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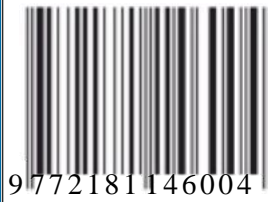
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LITERARY CRITICISM

TYPOLOGICAL CONVERGENCE OF PLOT-IMAGE SYSTEMS IN RUSSIAN AND UZBEK CHILDREN'S GAME FOLKLORE

Temirova Djamila Khasanovna,
Associate professor of the department of
Russian literature of Bukhara State University
d.h.temirova@buxdu.uz

Abstract. *This article presents a review of universal and general typological characteristics of the plot-image systems of samples of Russian and Uzbek children's game folklore. The question of the plot and compositional basis is one of the most controversial in terms of the gaming sphere. Researchers of children's game folklore offer various principles of classification, highlighting certain parameters as the key ones. The author of the article is inclined to think about the possibility of differentiating children's games into two spheres: antagonistic and non-antagonistic games with their subsequent division into subspecies. The study and classification of the subjects of the gaming sphere allowed the author to identify such types of game actors as theomorphic, mythological, anthroponomical, phytomorphic actors, as well as objects acting as actors of the game.*

Keywords: game, plot, semantic core, antagonistic type, game names, character, actor, game "face", subject of action, theomorphic, phytomorphic, mythological, anthroponomical.

ТИПОЛОГИЧЕСКОЕ СБЛИЖЕНИЕ СЮЖЕТНО-ОБРАЗНЫХ СИСТЕМ В РУССКОМ И УЗБЕКСКОМ ДЕТСКОМ ИГРОВОМ ФОЛЬКЛОРЕ

Аннотация. *В данной статье представлен обзор универсальных и общих типологических характеристик сюжетно-образных систем русского и узбекского детского игрового фольклора. Вопрос о сюжетно-композиционной основе является одним из самых дискуссионных в плане игровой сферы. Исследователи детского игрового фольклора предлагают различные принципы классификации, выделяя определенные параметры в качестве ключевых. Автор статьи склоняется к мысли о возможности дифференциации детских игр на две группы: антагонистические и неантагонистические игры - с последующим их разделением на подвиды. Изучение и классификация субъектов игровой сферы позволили автору выделить такие типы игровых субъектов, как теоморфные, мифологические, антропонимические, фитоморфные субъекты, а также объекты, выступающие в качестве субъектов игры.*

Ключевые слова: игра, сюжет, семантическое ядро, антагонистический тип, игровые имена, персонаж, действующее лицо, игровое «лицо», субъект действия, теоморфный, фитоморфный, мифологический, антропонимический.

RUS VA O'ZBEK BOLALAR O'YINI FOLKLORIDAGI SYUJET-OBRAZ TIZIMLARINING TİPOLOGIK YAQINLASHISHI

Annotatsiya. *Ushbu maqolada rus va oʻzbek bolalar oʻyin folklori namunalarining syujet-obraz tizimlarining universal va umumiy tipologik tavsiflari koʻrib chiqiladi. Syujet va kompozitsion asos masalasi o'yin sohasi nuqtayi nazaridan eng munozarali masalalardan biridir. Bolalar o'yinlari folklorining tadqiqotchilari tasniflashning turli tamoyillarini taklif qiladilar, asosiy parametrlar sifatida ma'lum parametrlarni ta'kidlaydilar. Maqola muallifi bolalar o'yinlarini ikki sohaga ajratish imkoniyati haqida o'ylashga moyil: antagonistik va antagonistik bo'lmagan o'yinlar, keyinchalik ularni kichik turlarga bo'lish, o'yin sohasi subyektlarini o'rganish va tasniflash muallifga o'yin aktyorlarining teomorf, mifologik, antroponomik, fitomorfik aktyorlar, shuningdek, o'yin aktyorlari rolini o'ynaydigan obyektlar kabi turlarini aniqlashga imkon berdi.*

Kalit so'zlar: o'yin, syujet, semantik yadro, antagonistik tip, o'yin nomlari, xarakter, aktyor, o'yin "yuzi", harakat predmeti, teomorf, fitomorf, mifologik, antroponomik.

The concept of the plot component of the game interested researchers from different points of view, including considering it as a fundamental principle of game typology or a theoretical problem. The peculiarity of the plot is to move from one species group to another, the grouping of multi-complex games around one

plot basis expands the range of problems under consideration. The analysis of games according to the plot principle is characteristic of the compilers of collections of children's folklore, on its basis, the division into thematic groups was carried out, their structural and semantic similarity was revealed. For example, the semantic core uniting the Russian games "Pryatki (Hide and Seek)", "Jmuriki (Blind Man's Buff)", "Kolokolchik (Bell)", the Uzbek game "Duk-Duk", is the motif "blind looking for the sighted", etc.

However, before approaching the consideration of the main plot game complexes, it is necessary to make a conditional division of games into two large groups: games with dominant confrontation of the parties (antagonistic games) and games with no confrontation of the parties (non-antagonistic games). The conditionality of separation is explained by the fact that the sign of confrontation is not fundamental.

