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POETICS OF THE UZBEK CHILDREN'S FOLKLORE GAME

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Abstract:

Introduction. *The children's folklore games of the Uzbek people are a multi-stage community of interdependent genetic, age and functional genre associations that have absorbed mythological beliefs, religious beliefs, symbolic forms of behavior, traditional lifestyle, customs and rituals.*

In this article, children's game folklore is considered as a phenomenon of mutually complementary historical-genetic, verbal, action and subject levels of game culture. Since understanding the actions of the participants in the game or the semantics of the verbal component is often possible only after analyzing other game components.

Methods. *Among modern approaches to the category under consideration, extending to various areas of humanitarian knowledge, descriptive, historical-genetic and comparative-typological methods occupy an increasingly strong place. In accordance with these methods, the main components of children's game folklore were considered.*

Results. *Children's folklore is directly related to the way of life of the ethnic group, the type of economic activity and social relations, as it reproduces previously established patterns of behavior, stable structures of consciousness. Games act as a set of socio-historical significant actions that have great educational value. The main plot component of traditional Uzbek games is the playing by the players of time and events long gone from the people's memory, their origin was based on animistic, totemic and various magical ideas, beliefs of ancient ancestors. In this connection, according to the nature of origin, Uzbek games can be divided into "creative" and "games of biogenetic origin". The plot-thematic boundaries of the material are determined by the range of plots, motifs and images characteristic of the traditional forms of national folklore. Children's game folklore is considered as a phenomenon consisting of game and verbal game texts that organize and accompany it, including three types of verbal components: game preludes, verbal game texts, and unstructured verbal material. The study of the verbal and action corpora of the Uzbek game folklore determined the impact of multinational traditions, manifested at all levels of spiritual culture. Due to the long interaction of the Uzbek and Russian cultures, "folklore bilingualism" was formed, which in Uzbek literary criticism was called "shiru shakar".*

Conclusion. *The modern social space has changed the ways of transferring gameing traditions, the forms of exchanging gameing experience, when live gameing contacts are replaced by virtual ones, which exclude direct communication between*

the players. Under conditions of strict social control on the part of parents and teachers, their attitude to the game changed in accordance with the educational tasks of society. The game, as an attributive characteristic of childhood, was transferred to the leading sphere of activity of adults who create a modern "playing civilization", which was the source of the destruction of traditional children's games, their natural development.

Keywords. *Traditional children's games, motif, plot, structure of the game, classification, action level, verbal component, unstructured verbal material, games of biogenetic origin, agonal dialogue, barkers, draws, rhymes, teasers, folklore bilingualism, crisis of game culture, stereotyping of games, computer games.*

Introduction. The Uzbek games have passed (and are still taking place, but with less intensity) a certain historical process of development and formation. This can be determined by changes in the motive composition, structure, verbal texts, character systems, etc. Like other genres of Uzbek folklore, traditional children's games have their own historical and genetic roots. Having gone through a long stage of formation, a multi-stage process of assimilation of the spiritual culture of the ethnic group, game folklore absorbed the primitive ideas of ancient people, early mythological beliefs, religious beliefs, various symbolic forms of behavior, traditional lifestyle, customs, rituals.

Unfortunately, at the moment there are few works that present a comprehensive study of mutually complementary verbal, actional and objective levels of gaming culture. Since understanding the actions of the participants in the game or the semantics of the verbal component is often possible only after analyzing other game components.

Methods. Children's game folklore is considered as a phenomenon consisting of game and verbal game texts that organize and accompany it. This is the reason for the relevance of our attempt to consider the main components of children's game folklore. Among the modern approaches to the category under consideration, extending to various areas of humanitarian knowledge, we have selected descriptive, historical-genetic and comparative-typological methods for considering the main components of children's game folklore.

