

CHILDREN'S SEASONAL WORK SONGS

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Abstract

The article discusses labor songs from children's folklore. In the process of work, we can see that the songs sung by the adults are also mastered by the children, reworked and even new ones are woven in the form of similes.

Keywords: Work, song, game, simile, process, white rice.

Children's labor songs are also widely used in Uzbek children's folklore. Naturally, children imitate adults in the way they behave, dress, eat, and work, and in this way, adult songs related to the labor process appeared in them. In the process of work, the songs sung by the adults were also mastered by the children, reworked and even new ones were woven in the form of similes. Many songs are related to the work process of parents. They are woven like children's songs such as "I kicked, the trunk opened":

Oq sholi, ko'k sholi,

Oq sholini oqlaylik,

Ko'k sholini ko'klaylik,

Niyozbekka saqlaylik.

Children's songs are extremely simple in form and have a unique melody. Children's songs are characterized by the fact that they incorporate the emotions of the singers into the content of the song and glorify them as simple, sincere, innocent feelings.

Here is an example of the songs that village children sing while tending livestock:

Oq qo'y, qora qo'y,

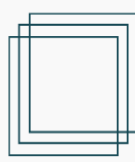
Barra o'tdan yeb to'y.

Tez-tez yesang, to'yasan,

Peshingacha to'yasan.

Let's focus on the next two lines of the song. The first verse has an imperative tone. His verse "If you eat often, you will be full" is in the form of a sign, a command-advisory sentence, and it is reported that if the sheep eats a lot of grass, it will be full. In this case, the tone of the voice is slightly raised, and the tone of the command is strengthened. That is, "I will return to the village at noon, until then, have your fill!" in the content.

Another kind of songs sung during work can be heard in the spring, when the children are kicking the roof and watching the cucumbers being fried in the pot:



Bodroq, bodroq,
g'ar-g'ar,
tezroq patirla!

Or, in another version of this song, instead of the word "bodrokh", "white telpak" is used, and in some cases, the word "gormoch" is used:

Oq telpak, g'ar-g'ar,
Oq telpak, g'ar-g'ar!

If the above sentences are repeated in the process of frying cucumbers, the corn kernels will be fried well without burning.

Now let's read these verses:

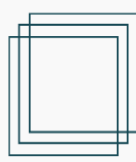
Jo'xorilar bo'ldi oq,
Qo'nma, shum qorayaloq!
Agar qo'nsang, urayin,
Bo'lar oyog'ing cho'loq.
Ha-yu, huvv!

Apparently, corn was planted with the labor of adults. Today it has entered the harvest. If the corn is not protected, crows will eat it and destroy the crop. The work of guarding was entrusted to the younger generation - the child. We think that the child's enthusiasm and effort to save the crop will serve as an example for today's children.

As we have seen above, songs help to develop the sophistication of children, to educate them in the spirit of noble qualities such as love for life and work, patriotism, friendship, and humanitarianism.

In a child's life, there is no break from songs, games, and activities. The above-mentioned seasonal-ritual songs are only a small tributary of the river of children's creativity. There are songs that are more perfect, fuller, more complex stories. G. Jahongirov said about such songs: "Based on their characteristics, we can call them legendary songs, eventful children's rhymes. After all, such songs, filled with children's enthusiasm and mobility, are mixed with their fertile imagination," he writes. G. Such songs, which Jahangirov named and described as children's terms, are among the samples of Namangan children's folklore. Pay attention to this song, which is composed of clear, sonorous words and tight sentences that are chained together:

Kichkina qaychi qo'limni kesdi,
Bobochalar yo'limni to'sdi.
– Qaqa borasan?
– Toqqa boraman.
– Tog'da nima bor?
– Tog'da pista bor.
– Nima qilasan?
– Pista chaqaman.



Pistani mag'zi,
Shahantti qanti.

There is a version of the same song in another regional children's language:

– Qaychi-qaychi, qaqqa borasan?

Po'lat qaychi: – Toqqa boraman.

– Po'lat qaychi, tog'da maqasan?

– Pista chaqaman.

Mullavachchalar

Yo'limni to'sdi.

Pistani mag'zi – Qo'qonni qanti

In some places, the last three lines change to:

– Chilim chekaman,

– Chilim achchiq.

– Taqa chumchuq.

Or:

– Tog'da nima bor?

– Chodir tikaman.

– Chodir kimniki?

– Otaboyniki.

– Otaboy qochdi,

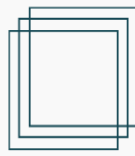
– Sumalagi toshdi,

– Otaboy baxshi

– O'lgani yaxshi.

You can't read a poem abruptly or skip a line - the dynamics of the song will be broken. However, its event can only be replaced by its equivalent without breaking the tone. This is usually done in the second half. We have given options for this above. In the second example, two paths are in love. The tempo of the poem did not break with him. The reason for this is that the story is enriched by the addition of another contrast, a satirical element. The boy cannot be indifferent to Otaboy's escape, "the overflowing of his sumalagi", but gives him a nickname ("Otaboy bakhshi") and judges him ("It's better to die!"). All the details in the song are taken from life - pistachios grow in the mountains, the pistachios are edible, their sweetness is like Shahand's sugar, the tent belongs to the rich man, people smoke chili, and smokers are not good people ("taka sparrow"), etc.

M.N. Melnikov includes such songs in the series of songs based on dialogues. In fact, dialogues dominate these types of songs. Although this series of songs from Surkhan's children's folklore is also based on a dialogue, now it is sung not by two people, but by one person (both the questioner and the answerer are a single person). An example of this is the song "Question-Answer" in Surkhan children's folklore:



- Qo‘ying qayda?
- Qo‘yliqda.
- Tuzing qayda?
- Tuzliqda.
- Qo‘ying nima yeydi?
- O‘t yeydi, beda yeydi.
- Qo‘ying nima beradi?
- Yog‘, go‘sh, jun beradi.
- Shu qizinga nima beray?
- Karnaymi, surnaymi?
- Childirmami, nog‘ora?
- Boylandi, boylandi,
- Xadicha boylandi.
- Nima uchun boylandi?
- O‘yin uchun boylandi.

In short, children's seasonal labor songs occupy a special place in Uzbek folklore. They reflect children's attitude to the working season. It is often observed that they are addicted to games.

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