The confrontation in antagonistic games takes place at the following levels: the subjects of the confrontation, the methods and goals of the confrontation. The answers to these questions contribute to understanding the basics of the plot division of games. There are several variants of subjective confrontations: team, one against all, against each other. The confrontation at the "methods" level determines the type of game agon, that is, which action is the main one for this type of games. For example, chasing, searching, overcoming obstacles, overtaking, catching, hitting, hitting, knocking out, etc. The structure of individual games may include several types of actions (knocking out, advancing, creating), it is important to determine the core, without which the game is impossible. Determining the goal of the game confrontation is also important, it determines the course of the plot development. The struggle can take place for a change of playing role, for a player, property or territory [1].

Each of the listed target groups includes several plot varieties of games.

The first target group is a confrontation for a change of role. The specificity of these games lies in receiving / transferring the leading role of one side to the other. The leading side can be represented by one or more players. The main plot types of games:

Searching. This type includes a large number of games, their plot basis is based on hiding and searching for players. Russian games: "Hide and Seek", "12 sticks", "Stolen wand". Uzbek games: "Duk-duk", "Bekinmachok (hide and seek)", "Yashirinmachok (hide and seek)", "Pukmi? Puk." Formal differences between games of the same type: the distribution of roles is made / not made by drawing lots or counting, the time of searching for players is set / not set, the game verdict is used / not used, etc. The rest of the players hide in secluded places for a given time. The task of the "seeker" is to find all the players, the "foundlings" are eliminated from the game until the next con. At the end, the players switch roles.

Search with closed eyes: this includes several game subtypes, the plot basis of which is based on the search for players with closed eyes. 1st subtype: Russian games: "Blind man's Buff", "Bell", "Kulyuki (Thorns)", etc.; Uzbek games: "Kora kordim" (I see "Black"), "Topagon" (Seeker). Differences: the search for players is carried out with closed eyes (by touch), the territory is limited (it is forbidden to leave its limits). A blindfold is put on the driver's eyes, at a signal he searches for the rest of the participants. The rules stipulate the reproduction of sounds to help the driver, issued by opponents (clapping, bell ringing, control words: "hot / cold"). 2nd subtype: the driver stands with his back to the players, actions stipulated by the rules are performed against him: a slap on the back or arm, a whisper in the ear, touching / poking with a finger, etc. The task of the driver is to guess the player who touched him. If the answer is correct, the role is changed. Russian games: "Blind chicken" or "Whisper". Uzbek games: "Kani kim, top chi?" ("Find who is it?"), "Kim urdi?" ("Who hit?"). 3rd subtype: fishing with closed eyes. Two drivers connect the feet of the legs. The goal of the players is to jump over their legs and not be caught. Russian game "Without salt salt".

Catch-up. A group of games built on catching players or showering them. The process of settling can be done by hand or an auxiliary object, more often a ball. Russian games: "Salki(Tag)", "Pyatnashki (Tag)", "Skifa(Skiff)". Uzbek games: "Man pet" ("I'm in the house"), "Elak-elak, charkhi palak", "Kuvlashmachok". In the games "Shah-Shah" (at the place of captivity), "Tiriltirishma" ("Resurrection"), "Jon berdik" ("To give your soul"), it is possible to rescue captured players by touching them with your hand. If the "savior" is saddled at this moment, he becomes a prisoner.

Fishing/Salvation. In games of this type, the plot basis is also connected with catching the driving player. The difference is that the other players act as an auxiliary force to help the "victim" avoid capture. To do this, with the help of interlocked hands, the game subjects build a circle or tunnel, into which free access / exit is given only to the fleeing, catching interference is created in the form of a "closure" of the passage. In case of capture of the player, the roles are changed. Russian games: "Koshki mishki (Cat and mouse)", "Muj i jena (Husband and wife)", "Selezen i utka (Drake and duck)". Uzbek games: "Mushuk va sichkon (Cat and mouse)".

Knocking out. 1st subtype: Players are divided into "victims" and "aggressors" by drawing lots or counting. Aggressors-bouncers stand on the sides, bouncers are located in the middle. With the help of hitting

the ball, the first team knocks out the second. If the "victims" manage to catch a ball thrown at them ("candle"), they earn points that allow them to "revive" the knocked out players (if there are any at that time) or earn points. The remaining player must dodge the ball a specified number of times or as many as he is old. In case of victory, the roles are changed.

2nd subtype: players stand in a row, throwing the ball to each other. Players who have not hit or dropped the ball pass into the middle of the circle and squat down, becoming an object for beating ("potatoes"). If the "potatoes" hit or catch a ball thrown at them at the moment of impact, they get the right to stand up to their full height ("macaroni"). Russian games: "Bouncers", "Potato", "Potato and macaroni". Uzbek games: "Tup otish" ("Throwing the ball"), "Oldim" ("Got it"), "Kartoshka va makaron(Potato and macaroni)".