Results and discussion. The study of children's folklore is of interest not only in the historical and folklore sense, it is extremely relevant in modern conditions, when the question of finding a mechanism for new directions in the development of society is being decided. Children's folklore is directly related to the way of life of the ethnic group, the type of economic activity and social relations, as it reproduces previously established patterns of behavior, stable structures of consciousness. It is relatively independent, and at the same time is closely connected with the traditional culture of the adult generation, which makes it possible to actively transfer the rich heritage of national folklore from generation to generation.

Many games are based on historical events, lifestyle, professional activities, interests and aspirations of ancestors; realities related to military knowledge and experience, which is the most important component of games. And the leading role is given to the depiction of events through an action, word, toy or ritual.

Since the action in the games is connected with real events and carries traces of ancient ideas, traditions and rituals, the games do not act as idle entertainment events, but as a set of social and historical significant actions that have great educational value. For example, the game "White poplar, green poplar", popular among children, is based on the mythological ideas of primitive people about white and green color, as well as totemic ideas about the worship of trees. Folklorist G. Zhakhongirov [1], trying to determine the historical and genetic roots of the game, connected its origin with the way of life of people of the tribal period. The scientist believed that the rules of warfare of that period influenced the emergence of the game. The scientist's reasoning was supported by another prominent researcher of Uzbek children's game folklore, Sh. Galiev [2]. He argued that the game "White Poplar, Green Poplar" arose on the basis of ancient rituals demonstrating the dual structure of the tribal clan, that is, symbolic battles within the tribe between phratries to resolve controversial issues. Tatar folklorist R. Yagfarov [3] believes that the historical roots of the game "White poplar, green poplar" go back to the "cult of the tree". In his opinion, this is one of the reasons why poplar-related toponymical terms are widely used in many places where the Turks live. In particular, he noted the presence of the village "Boiterak" in the Berezovsky district of the Perm Territory, and in the vicinity of Tashkent - such toponymical objects (regions) as "White Poplar" and "Blue Poplar". The researcher has no doubt that these toponymical terms are based on the totem tree. R. Yagfarov believes that children through the game "White Poplar, Green Poplar" also convey the relationship between two tribes, two peoples. His assumptions are related to the fact that the game can artistically reflect not only the scene of the exchange of prisoners, but also a mixed marriage between two tribes, the marriage of a girl to a guy. And the words spoken during the game were once a wedding song.

In our opinion, the agonal dialogue is connected with military operations. In the action plan and the game choruses that make up its verbal part, there are lines that remind of them: capture, captivity, demand for compensation. During the game, children first line up in a circle, forming a living chain. The goal of the game is to break the chains formed by the teams and take the opponents into captivity. If the participant did not cope with the task, his team is credited with a defeat, the participant himself is “captured”. Therefore, in order to break the living chain, it is necessary to determine the “weak link” of the chain and try to cross it. The fulfillment of these tasks, in addition to developing tactical vigilance and strategic entrepreneurship skills in children, also develops the ability to make quick, effective decisions [4].

Thus, the main plot component of traditional Uzbek games is the playing by the players of time and events that have long since disappeared from the people's memory. And the constant desire to win in games, the win-win outcome of the game, testing the physical or mental abilities of children are, as a rule, traditional motifs inherent in epic works, indicating that the genre of the game is also ancient and created within the framework of the epic tradition.

In support of the theory of lifelikeness of games is the fact that in games the names, nicknames of characters, their professional activities, and life position are often called. For example, such games as “Echki va chupon” (“Goats and a

shepherd"), "Tursun Hola" ("Aunt Tursun"), "Sotuvchi va haridor" ("Seller and buyer"), "Podsho va vazir" (" King and Minister).

Also in a number of games there are such images as a mother, a potter, a teacher, representatives of flora and fauna [5]. All this indicates the realism of the events that make up the plot basis of the games. However, most of the games were created in the past, and their origin was based on animistic, totemic and various magical ideas, beliefs of ancient ancestors.

