

## **Ethnic Features of Uzbek Folk Game Folklore**

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### **ABSTRACT**

*This article analyzes Uzbek folk game folklore and reflects on its ethnic significance among peoples and its role in the educational process. In addition, the article describes the folklore of the game and its role in the upbringing of children.*

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The role of the Uzbek people among the peoples of the world, their worthy contribution to the tamadduns of mankind is evident, first of all, on the example of examples of folk oral creativity. Although the work of recording, publishing, researching the Uzbek folklor began from the beginning of the last century, the real, comprehensive study of folk oral creativity, the implementation of their perfect publications, the indication of their importance in our history and today, the realization of which took place directly thanks to independence. Samples from the song's performance have been cited. "The term folklore actually means" folk "- folk and lore-wisdom, that is, folk wisdom, folk wisdom. It was first applied as a scientific occupation by William Thoms in 1846. From then on, this occupation began to be used internationally in the scientific language. While the term broadly represents all areas of folk creativity -folk poetry, folk prose, music, dance, painting, etching, religious faith, and custom - the narrow sense expresses only the art of speech-the concept of folk oral poetic creativity. In the expression of the concept of folk music, "musical folklore" is understood under the abstract of folk Amali art of other types of folk art, such as carving, jewelry, embroidery. The concept of folk dance is referred to as Folk choreography (from the Greek "choreuo" - to dance in the choir and "grapho"- to record dance movements in special characters). In the development of the personality society, there is a special reaping direction, which is also a unique dance art. Dance appeared as early as the first periods of human history, acquired a special significance among primitive communities. The study of cave paintings in India, Egyptian tomb paintings, has led scholars to mention the history of dance going back to antiquity. This type of art conveys the psyche, feelings, goals of the creator without words, only through actions, to the viewer. Dance is to immerse yourself in the world of magic, reaching the melody and melody, to scatter your desires over the excitement of the audience in the form of a bunch of flowers, to be applauded by them. Folk dance art has become closely associated with singing and music<sup>1</sup>.

In determining the development and direction of education in the world community, the national mentality, culture, traditions, values are of great importance in the comprehensive health of children. The cultivation of children's speech in preschool institutions is currently one of the most pressing problems.

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<sup>1</sup> F.M.Karamatov, "O'zbek xalq musiqasi merosi", Toshkent G'ulom nomidagi nashriyoti-1987 y.

In solving this problem, many scientists are trying to achieve the goal using different paths. Our main goal, too, is to make preschoolers have an artistically perfect speech owner. In the implementation of this goal, we will use the *naamunas* of folk oral creativity, an integral part of our national spiritual norm, as the main source. In addition to proverbs, sayings, riddles, fairy tales and more, we can also refer to children's folklore. Children's folklore in turn is conditionally divided into two groups. Folklore *naamunas* created by adults for children and creative *naamunas* created by children themselves. The feeling of Poetic Rhythm Awakens very early in children, who, during the study of the creativity of children themselves, began to be ardent in the face of the various playful tones of Allas, caresses, pups, as soon as each child is born, during the study of the sounds, including stings, sayings, touches and their other creativity. As a result, when they reach the age of 3-5, they become a decisive dish in rhythm movements, both in words and in their dances, and acquire a special charm. Rhythm becomes a means for kinchintoy to express his passions. Let's say in the spring-when the mulberries begin to turn white, the attention of a 4-5-year-old boy who heard the sound of a bird landing on a tree will involuntarily "captivate" to that sound. This is how he, fanatical from that sound, puts his pleasure and passion into the rhythm of imitation on a bird's sound:

Pu-pub, pu-pub, ripe mulberry,

Pu-pub, pu-pub, ripe mulberry,

But the boy does not sing this, but stretches his beak and neck forward, and in proportion to this movement, he also screams, stretching and shouting the joints. Therefore, the boy has no intention of knitting a song in this; however, the reality itself has become an expression of the child's special attitude towards life, while awakening his passion in its ready state and indulging in the rhythm that passion dictates. Another valuable aspect of this argument is that this system of imitative words set to rhythm has become a poetic event expressing the feelings of the child's heart. It is also important in elucidating the very early awakening of poetic creativity in children and the specific features of its birth process. K. Chukovskiy enumerated the characteristic features of the nature of fire and described them as follows:

1. They are songs born of joy.
2. They're not just songs, they're just high-pitched screams, or "screamers" as I call them.
3. It is more correct to say that they are not woven, but danced.
4. Their rhythm is chorus.
5. They are short: no more than two lines.
6. They shouted several times.
7. They spread quickly to other people. Four more features can be added to these.
8. They are the retellings of sudden phrases and sentences that are shouted during the movement of the children due to their rhythmic playfulness and melodiousness, which make them want to join. Children often learn them from the speech of adults or peers.
9. They are extremely important for children's mastery of phonetic processes in the form of poetic exercises to perceive the melodiousness of sounds. For this reason, imitative and idiomatic words appear in them and become a rhythmic basis<sup>2</sup>:

a) Taqa-taqa-taqa-tuq

This is a well for you. Children repeat the same word two or three times or a certain part or syllable of it, and from the phonetic point of view, they produce a basic rhythmic melodious tone:

b) Chumoli-moli-moli,

Ants eat it.

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<sup>2</sup> Haydarov A. Madaniyat - milliy yuksalish poydevori. - Toshkent: Oltin meros press. 2021. - B. 478 bet.

1. They are a poetic expression of the relationship of children to life events that they can follow on their own.
2. Finally, they are a unique form of a child's first independent appeal to poetic words. Children knit them and spread their creative abilities. In this process, they understand and feel the meanings of poetic words, tones, and other physical aspects, and achieve the spiritual path and space for aesthetic perfection.

In folk dances, the performer makes free imitative movements as it knows. A professional performer performs certain movements based on certain rules without leaving the limits of a set of certain actions, and performs while understanding the philosophical content of the dance he is performing. Apart from this, the attributes such as spoon, stick, and dish, teapot, wooden plate used in folklore dances, as well as the unique clothes and jewelry of each oasis. It is immeasurable. These ensembles are receiving praise and praise not only from the Uzbek people, but also from guests from foreign countries, by participating in "Navruz", "Independence day" national holidays, "Eastern songs", "Sounds of the Ages", various international festivals. Folk-ethnographic ensembles such as "Boysun", "Chavki", "Mohi sitora", which have managed to introduce Uzbek folk art, especially folk dance genres, to our republic and many countries of the world are among them. If we take one example, the inclusion of the "Boysun" ensemble in the list of the "UNESCO" International Organization can be a proof of our opinion. Nowadays, it is necessary to pay serious attention to the use of plot dances, which are one of the important features of the folk dance tradition, when preparing programs for folk-ethnographic ensembles. Because it is natural for a plot dance to connect the episodes of the dramatized composition at public events<sup>3</sup>.

## CONCLUSION

In conclusion, in order not to be left behind as the times are developing, we need to study and research a lot today in order to reach the level of Europe, which has developed following our development path. In this way, it is our noble duty to develop national culture and art. The role and importance of Uzbek national dance art in inculcating the feelings of love for beauty and sophistication, aesthetic and spiritual perfection in the consciousness of the young generation is incomparable.

Today, in a time when mass culture is covering the whole world, only the people who respect their nationality will preserve the spirit of the nation. As we are going to build a new Uzbekistan, first of all, it will be appropriate to build it in harmony with great ideas, noble goals and, of course, great national values.

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<sup>3</sup> Do'smurodova X. Raqs - qalbning yashirin tili. // Teatr jurnali. - Toshkent: 2021. 3-son. - B. 48.172 bet.

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