The second target group is the fight for the player. For this group, it is important not to get rid of or transfer the role, but to join a player from the opposing team. The leading side can be represented by one or more players. Distinctive features: the presence of a verbal component and a developed plot. The main plot types of games:

Gate/arch. Driving with the help of clasped hands form an arch. The rest of the players, holding each other's hands, try to pass through the gate in a string with a song or game sentences. With the last words, the drivers, lowering their hands, "close the gate." The caught player goes behind the back of one of the drivers. Having thus been divided into 2 teams, the players with the leaders are trying to drag the opponents through the line drawn between them. Russian Games: "Gates", "Burners". Uzbek games: "Darvoza-darvoza", "Olatoy-bulatoy".

Chains. By drawing lots or counting, the division into teams is made. The players take each other's hands, forming a chain. The distance between the rows of teams is at least 10 meters. Rivals, using game sentences, cause opponents to break the attachment:

– Shackles. – Chained up.

– Break us up. – By whom?

The selected player must break the clasped hands with a run, choosing the "Weak links". In case of luck, the winner took any player to his team. In case of loss, he replenished the opposing team. Russian games "Chains", "Shackles". Uzbek game "Ok terakmi, kyk terak"

Theft. A three-level plot-structural basis, including the beginning, the development of the game action and the ending. Two main subjects of action: the owner/mother and the thief/predator. The other players represent cubs (goslings, chickens, goats) or movable (sheep, geese) and immovable (watermelon) property that a thief/predator is trying to take over. The owner/mother is trying to save them. The roles of secondary characters are passive. There are also options. In the game "Geese" the territory is strictly delimited, it is impossible for a predator to cross it. And the salvation of geese depends on their dexterity and evasiveness. Game endings also have several completion options. In some cases, the game ends with the punishment of the thief / predator, in other cases – the second party must pass the tests. Russian games "Wolf and geese", "Wolf and goats", "Shepherd and sheep". Uzbek games "Ona tovuk va hakka" ("Mama chicken and predator"), "Borivoy va gozlar" ("Wolf and geese"), "Tarvuz-tarvuz" ("Watermelons").

Krasochka. There are two drivers in the game: a paint seller and a buyer (monk, devil, angel). The rest of the players choose a paint color for themselves. A buyer turns to the seller with a desire to purchase a certain paint: "I, a monk, in blue pants, came to you for paint." If there is no such color, the seller refuses the buyer. Otherwise, it voices the price of the paint, for example 15 coins. While the buyer is paying off the seller by patting his palm (15 times), the paint player manages to run away for some distance. The buyer rushes after him. Russian games "Krasochka", "Chyort (Damn)". Uzbek game "Boyok sotuvchi" ("Paint seller").

The third target group is the struggle for property. This game group is characterized by the transfer / transfer of a thing, a commodity, an object into ownership from one player to another.

Sale. The games are based on the process of buying and selling goods. By drawing lots, the game roles are distributed: buyer, sellers, goods. Each seller has one product (pots, rabbits, melon). The buyer approaches one of the sellers and prices the product. If the seller agrees, then one of the actions is performed:

1. The "product" runs away during the payment. The seller and the buyer are trying to catch up with him. Whoever catches up, he becomes the owner of the product. Uzbek games "Dokonchi" ("Seller"), "Kuyonimni sotaman" ("I sell my rabbit").

2. The seller and the buyer must run around the shopping row from both sides and return to their original place. The first arrival receives both the merchant's place and the goods. Russian games "Pegs", "Godmother, sell the child".

Hide/find. Two drivers are selected. The rest of the players sit in a row, stretching out their palms folded in a boat. One of the drivers goes around the players in turn and tries to pass a small object hidden in his hands to one of them unnoticed by the "looker". As soon as the task is completed, he steps aside and offers the second

presenter to guess in whose hands the hidden object is. The task of the "looker" is not only to guess the player, but also to prevent his escape. In case of luck, he gets the place of the first driver and "gold". The Russian game "Bury gold". Uzbek game "Kimga?" ("For whom?")

2nd subtype: the plot component is the same as in the previous one: hiding and searching for an object. The difference is in the number of drivers (1) and in the method of transferring the selected item. There are several game variations of its imperceptible transmission: by touching the closed palms of the players (the game "Coin"), the ring is threaded on a rope and rolled from player to player ("Ring"), the transition of the object is carried out of sight of the driver: behind the back, under bent knees (the game "Harness").

Theft. The driving player lays out objects around himself and picks up a stick to protect his "property" from other players. A player who has taken a blow with a stick in case of an unsuccessful theft becomes a driver. If the players manage to take possession of the items, then the driver takes the punishment.

Weaning. The game is played on land/water. The number of players is unlimited. The goal: to take possession of the item and not let it be taken away by other players. "Olma menda" ("I have an apple"). The driver shouting: "I have an apple" tries to avoid other players touching his head. The rules prescribe diving to a depth, sailing to the side. Touching the head of the driver conditionally receives an "apple" along with the role of the presenter.

The fourth target group is the struggle for territory.

Take a seat. Games of this type stand at the junction of 3 and 4 target groups, as they have points of contact with the game confrontation for property. The game is played in rooms or on a specially drawn area in the form of a square or rectangle. Players, having occupied corners (pillars), try to swap them with each other. The task of the presenter: to get ahead of the player and take an empty seat. Russian game "Corners". Uzbek game "Tortburchak yoki tort muyush" ("Square or corners"), "Yulduz" ("Star").