Due to the nature of the origin, Uzbek games can be divided into "creative" and "games of biogenetic origin". In turn, games of biogenetic origin are divided into "natural-everyday" and into types in accordance with certain assumed conditions of occurrence (animal, primitive-savage, hunting-shepherd period, games of "cult by physical strength", state-organizational games):

• hunting games (Gang, Jambil, Lappak, Oshik, Xappak, Chirgizak, etc.);
• shepherd games (Tuptosh, Kutarma tosh, Echki uyin, Chupon va shokol, Kadama tayok, Chillik, Podachi, Chanta, Chuv-chuv, etc.);
• handicraft games (Dandarak, Charxpalak, Besh barmok, Pakillok, Lanka, Chigirik, Uzuk soldi, Varrak, Sartarosh, Kuz boglar, etc.);
• agricultural games (Palaxmon, Jon burgam, Somon sepdi, Chanok uyin, Shaftoli shakar, Kurikchi etc.);
• imitation games (Xola-xola, Topalok, Kim oladi-yo, Ayik uyin, Xuroz urishtirish, Oksok turna, Bosari, Asalari, Gozlar, etc.);
• outdoor games (Chunka shuvok, Chim otish, Kim tez, Xurkach, Tufalok, Chori chambar, Mushuk-sichkon, Yogoch oyok, Durra solish, Xalinchak, etc.);
• word games (Kim chakkon, Bolkon-bolkon, Botmon-botmon, Juftmi-tok, Ok kuyonim alomat, Ok terakmi, kuk terak, Pirr etdi, etc.);
• games of gatherings (Gap-gashtak, Tupik uyin, Podsho-vazir, Podsho-ugri, Arshi a'lo, etc.);
• folk wrestling and related games (Milliy kurash, Polvonbozlik, Yelkada kurash, Bel olish kurashi, etc.);
• game of riders (Chavgon, Ulok-kupkari, Piyoda poyga, Oltin kobok, Shogulok, Kiz kuvish, Eshak mindi, etc.) [6]

The classification of Uzbek games can also be presented on the basis of such criteria as: the gender and age of the players, the principles of distribution of roles, the spatio-temporal structure of the game action, the ways and means of game transformation, the action plan, the presence of the viewer and the ways of his relationship with the character, types of game composition etc. For example:

1. In relation to the temporary sign of the game: a) constant; b) seasonal.
2. Depending on the age and gender characteristics of the game participants:
a) games for boys;
b) games for girls;
c) games for boys;
d) games for adults;
d) joint games for boys and girls;
d) family games.
3. In relation to the spatial feature of the game:

a) games on land;
b) water games;
c) indoor games.
4. According to the criteria for the use of items during the game:
a) subject games;
b) pointless games.
5. In terms of the content and purpose of the games:
a) outdoor games;
b) didactic games;
c) situational games;
d) gambling [7].

These classifications do not claim to be final and reveal both the features of the studied material and the insufficient degree of its study as a whole.

Consideration of the stages of the organization of the game, namely: 1) the gathering of the participants in the game, when the invitation to the game occurs through "barker sentences"; 2) the distribution of playing roles among the participants in the game, which at this stage ensures the use of draws; 3) the game itself, built on the basis of certain rules, highlights another important component of the gameplay - the verbal component. The principle of highlighting this group of texts and filling the term has become a theoretical problematic point in the study of children's folklore. The main factor for the inclusion of the text in the sphere of children's play folklore is the close performance connection of the work with children's play. In the classifications of researchers, the list of texts of children's play folklore either narrows (V.P. Anikin, A.N. Martynova), or expands (G.S. Vinogradov, V.A. Vasilenko, etc.).

Taking into account the national specifics of the Uzbek oral folk art, children's play folklore includes works that are directly related to children's role-playing games: game choruses, draws, counting rhymes, teasers, and underwear.

