included in the songs of the season because it is reminiscent of flower and spring, but folklore scholar G. Jahongirov acknowledged that this song is a favorite song from spring to winter when children, especially girls. [4, 20]

The topic in "Chittigul" is very colorful and very attractive. This song, in some respects, sounds like a fast-paced, and helps children develop their vocabulary, ingenuity, and ability to speak quickly.

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O'q sholiga ko'k sholi,
Ok sholini o'qaylik,
Ko'r sholini ko'klaylik
Yaxshi kunga yaraylik,
Xay-yu, chitgulgul [5, 13]

If you look at such corn as ghost and turtle, this song mainly focuses on rice, a type of grain. It is beautifully described in the language of the children that the rice, by mentioning its color and color, is rich in rice, and should be used carefully and economically before eating it.

As the song above shows, our ancestors have taught their children from the earliest times how to use everything.

Imagine the song: The girls sing in pairs, clapping their hands together, turning their hands again. The girls face it when they say "Chittigul-o, chittigul." His hands crunch into each other in a certain order, and they produce a beautiful tone. When they say, "Ha-yu chittigul, ha-yu chittigul," the girls turn around in the same position.

The children's repertoire is based on the once animistic and totemistic beliefs of our primitive ancestors, and is still played by the tyrants and criminals who have lost their essence.

The seasonal and ritual songs of children, which are essentially connected with the events of nature, formed on the basis of primitive animistic views and formed as a single companion. With the passage of time, the animistic beliefs also faded, and the ceremonies associated with it ceased to exist. However, some of the ceremonial songs went from children's repertoire to the sun, moon, rainbow, stars, wind, rain, and other natural phenomena, and began to

live rudely and sometimes mutilated. It is noteworthy in this regard that the "Oftob chiqdi olamga" glossy and varied version of the children's repertoire. It is performed at the end of winter, when the sun appears to crack. The children sang and jumped together as they saw the sun:

Oftob chiqibdi olamga,
Yugurib bordim xolamga.
Xolam: - Ana yer, - dedi,
Borib o'tin ter, - dedi.
O'tin terdim bir kuchok,
Non yopdi-o'choq, o'choq.
Menga berdi elakday,
O'ziga oldi gilakday.
Otib urdim eshikka,
Boshim tegdi teshikka. [6, 342-343]

Analysis and results

In conclusion, it is important to note that seasonal songs of children appear as pure seasonal, seasonal, ritual and seasonal entertainment. Various types of folk songs, rhythm, weight, theme content, ideological content, images, language features, time, place, condition and structure of the folk song art in the region have been developed and related to it for many years. indicates that the The richness and diversity of genre composition of children's folklore samples, their specificity, genesis, basics of traditionalism, content, style, performance, art, especially poetic construction, structure of images and motives, light weight, tone, language. Though playful and musical, they are based on adult folklore and are intended to enrich the children's spiritual world and to enjoy fiction as a source of artistic expression.

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