Push it out of the circle. A circle is drawn, two participants are located inside, using a stick they try to push the opponent over the line. The Russian game "Push out of the circle". In the Uzbek game "Kim Kuchli?" ("Who is stronger?") two players rest their feet against each other. The goal is the same.

The game "Hiroz-hiroz" ("Roosters"). The guys split into pairs. A circle is drawn in the middle. The players, standing on one leg and putting their hands behind their backs, try to push the opponent's shoulder out of the circle line in a jump.

Drive the ball. There are many variants of the game. Formal differences: the number and size of pits where a wooden ball (a small ball) is driven by the driver, game equipment. For the game "Duk", one large common and several small pits belonging to the other participants of the game are dug out. There is no big hole in the game "Mazlo". Players try to beat off the ball of the leader and not let them take their holes.

Hit the target. The game requires sticks (ball) and a target (a construction of pebbles, lids, etc.). The task of the players is to hit the target from a certain place (a distance of 8-10 meters), the driver is to set the target and, choosing the time, take the place of one of the players. The Russian version of the game "Fly". Uzbek game "Gulmirzaning tayogi" ("Gulmirza's Stick").

The distribution of games in the target groups is uneven, which is justified. There are games popular in the children's environment for their simplicity, do not require special training and attributes. The names of the types in some cases coincide with the game content, others contain several plot modifications.

The fundamental difference between non-antagonistic games and games with confrontation lies in the target characteristic, which is outside the game action. For example, swinging on a swing, overcoming obstacles, jumping on the spot, throwing objects, circling on the spot, sliding causes aesthetic pleasure or a sense of pride in skillfully demonstrated skills and abilities, etc. The target direction of the other part of the games is associated with everyday, ritual and magical representations. The end of the game may be associated with punishment or reward, material (and not conditional) winnings. The opposition is absent or weakly expressed. The reason is the complexity of the game tasks performed, the inability to resist the lot, fate ("Heads or tails"). In antagonistic games, bilateral confrontation is often associated with "harming", an attempt to defend or return property, to make up for what is missing, to preserve territorial integrity. There are no all these plot components in the second group of games. As well as there are no borders (lines) that cannot be crossed. The essential difference between the two types of games is clearly expressed in their compositional construction. So antagonistic games are characterized by a ring structure, the action constantly returns to its beginning. As soon as the goal is achieved, a new round of development of the action begins. For example, in the game "Topdim" ("I Found"), the plot of the game is based on the search for the mother of a missing child. Children, forming a circle, dance and sing. The "lost" child is invited into the circle to play with the children until his "mother" shows up. "Mothers" promise to show the child if she passes the tests. For example, to find a blindfolded child. When changing roles, the game starts over. The games of the second group have a "linear" development of actions, which is associated with a uniform alignment of game stages: from simple to complex.

For example, the game "Five stones" ("Besh Tosh") rarely comes to a logical end, as does the game of "Classics", "Rubber Bands", "Into the wall". Completing one task marks the transition to a more complex one. An error causes a player change.

It is also advisable to divide non-antagonistic games into types according to the method of action describing the whole game as a whole. The game action controlling the players dictates the variants of agonal behavior. For example, in the games "Smoking Room", "Bottle", "Paradise", the pivotal action is associated with unpredictable results of casting lots. In connection with the above, it is possible to distinguish games-exercises, games-contests or duels, games-draws (items), games-lots, games-entertainment, etc. Let's consider some of them.

Exercise games involve players performing a series of tasks of varying degrees of difficulty. This type is characterized by the use of game equipment and strict adherence to the rules. "Classics" is a surface drawn in chalk into squares. "Pebbles" – a drawn surface and a cue ball (a round object for throwing from cage to cage). "Elastic bands" – a 3-meter elastic band, the ends of which are interconnected. "Into the wall" – the ball and the wall. Knives, pieces of sheep wool with a piece of lead, sheep bones, knives, stones, etc. are used as game equipment. Each player is asked to perform a series of sequential actions without the right to make a mistake. Otherwise, the move goes to the next player. The next entry into the game begins from the place where the mistake was made. The player who completes all the tasks first or gets the most points is rightfully considered the winner. Uzbek games "Besh tosh" ("Five stones"), "Lyanga"(The game which is beating lanka(the thing made from lather of goat or ship and metal)).

Dueling games. The most common and numerous type. Task: overcoming obstacles by players. In the games "Silent", "The Sea is agitated", "Nukta-vergul" ("Dot-comma"), "Zina-mina-stop!" players must maintain absolute silence and immobility. "Peepers" – who will look at whom. In the game "Catfish-catfish" (untranslatable), the player makes a number from one to ten, a piece of clothing, the name of a flower ... and whispers it in the ear of a neighbor. The driver must correctly guess the name. The essence of the games "Riddles", "Kim birinchi topadi?" ('Who will find the first?'), "Into words" in guessing the intended words, from the hints – the first and last letters. If the target group is younger, then the size, color or purpose of the object is called. In the game "Davom ettir" ("Continue"), participants are invited to finish a proverbial, song, poetic phrase. The game "Kovun palak" ("Melon whip") offers players to demonstrate athletic training and strength. Some of the players take poses-obstacles (on their backs, sideways, squatting, kneeling), making it difficult for other subjects to jump to overcome them. At the end of the game action, the winners are honored and the losers are punished. The role of punishment is the requirement to tell a story, sing a song, show a trick, dance, perform a funny task.