Chorlamalar - call to play:

O`zbargani suvi bor,	There is water in Uzbarga,
Daraxtlari xuddi dor.	Like a tree mast.
Onaboshi, qani chiq,	Mother, come out
Bachalaring senga zor.	Children are waiting for you.
Hoy, bolalar, bolalar,	Hey guys guys
Bekinmachoq o`ynaymiz.	Let's play hide and seek.
Tarqalishmang har tomon,	Stop running away
Qochib nima qilasiz?	Why are you running away?

Cheklashmachoq - жеребьевка:

- Ona, ona, kim ona?	Mother, mother, who is mother?
- Men ona (Biz ona).	- I am the uterus (we are the uterus)
- Sizga osmondagi oy kerakmi, Kishnab turgan toy kerakmi?	- You need the moon from heaven Or a stallion?
- Bizga kishnab turgan toy kerak.	We need a stallion!

- Kishnab turgan toy menman,	- I'm a stallion!
- O`t, bizdan ekansan.	- Horse, you are ours!

Tegishmachoqlar - дразнилки:

Ergash degan oti ekan.	His name is Ergash.
Oyoqlari shoti ekan.	He is short
Noskadiday burni ekan.	Nose like a pumpkin.
Kajavaday qorni ekan.	And belly.
Somonxona o`rni ekan.	Place him among the straw.

Guldur gup - молчанки

Dim-dim-dim,	Dim, dim, dim,
O`raga sichqon ko`mdim	I buried a mouse in a hole.
Gapirganing og`ziga	Who will speak
Bir shapaloq urdim.	Get it on the lips.
Mushuk o`ldi,	The cat is dead
Dumi qoldi.	The tail remained.
Kim gapirsa,	Who will speak
Uni yeydi.	Will eat her.

A review of folklore and ethnographic research on the problems of children's folklore and folk play makes it possible to specify the concept of children's play folklore. Given the different approaches that folklorists adhere to when highlighting the genres of children's play folklore, we propose to single out this section of children's folklore on the basis of functional and play principles. This approach allows us to consider in children's play folklore only texts related to the organization and accompaniment of children's play.

In the Uzbek children's game folklore, two groups of verbal texts can be distinguished: game preludes (rhyming rhymes and draws), which begin the game with the division of game roles, and a group of texts conventionally united by the term "verbal game texts": game sentences, game choruses, game songs, verbal formulas and dialogues. Such texts as “silence”, “golosyanka”, proposed by researchers as a separate genre or separate texts in children's play folklore or amusing folklore, should be called play sentences accompanying the game [8].

It is worth noting that the verbal game parameter is not limited to poetic texts, but also includes other material: cries, bullshit, texts of game law and game punishments. This also includes game terminology: the names of game places (field, playground, pasture, circle), designations of game roles (leader, blind man, wolf and geese, lame crow), attributes (stones,) and actions (steal, find, tarnish). Let's call all these types of game words **unstructured verbal material** [9]. Thus, three types of the verbal component of games can be distinguished:

a) game preludes;

b) verbal game texts;

c) unstructured verbal material.

In games with formalized rules, various combinations of these three types of verbal component are possible.

The study of the verbal and action corpus of the Uzbek game folklore also determines the impact of multinational traditions, which has centuries-old roots and manifests itself at all levels of spiritual culture. So, when considering children's play folklore, it is necessary to take into account the “folklore bilingualism”, which was formed as a result of a long interaction between Uzbek and Russian cultures. In Uzbek literary criticism, this phenomenon was called "shiru shakar". The following is an example of a rhyme genre created by mixing Russian and Uzbek words:

Odin, dva, tri,	One two Three,
Piyolaning guli.	There is a flower in a bowl.
Bu gulni kim chizgan?	Who drew this flower?
Lolaxonning qo'li.	Lolahon hand.

