



CULTURAL FEATURES OF ENGLISH AND UZBEK CHILDREN'S FOLK GAMES

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ABSTRACT

Folk games are an integral part of cultural heritage, embodying the traditions, values, and social practices of a community. English and Uzbek folk games, while stemming from distinct cultural backgrounds, share similarities and differences that reveal much about their respective societies. This article explores the history of these games, a comparative analysis of their cultural, typological, and linguistic aspects.

KEYWORDS: Folk games, cultural analysis, folklorists, typology, physical games, invitation-chants, counting games.

INTRODUCTION

Cultural and typological analysis of children's games provides valuable insights into how play reflects broader societal dynamics. It reveals the interplay between culture, socialization, and development, highlighting the significance of play in shaping children's understanding of their world. This analysis not only enhances our understanding of childhood experiences but also contributes to preserving cultural heritage through the documentation of traditional games. Children's games often mirror the values, beliefs, and social norms of a culture. For example, games that emphasize teamwork may reflect collectivist cultures, while those focusing on individual achievement may be more common in individualistic societies. Many games are tied to cultural rituals, celebrations, or historical events, serving as a means of cultural transmission. Games provide a space for children to learn about social roles, cooperation, competition, and conflict resolution. Analysis can reveal how gender roles are reinforced or challenged through play. Some cultures may have distinct games for boys and girls, while others may promote inclusivity.

Games can be classified into various categories based on their structure and objectives:

- Physical Games: Focus on physical skills (e.g., tag, hide-and-seek).
- Board and Card Games: Emphasize strategy and cognitive skills (e.g., chess).
- Role-Playing Games: Encourage imagination and storytelling (e.g., dress-up games).
- Traditional Folk Games: Often have historical or cultural significance (e.g., hopscotch, traditional dances).

Although English and Uzbek children live in different places and speak different languages, it is observed that there are similar and close genres in their game folklore. In particular, this situation is more evident in the example of folklore samples performed during the beginning, middle and end of the game. It is noteworthy that such folklore genres are still preserved in children's performances.

When children's game folklore is observed on the example of the lives of English and Uzbek children, the composition of their game folklore includes "Chorlamalar"- "Invitation-chants", "Cheklashmachoqlar" - "Limitation games", "Sanamalar"- "Counting rhymes", "Tarqalmachochlar"- "Spreading games", "Arazlamalar" - "Sulky games", "Yarashtirgichlar" - "Reconciliation games" exist and although these genres are not named in the same way in English children's folklore, their examples can be compared. In Uzbek children's folklore, these genres are the main examples of children's game folklore and have been recognized by many folklorists. One of them is the poetic sayings - invitations, which serve to invite children to the game. They are the starting genre of the game in the children's game folklore of the nations of the world, including English and Uzbek, and are close in terms of performance, purpose and function, ideological content, and literary. Invitations to start the game are found only in poetic form. Invitation games are in the first place in the organizational part. G'. Jahongirov and then O. Safarov thought about the function and performance characteristics of invitation games in Uzbek folklore.

Exclamations, which are often accompanied by the cry "Bor-ho, ke-ho" - "Go-hey, come-hey" occupy an important place in the chants. They are given either at the beginning or at the end of the invitations. They made fun of the children who did not go to the game. This is how sarcastic joke invitations appeared. Children who do not play in them are like chickens on the roof. Because the chicken is the creature that goes to sleep first. In some of these funny calls, it can be observed that children who prefer food to games are criticized. But some children's parents may not allow them to play from time to time. This situation did not go unnoticed by the children.

Invitation-chants are also among the examples of English children's game folklore. In one of them, children are told to give up sleep and food and go out to play as follows:

<p><i>Boys and girls, come out to play, The moon does shine as bright as day. Leave your supper, leave your sleep, And meet your playfellows in the street; Come with a whoop, and come with a call, And come with a good will, or not at all. Up the ladder and down the wall, A halfpenny loaf will serve us all. You find milk and I'll find flour,</i></p>	<p><i>Bolalar va qizlar, o'ynashga chiqing, Oy kunduzdagidek charag'on. Kechki ovqatni qoldiring, uxlashni qoldiring, Va ko'chada o'ynaydigan do'stlaringiz bilan uchrashing. Qichqiriq, chaqiriq bilan chiqing, Yaxshi istak bilan chiqing yoki hech qanday. Narvon ustidan va devor tagidan, Yarim pennilik non hammamizga yetadi. Sen sut topasan, men un topaman,</i></p>
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<i>And we'll have a pudding in half an hour.</i> ¹	<i>Yarim soatdan keyin bizda pudding (shirinlik) bo'ladi.</i> ²
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In this invitation, children are invited to go outside and have fun playing in the moonlight. J. Kh. Temirova, who specially studied the typology of Russian and Uzbek children's games: "Types and names of games can be counted in charts. Exclamatory words and exhortations have a special place in them. They also provide information about when, where, and conditions of the game will be held". "Girls, come to the game" is used as an exhortation. The children officially announced that the game was over. It was impossible to leave them on their own. It was found out that there are spreading game songs in the composition of English children's game folklore. When we pay attention to the compositional structure of English numbers, "five" is found at the beginning of the five lines in the form of ten numbers one-two, three-four, five-six, seven-eight, nine-ten and it was observed that a counting games in the form of some cases, it is possible to witness that the numbers in this ten are added to the verses, i.e., the first line of each two-part verse is counted, creating the appearance of a "quadruple" poetic stanza:

One, two, buckle my shoe, Three, four, knock at the door, Five, six, pick up sticks, Seven, eight, lay them straight, Nine, ten, a big fat hen!	One, two, three, four, five, Once I caught a fish alive. Six, seven, eight, nine, ten, Then I let it go again.
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Several writers and folklorists have collected and documented traditional English folk games. Here are a few notable figures and their contributions: Iona and Peter Opie: This husband-and-wife team extensively researched children's games, rhymes, and folklore. Their work, "The Lore and Language of Schoolchildren" (1959), is a significant collection that documents various children's games, rhymes, and traditions across England. For example: "Ring a Ring o' Roses" - children hold hands and form a circle, singing the rhyme. They walk in a circle and eventually fall down together at the end of the song. This game is often associated with childhood innocence and playfulness. The rhyme has historical interpretations, sometimes linked to the Great Plague of London, although this is debated. It reflects communal play and the joy of childhood gatherings.

Brian Sutton-Smith: An influential figure in the study of play and games, Sutton-Smith wrote extensively about the cultural significance of children's play, including traditional games. His works often explore the themes of play in society. For example: "Duck, Duck, Goose" - players sit in a circle while one child walks around tapping others on the head, calling them "duck". When they choose someone to be the "goose" that person must chase them around the circle. This game promotes physical activity and social interaction among children. It encourages

¹ Mother Goose's Nursery Rhymes. A collection of Alphabets, Rhymes, Tales and Jingles. London. George Routledge and sons. - New York: Broome street, 1877. - P. 14.

² Translation is ours.



decision-making and strategy as players try to avoid being tagged. The game is popular in various cultures, showcasing its universal appeal.

Uzbek folklorist Oxunjon Safarov also collected various types of children's games and described their rhymes and rules. For example: Ko'pkari. This is a traditional horseback game where players compete to grab a goat carcass and carry it to a designated goal. It requires skill, strength, and teamwork. Ko'pkari is not just a game but also a display of horsemanship and bravery, often played during festivals and celebrations. Another game : Arqon tortish - two teams pull on opposite ends of a rope, trying to drag the other team across a designated line. This game emphasizes strength and cooperation, commonly played at festivals and family gatherings.

English folk games often reflect themes of community cohesion, seasonal cycles, and historical events. For instance, "Hide and Seek" emphasizes social interaction and childhood innocence. In contrast, Uzbek games frequently highlight themes of bravery, skill, and competition, as seen in "Ko'pkari", which involves teams competing to capture a goat carcass.

Typologically, both English and Uzbek folk games can be classified into categories such as team games, individual contests, and role-playing activities. However, English games tend to focus more on cooperative play (e.g., "Duck, Duck, Goose"), while Uzbek games often emphasize competition (e.g., "Quvlashmachoq" involving races or physical challenges).

Linguistically, the names and rules of folk games can reveal cultural values. For example, the English term "tag" derives from the concept of chasing, reflecting a playful interpretation of pursuit. In contrast, the Uzbek term "Ko'pkari" symbolizing strength and valor in competition. The language used in these games often carries idiomatic expressions that reflect societal norms and values.

CONCLUSION

In conclusion, English and Uzbek folk games serve as fascinating windows into their respective cultures. While they exhibit unique characteristics shaped by historical and social contexts, both share common themes of community engagement and skill development. The work of folklorists has been vital in preserving these games for future generations, ensuring that they continue to be a source of joy and cultural identity. Through this comparative study, we gain insight into how seemingly simple games can reflect complex cultural narratives, bridging gaps between nations through shared human experiences.

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