Games-practical jokes. The raffling of valuable (for players) items is typical for the games "Ashiki", "Babki", "Wall", "Caps". Getting knocked-out items from specially constructed structures is at stake. Valuable prizes are sheep bones, tin lids from glass bottles, small coins, wrappers. The number of items received determines the winner.

Games are lots. The result of games of this type depends on the will of chance, the lot cast. They also determine the object of punishment or encouragement. The game "Smoking Room" has ancient roots of origin and is associated with a reverent attitude to the element of fire, which gives warmth and life. Archaic attitudes explain the fear of the extinction of fire, which has been forgotten over time, symbolizing the death of all living things. The task of the players: to pass a burning splinter to a neighbor, not to let it go out. In the game "Paradise", victory is also associated with the results of a successfully cast lot (sticks with a painted sun on one of the ends) and the rapid achievement of a positive result. As a punishment in the game "Rock, Paper, Scissors", the loser is flicked on the forehead.

Games-entertainment. The basis of game actions is the performance of rhythmic movements ("Swing", "Stilts"). Games of this type can have verbal accompaniment, and movements can be performed with the help of auxiliary objects. A number of actions are fraught with falling, getting injuries of varying severity, for example, in the games "Sirganchik yoki tayinishma" ("Sliding"), "Yakhmalak uchish" ("Skating"), "Chana uchish" ("Sledding"). The Russian and Uzbek games "Circling" / "Gir ailanish" are associated with checking the stability of the vestibular apparatus and the danger of dizziness, "Almash kadamlar" ("Changeable steps") is associated with walking strictly along the line. "Hakka-zhukka" (untranslatable) with the players carrying each other on their backs with their hands clasped under their arms. The number of steps with the burden is regulated by the game verdict:

– Что есть на небе? – Луна.
– Что есть на земле? – Чай.
– Во что наливаете чай? – Из чайника в пиалу.
– Сколько хлеба едите с чаем? – Десять.

Translation:

– What is in the sky? – The moon.

– What is there on earth? – Tea.

– What are you pouring tea into? – From the teapot to the bowl.

– How much bread do you eat with tea? – Ten.

Games-songs. The game action is regulated by the song text. They differ in predictability, the main goal is to evoke kinetic pleasure from singing and performing simple dance movements ("Kostroma", "Chitti–gul").

Ritual games. This type of games is associated with the symbolic expression of magical, everyday and ritual representations. The game "Shaftoli shakar" ("Sweet peach") is held during the fruit ripening period. The game verdict served as a signal for subsequent actions: The peach is ripe, melts in the mouth, // A sweet peach is in the garden. // Let's go, let's go, // Dusmat's father invites him to the garden.

As soon as the last words are pronounced, the children go into any garden, pick fruit and share with each other. This was not considered stealing and was encouraged by adults. The arrival of the children marked the receipt of a rich harvest of fruits and vegetables.

The Russian game "Wedding", Uzbek games "Ty-Ty" ("Wedding"), "Kelinchak" ("Daughter-in-law") are associated with the rituals of the life cycle. "Mekhmonmisiz?" ("Are you a guest") – with the rituals of hospitality. "Bola-bola" ("Child") – reflects the action of the human race associated with the care of the baby.

A few words about determining the winners and losers. There are several ways, in particular scoring, meeting the conditions of the game, the will of chance. In accordance with the game result, a decision is made to punish and reward the subjects of the agonal process. The winner gets the right to hurt the loser (clicks on the nose, forehead), ownership of the item being played, an honorary nickname. The type of punishment may depend on the gender and age of the participants.

Children's games differ in composition, plot, thematic content, the presence or absence of a verbal component, etc. An important role in their diversity is played by the representation of game images (characters, actors, subjects of action) with their specific properties. Raising the question of the carriers of a conditional role in the gameplay, it is worth specifying the idea of them, determining the ways of their implementation, as well as the meaning of game names. The analysis of the properties of game characters from the point of view of their functional conditionality showed that the most accurate definition of the concept is the "actor" or the subject of action. Since this definition can be understood as whole teams (children, pots, kites) or a separate character, mythological images, game equipment, etc.

The name of the subjects of actions is the most significant and semantically filled part of the game verbal material, at the same time – the most stable. The functions of the main actors are fixed in the names, the internal structure of the game is reflected. In games with a weakly expressed confrontation of the parties, role-playing names are also given to game items, since they often perform significant game actions.

Varieties of nominations of subjects of game actions.