The first verse of the quatrain consists of a listing of the numbers "one, two and three" given in Russian. The last three verses are spoken only in Uzbek. In the following four-line example, the first and fourth verses consist of modified Russian words, 2 and 3, respectively, of Uzbek words:

Semichka, semichka,	Seed, seed,
Men boraman urushga.	I'm going to war.
Urushlarnijangqilib...	Fight...
Pod-ruch-ka!	Hand in hand!

In the above text, distorted forms of Russian words are used: "semichka", meaning in the Uzbek language "pistachio", "sunflower seed", and "podruchka", meaning "hand in hand" [10]. Perhaps this is also a distorted form of the word "girlfriend" in the meaning of "girlfriend". Cases of distorted pronunciation of Russian words are also observed in other Uzbek folklore texts:

Akish-pakish semishka.
Semishka, bodom babushka.
Andaxayol, manda xayol,
Rohina do'st!

Apparently, the word "seed" in this text is used in the form "seven" due to the incorrect pronunciation of the sounds "ch" and "sh". The Russian word "grandmother" is also used here, which means "buvi, momo" in Uzbek.

Consider the following example:

Ani-bani...	Ani baths...
Shofir qani?	Where is the driver?
Exal papa na barane.	Dad rode on a ram.
Alalalay, Shumalay.	Alalalai, Shumalai.

It is noteworthy that the six lines of the rhyme are based on the use of a number of meaningless words “ani-bani”, “alalai, shumalai”, the phrase “dad rode on a ram” and the distorted word “chauffeur” in Russian and the interrogative pronominal adverb “ where" in Uzbek. Meaningless words and consonances are the frequent basis of a large number of counting rhymes in both Uzbek and Russian folklore. Senselessness, "abstruseness" is explained by various factors: some texts of children's folklore passed from adult folklore, borrowing and distortion of words from other

languages, etc.

The following text is an example of the interaction of three languages, namely Uzbek, Russian and Tajik. It is known that the children of Bukhara are polyglots. This allows them to understand and speak three languages.

Adir-badir...
Guppi nadir?
V shapke set
Qo'g'irmochi.
Dengi hast - past deguncha,
Tez qochib qol!

The third line of the given six-line poetic text is expressed entirely in Russian. Instead of the phrase in Uzbek "Pul bormi?" “Money hast” is used, in which 2 words are connected - Russian and Tajik. The word "hast" in translation from the Tajik language means "there is, there is". Cases of poetic presentation of thought in two languages (“shiru shakar”) within the same text can also be traced on the example of other genres characteristic of children's play folklore.

In Uzbek counting rhymes, game sentences, draws, etc., there are Russian words denoting types of transport: train, plane, tram, steamboat, tractor, rocket, bus; household items: suitcase, basket, cup, plate, sofa, table, chair, vase, barrel, straw; food and drinks: kvass, lemonade, porridge; types of games: dominoes, checkers.

Thus, the deep penetration of the Russian language into the play repertoire (and not only) of Uzbek children testifies to the mutual influence and mutual enrichment of national languages, literatures and cultures, gives it additional figurativeness and emotional expressiveness [11].

The next aspect that determines the originality of the children's game sphere is the structure of games. It is diverse, includes plot and plotless games. Story games can consist of one, two or more episodes. Motives in games vary depending on the type of game. Story games are also distinguished by the presence of certain types of plot. For example, “war and confrontation”, “playing witch”, “kidnapping”, “attacking a defenseless animal”, “predator and prey”, “games with wrestling” (“taking prisoners”, “captives and possession of land”, “catching”, “tug of war”), “following the leader”. Among the most frequently played are story games with notable action: "hide and seek games" (of people or objects), "jump and hop games", "carry games", "blindfold games", "phantom games" , “games with riddles”, “games with dancing (with words and singing)”), “games with dancing (jumping) and swinging”; according to inventory: “playing with a scarecrow”, “playing with a ball, hands”, “playing with a ball, legs”, “playing with a ball (sticks)”.