1. The subjects of action are theriomorphic actors. This group includes games, the main characters of which are animals, birds, insects. The names define their functions, the actions they perform. So among the names, one can distinguish a personalized group of "aggressors", for example: wolf, bear, cat, lame crow, jackal, magpie in the games "Wolf and geese", "At the bear in the forest", "Ayik polvon", "Mushuk va sichkon", "Oksok karga", "Shokol", "Ona tovuk va hakka." Stronger and hardier players are chosen for the role of "aggressors".

In accordance with the role, the characters are endowed with certain character traits and abilities: strength, bloodlust, the desire to overtake prey, appropriation (theft) of someone else's property for profit. The attitude to them is appropriate. The wolf is a frequently encountered character in many genres of folklore of different peoples. In fairy tales, he often plays a positive role, helps princes in need. In everyday life, people are endowed with such qualities of character as cruelty, bloodlust. In games, the behavior of the wolf is also ambiguous. For example, in the Russian games "Wolf and sheep", "Geese-swans" (Uzbek game "Borivoy va gozlar"), "wolf" attacks "sheep" and "geese" trying to hide in the shepherd/ owner's signal / fly home. In the Wolf game, the predator is the owner of the garden, where hungry sheep tend to get to. Turning to the wolf, the sheep deceive him, not naming the true purpose of visiting the garden: "Let us, king, take a walk in your garden." Their behavior demonstrates humility, readiness to retreat in case of refusal. Contrary to tradition, the wolf does not deny the sheep the desire, but sets a condition: "Go for a walk, but don't pinch the grass, otherwise I have nothing to sleep on." Sheep not only break the promise, but also insult the owner in the game sentence: Pinch, pinch grass, green ants, / / Grandmother on the sleeve, grandfather on the caftan, / / Gray wolf dirt on the shovel.

Thus, the wolf's desire to catch sheep looks like a punishment for offenders.

LITERARY CRITICISM

In the Uzbek game "Oksok karga" (a variant of "Bori va koylar"(Wolf and ships)), despite the injury (the player catches up with the "victims" by jumping on one leg), the crow / wolf is the personification of a predator, which under any circumstances must be feared and run away from them.

In the game "The bear in the forest", the predator is passive ("sleeping") until the children picking mushrooms disturb him with a song performed: The bear has mushrooms in the forest, I take berries!// The bear got cold, froze on the stove.

The "bear" wakes up and tries to catch up with the violators of his peace and territory.

In the game "Kaldirgoch va asal arilar" ("Swallow and bees"), the predator is a swallow. In everyday life, swallows rarely eat bees because of the poisonous substances they contain.

The **personalized group of "victims"** includes such game roles as sheep, geese, bees, goats, mice, ducks, foxes, hares, found in the games "Bear and Bees", "Shepherd and Goats", "Hunters and Ducks", "Chanterelles and Dogs", "Gazlarim" ('Geese'), "Chagaldok" ('Seagull'), "Shrdak-tulki" ('Ducks and fox'), "Koch bolam, kush keldi" ('Run baby, the bird has arrived'), "Ayik polvon" ('The Bear bogatyr').

A hare (rabbit) is one of the most frequently encountered images in various genres of folklore (fairy tales, nursery rhymes, riddles, dastans, counting books). For example: "White hare, where did you run to?" - "To the oak forest". – "What was he doing there?" - "He was tearing up..."

The inclusion of the image of a hare (rabbit) and other animals in the role-playing composition of the game is explained by the results of people's observations of the surrounding world, the desire to express them in a figurative form. This animal aroused interest by its behavior in natural conditions. In order not to fall into the clutches of a predator, the hare hides in secluded places, in case of detection, it runs away. Having drawn a metaphorical parallel, the man endowed the hare with the corresponding (but not characteristic of him) qualities of character - cowardice, bragging. Giving a player the role of a hare determines the actions he performs: to be afraid, to hide, to run away.

Rabbits and hares are found in stable expressions: "cowardly as a hare", "hare soul", "kill two birds with one stone". In games, the role of the hare / rabbit does not go beyond functional conditioning. In the game "Kuyonimni sotaman" ("I sell a rabbit"), the rabbit player acts as a commodity for sale. As soon as the parties come to an agreement and the buyer "slaps" pays the announced amount, the rabbit has the opportunity to escape from him by flight. In the popular game "Kuyon inga kirolmadi" ("The Hare did not get into the hole"), children are divided into 2 teams and a driver. One team, forming a circle with the help of clasped hands, depicts burrows. The second team is the "rabbits" trying to get into the burrows. At the signal of the driver, the burrows "open" / "close". The task of rabbits is to choose the moment and, overcoming obstacles, get "home". In case of failure, the punishment should be to perform a song or dance. The content of the games "Kuyoncham" ("My bunny") and "Kuyoncham-Kuyoncham" ("My bunny, my bunny) and "Zainka (Little bunny)" are the same, they differ in game songs.

"Kuyoncham" (My bunny)	"Kuyoncham-Kuyoncham (My bunn-My bunny)"	"Zainka (Little bunny)»
My bunny, my bunny, Why are you crying? Get up from your seat, Wash your face, Look in the mirror, comb your hair. Choose from us Do you want anyone?	My bunny, my bunny, What happened to you? Why are there tears in my eyes? Why is there no antimony on the eyes? Why are the eyebrows not painted with darkness. Come on, get up from your seat And play the domra. Live happily!	Little bunny, wash up, Little grey, wash up, That's how you wash up! Little bunny, combing his hair, Gray, combing his hair, Comb your hair like that (...dance like that! That's how you dance!

As can be seen from the choruses, there is a transfer of the properties of character and actions peculiar to man: hares behave like people, perform the same actions, show the same feelings (cry, rejoice).

In the game "Kite" chickens are "punished" for the fact that the kite "had a bow, a poppy dragged and thrown over the fence." Only dexterity, the ability to run fast help chickens avoid capture. Otherwise, a game penalty follows. As in the game "Bear and Bees", there is an explication of life realities (hunting birds of prey for smaller individuals, bear raids on hives, eating honey, bees and larvae).

2. The subjects of action are mythological actors. Representatives of this group meet in the games "Hell", "Hell and paradise", "Wizard", "Kostroma", "Burners", "I'm not afraid of a devil", "God", "Angel of God, sewn with matting", "Ikki aez" ("Two frosts"), "Zhangara-zhungur", "Bordim, keldim – yyk!" ('Gone, come – no!'). Characters are often associated with death or the otherworld. For the nominations, the names of chthonic animals (raven, bear), biblical images (God, devil, angel, devil), evil spirits (brownie, water), natural

forces (Kostroma, Frost, sun, burner), magicians (sorcerer, witch) are used. An example from the Russian children's game folklore can serve as a game "Hell", where the devil is in the pit of hell. The game "Ovin" is a search for devils by touch of the owners with brownies. The reception of Christian postulates is reflected in such games as "God and the Devil", "Angel and enemy". In the game "God and the Devil", the creator of all things asks players questions that players must answer seriously. In this they are hindered by the devil trying to make them laugh. In case of luck, the players switch to the side of the devil, who "turns them into dogs". The second part of the game is a fight between the damn dogs and the children of God. In the game "Angel and Enemy" the plot is simple, there is a dialogue between the antagonists. The angel asks questions to the enemy. If the enemy can't answer the questions, he loses.

In the game "The Sorcerer", an insidious wizard endowed with supernatural power chases after the guys, enchanting them with a touch of his hand. In the game "Burners" – the driving-burner tries to catch the player to pass the gift of "gorenje". In Kostroma, the main character is a burning splinter, the personification of the element of fire. The players sitting next to each other pass a lighted splinter to each other under the game chorus. It is important not to let the fire go out while the splinter is in your hand. The "death" of Kostroma is a symbol of trouble and the death of all living things. In the games "Ikki aez" ("Two frosts"), "Dzhangara-dzungur", "Bordim, keldim – yik!" - Frost and the witch are endowed with such power.

The name of mythological creatures is also found in poetic texts related to the game. For example: The star serpent rang / / Teeth: "z-z-z ...".

At the present stage, thanks to the influence of the mass media, the list of creatures in improvisation games has been replenished with new nominations (zombies, vampires, monsters, etc.), which indicates the interest of children in everything unknown, irrational, otherworldly. The plots of the games are unstable, subject to changes and additions, based on the opposition to alien forces. Agonal functions of this type of games: scare, "enchant", "infect", "kill".

3. The subject of action is anthroponomical actors. The most significant layer of gaming folklore. According to the status principle, it can be divided into several subgroups.

A) images denoting professions.

In games of this kind, professions that are significant for children are recreated. Among the traditional professions: shepherd, plowman, fisherman, hunter, baker, trader, soldier, gardener – in the games "Shepherd and sheep", "Plowman", "Fish", "Kuvlashmachok" (hide and seek), "Hunter and ducks", "Bake bread", "Sagittarius", "Shop", "Bozor-bozor" ('Market'), "Dykonchi" ('Seller'), "Doctor-doctor", "Gardener". A lot of games created by children in the twentieth century represent a comic improvisation of a serious matter.

The game "Gardener". By drawing lots or counting, the gardener is chosen. The other players choose their own color names. Gardener: "I was born a gardener, I got really angry. Tired of all the flowers except the peony (voicing the name of one of the flowers). The player who chose the peony responds: "Oh!". Gardener: "What's wrong with you?". Peony: "In love." Gardener: "Who?". Peony: "Into a violet." Violet responds: "Oh!". The game continues until all the selected flowers are listed.

Not a single phenomenon in the village passed by the attention of children. The children played in hiring an employee, in the election of elders, seeing off recruits, escorting a convict, a war, etc. Popular games among girls were "Teacher", "Doctor", "Educator"; among boys – "Cossack robbers", "Traffic police", "Cars", "Policeman".

B) images denoting social status: tsar/undersho/king, minister/vizier, servants, workers, thieves, runaways, slaves. The games "Podsho va vazir", "The King and the shepherd", "The runaway game", "Thieves", "Slaves", "Kings" / "Pan" / "Worker". High status gave the player the right to own, order, punish. Low status – to obey, to execute.