If we consider games as an example of oral art, as a literary phenomenon, then they can be conditionally classified into three types in terms of interpretation of images, ideological content and composition, as well as purpose and aesthetic functions:

a) games in the spirit of heroism;

b) games imitating relationships in the animal world;

c) games that simulate various everyday situations.

Despite the separation, there is a certain closeness between them, there is

constant integration, interaction of different game types. Therefore, all of them are combined into a single integral system called the children's game world [12].

But the modern social space has changed the ways of transmitting gaming traditions, the main carriers and "custodians" of which are children, the forms of exchanging gaming experience, when live gaming contacts are replaced by virtual ones, which exclude direct communication between the players. Under the conditions of strict social control on the part of parents and teachers, their attitude to the game changed in accordance with the educational tasks of society. The game, as an attributive characteristic of childhood, was transferred to the leading sphere of activity of adults who create a modern "gaming civilization". What was the source of the destruction of traditional children's games, their natural development? Creating a toy world for children, adults, on the one hand, expand the assortment of toys in a meaningful, functional and ideological way, on the other hand, they transfer their ideals, fantasies and desires to the toy.

The organization of production and sales of toy brands aimed at children as consumers of the goods changes their attitude to the objects of the outside world. Children develop a desire for a constant change of toys. Their possession is seen as a symbol of prestige.

Civilizational, social, socio-pedagogical factors, such as the industrial revolution, urbanization, changing types of social relations, orientation towards individual values, demographic changes, new information technologies, also have a significant impact on the state of the gaming culture of modern childhood.

Another significant factor influencing the change in the modern game sphere is the organization of children's play activities in educational institutions. Scientists characterize the situation as a crisis of gaming culture, accompanied by the collapse of the plot-role-playing game, the stereotyping of games in role-playing zones, the closure of the game within the rigid gaming tradition, the decrease in children's play initiative, often reduced to plotless manipulation of toys.

Often the possibilities of play are limited by concerns of adults for the safety of children: the number of available places for play is reduced, free play is replaced by child assistance services.

All this deprived children of the opportunity for positive experiences of play in the conditions of kindergarten and primary school; contributed to the loss of the meaning of free play, thanks to which children's games and rituals were transmitted from older children to younger ones.

The nature and content of the free forms of play activities of children and adolescents outside educational institutions and outside the control of adults have undergone significant changes. So the play repertoire of modern children and adolescents is characterized as impoverished. Traditional games are showing a trend towards rapid extinction. Under the influence of the mass media, the nature and content of role-playing games have changed, the repertoire of ritual games has decreased, courtyard games have disappeared, and the number of games with rules and outdoor games has decreased. They have been supplanted by didactic and computer games or TV shows. Traditional elements of games, such as beginnings, counting rhymes, have practically disappeared from the children's repertoire;

traditional forms and texts of children's folklore are being lost or degraded. Homemade handmade toys have been supplanted by commercial toys in the global toy market [13].

Conclusion. Based on the foregoing, we can conclude that the Uzbek traditional gaming culture is an extremely fertile field for research. It is original, as it not only experienced the influence of the national gaming cultures of its neighbors, but also actively influenced them itself. It is archaic: by the beginning of the mass fixation of Uzbek traditional games, it retained close ties with the entire traditional culture as a whole, which was reflected in the content, structure, and verbal component. But the rich material on the Uzbek gaming culture cannot be considered mastered, since many aspects have not received sufficient folkloristic understanding. And modern living conditions have reduced the natural ways of transmitting traditions from the older generation to the younger. Under the influence of the mass media, the nature and content of role-playing games have changed, the repertoire of ritual games has decreased, courtyard games have disappeared, and the number of games with rules and outdoor games has decreased. Traditional elements of games, such as beginnings, counting rhymes, have practically disappeared from the children's repertoire; traditional forms and texts of children's folklore are being lost or degraded. Children don't know how to play anymore; traditional games are disappearing and modern ones are full of aggression.

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