The game "Podsho-vazir" ("King and Minister"). With the help of a draw or a count (necessarily), a tsar, a minister (overseeing the execution of the sentence) and a thief are chosen. A dialogue takes place between the tsar and the minister: "Sir, a thief has been caught." - "Who?"

The Minister calls the name of the player who drew the unlucky lot. After that, the king makes a verdict and determines the measure of punishment in the form of dancing, singing, hitting on the forehead or back.

The game of "Kings". With the help of a reader, the king is chosen. The other players are employees. Their task is to choose a profession (carpenter, shoemaker, tailor) and be able to present it in gestures. The king has several attempts, in case of non-guessing, his "deposition" occurs.

C) images denoting family status. The most popular and frequently encountered image is the uterus/onaboshi. Her responsibilities include the distribution of roles, game management, protection. No less popular are the images of grandmother (grandmother), grandfather, husband /wife, children, godmother, groom / bride. Russian games "Give, Grandpa, a pen", "It's time, Grandma, for a feast", "Husband and wife", "Wedding" (Uzbek "Ty"); Uzbek games "Kelinchak" ("Bride"), "Bola-bola" ("Child"), "Hola-hola" ('Aunt').

The game "Grandfather-horn". Grandpa is a horn-catcher who intimidates children by advising them to stay at home. The rest of the players are brave and teasing his children: "Grandpa is a horn, he burned a hole on the stove."

D) images indicating nationality. Games "In the Jew", "Circassians", "The game of Ukrainians", "Samoyeds". The genesis of the game "Samoyeds" is associated with the period of their struggle with the ostyaks, when the ability to hide increased the chance of survival. In the game "Gypsy /"Gypsy" several subjects of action. A gypsy is a player who serves the ball; a player who hits a thrown ball with a bat; catchers are players who try to catch the ball and "hit" the batter with it.

E) proper names: Kostroma/Zakharka, Ivan, Vitka, Dusmat, Musa, Mastura. It is not uncommon to include proper names in the verbal component of the game text. They indicate both game characters and items used in the gameplay.

4. The subject of action is phytomorphic actors. This group includes games, the main characters of which are fruits, vegetables, melons, flowers and trees. The names define their functions, the actions they perform. Russian games "Baba sowed peas", "Radish", "Freak, peas", "Mushroom mushroom", "Cucumbers", "Melons", "Flax", "Poppy", "And we sowed millet", etc. Uzbek games "Sholgom kyporish" ("Picking turnips"), "Potato ekish" ("Planting potatoes"), "Tapur-tupur kayragoch" ("Rustle of the elm"), "Ok terakmi, kyk terak" ("White poplar, blue poplar"). Most of the games of this group are improvisation games. They reflect the results of children's observations of adult behavior, expressed in action. Game actions can be accompanied by game choruses or sentences. In the game "Freak out, peas", children move along the playground, waving their hand from side to side, saying: This, this, peas, / / Sow peas, / / Freak out, peas, // In the garden is not bad. Squatting down, they gradually rise to their full height: Both large (they spread their arms to the side) and white – // For everyone's amusement.// And tridesyat himself – // For all the guys.

In the games "The Rustle of the elm" and "White Poplar, blue Poplar", players line up in a row, stand straight, imitating trees in appearance. In this kind of games, the verbal component controls the actions of the players.

5. The subject of the action – objects and game equipment. Game inventory in the games of this group acts as independent subjects of action. In the gameplay, it can be physically represented. That is, objects make movements as a result of manipulations applied to them: a flying and bouncing ball; a "pebble" sliding along a marked territory; stones, grandmothers, liangs thrown into the air; sticks pointing at players; a spinning bottle, establishing the right to draw objects, etc. In the game plot, they are animated, players turn to them with an order or a request: "Do not let them down!", "Hit the target". They are given nicknames, showered with curses, punishments are used (thrown, kicked). They are put up as a prize or a ransom.

In the games "Fence", "Mill", "Golden Gate", the actors are both children and the objects they depict. In the Golden Gate game, the subject-actor merges with the drivers: they take over the name of the object, and the object, in turn, acts through the drivers. With the help of a reader, two drivers are selected, each of whom chooses the name of one of the heavenly bodies: the sun or the moon. Then they face each other and hold hands, forming an arch – the golden gate. Under the game verdict: The Golden Gate // Is not always missed. // The first time is forgiven, // The second time is forbidden, // And the third time we will not miss you!

At the last words, "the gates are closing," the captured person is asked whose side he chooses. Whoever chooses the sun or moon takes the appropriate side. Researchers associate the origin of the game with the passage of an otherworldly tunnel, the choice of the sun-life and the moon-death predetermined the future fate of a person.

In conclusion, we can conclude that children's games differ in composition, plot, thematic content, the presence or absence of a verbal component, etc. Not in every game it is possible to note the presence of a game "face" endowed with a name and properties. The situation is different with the subject of the action, whose presence is always clearly indicated. Some subjects are in constant confrontation with each other, others are represented symbolically, others are united by common goals, and others act indirectly through other actors.

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