

## NATIONAL CHARACTER OF UZBEK FOLK GAMES

Hamidova Nigora Urinovna\*

\*Senior Lecturer,

Researcher at Navoi Mining Institute,

Navoi, UZBEKISTAN

Email id: hamidova.n@mail.ru

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### ABSTRACT

*The article discusses the origins of Uzbek folk dances. Folk games do not happen by themselves. For this purpose, folk games have been created for centuries by people who teach their children to be free, have a bright future, and at the same time want their children to be healthy and strong.*

**KEYWORDS:** *Uzbek Folk Games, Ethnic Composition, Turkic And Uzbek People, Moral Responsibility, Scientific Theoretical And Scientific-Practical Basis.*

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### INTRODUCTION

If we take into account that the Uzbek people, its ethnic tribes and clans are the descendants of the Turkic peoples, the formation and development of folk games in the Turks, especially in the Uzbeks, dates back to antiquity. For this reason, the Uzbek folk games are a unique product of both collective and individual creative activity, a tendency of spiritual responsibility, perseverance, devotion to national traditions, customs and values inherent in the Turkic and Uzbek peoples. Examples of such folk games are "Running", "Kupkari", "Horse Jumping", "Kurash", "Chavgon", "Dandarak", "Ball Stone" and "Sniper", which symbolize the unity of strength, intelligence, experience, potential and mobility. will be. That is why they were created by a broad mass of people and have been preserved for thousands of centuries and delivered to the present day. [1]

Created by our people and perfected over time, such games have been developed over the centuries as a necessary element in the life and social life of many generations of the Uzbek people. it is natural that he performs various social functions.

The Uzbek folk games embody the traditions, customs, values, creative power, material and spiritual riches of the country's history. If we look closely, they reflect to some extent the historical experiences of knowing the realities around us more quickly and mastering them in all respects. These games are practical by nature. But there are also theoretical aspects that pay little attention to many of them. This is due to the fact that they have different names, rules of application, and over time, due to the obsolescence of games or game rules or game names, their content is updated and some names are renamed. In them, the peculiar integrity of the system of folk art culture, their national and individual characteristics are clearly visible, as well as the hidden theoretical aspects of naming them, a form of naming culture, such as renaming. Their names are also one of the sources that further enrich the lexicon of the Uzbek language, but they

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have not been studied to date as one of the lexical and onomastic units on the basis of scientific-theoretical and scientific-practical research in terms of linguistic research. [2]

At the heart of the national character of folk games is a complex of cultural riches of the Turkic, including the Uzbek people, a huge, interesting and controversial heritage in this area. It is natural that folklore, especially its genres such as epics and historical legends, serve as one of the important sources in the formation, development and progress of Uzbek folk games. For example, we know the different types of "kurash" in the regions of our country: "Wrestling with a belt (belt wrestling)," Wrestling in different ways ", " Wrestling by playing ". However, in the epic "Alpomish", which is a bright symbol of our national culture and enlightenment, Barchinoy's call to Alpomish, who fought with Kukaldosh for forty days and nights, to shoot the opponent into the sky as a way or a pyramid is not to break the rules of wrestling, but to develop and improve it. As a result, this wrestling game is becoming known not as an ordinary wrestling, but as "Surkhandarya wrestling". In this regard, given that this epic is in perfect condition for ten centuries, that is, a thousand years, the formation, development and progress of our games, as stated in the epic "Alpomish", goes back thousands of years. [3]

Many folk games, with the individuality of their themes and the generality of their content, provide a certain opportunity to highlight the traditions and customs, ancient customs, labor activities, enlightenment and culture of the tribes.

The forgotten divine prayers of our people, who have an ancient history, the rich and meaningful bytes and mixed numbers of jokes continue in the folk games of today's children. That is why the Uzbek folk games played as a group, and even some sports games, are based on the games of ancient tribes, their naming and rules of play. Because, as is the norm in everything, it is natural that certain rules of play in games were in force at the time they were created.

The first Uzbek folk dances were formed in ancient times from ancient times to the present day by patriotic, warlike, wise and innately pedagogical scholars, brave and talented teachers who have confidence in the future. To do this, it is useful to refer to the texts of historical written sources. From the historical legends "Tumaris" and "Shirak" legends also touched on the elements of certain games. In historical legends and historical written sources, game competitions such as "Kurash" (types of wrestling), "Fencing", "Sniper" are very common among the Sak, Shak and Masaget tribes, and they are a popular tradition. According to them, the Sak // Shak, Massaget tribesmen got the right to marry the girls they defeated during such games. This is also confirmed by the historical archeological and ethnographic materials collected and studied by scientists conducting archeological excavations.

In ancient times, the Turkic peoples of Central Asia, especially the Uzbeks, not only had games such as "Kurash", "Archery", "Riding", "Racing", but more precisely, they were known as popular games. . In historical records, the Greek historian Herodotus wrote of the skilled snipers of the Saxon tribe who lived side by side with the Khorezmians: It turns out that the game of archery is one of the most popular games among the people. [4]

According to historical sources, the Roman writer Klement Alexandrius (2nd century BC) wrote of the women of the Saka tribe:

It is clear from this that the Turkish and Uzbek national folk games have existed since ancient times as field performances, celebrations and methods of fighting several hundred years ago.

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This is evidenced by archeological excavations and not only the ethnographic materials of the ancient Roman writer Elian, but also historical monuments and sources found in different parts of the country, tombstones of the Turkic peoples, "Devonu lug'at-it turk" and other ethnographic and dialectological content. confirms dialectal meaningful examples based on the essence. The history of their emergence is associated with the development of folk national games in the territory of our country, in particular, sports, theater, song, dance and circus arts. [5]

The content of folk games, created thousands of years ago, is very rich, colorful and very diverse, and has a certain historical character, that is, they were created to strengthen patriotism, preserve the freedom, equality and stability of the people.

Their content embodies the best traditions and performances of folk festivals and performances. Also, with its unique originality and features, folk games have enriched our national enlightenment and culture, perfectly integrating the folk traditions, values and customs of their generations.

For example, among the national folk games, especially the ancient and exciting games "Dorboz" and "Symbozlik" - their art stood out. In the past, the Dor Games and the skill of the players were so popular that they were even seen by rulers and famous commanders, as well as foreign guests. It is natural that the public and local holidays of the Turks, especially the Uzbeks, and the seasonal markets did not pass without darbozs and singing games.

Due to the great interest of the people in these games, dors were built in the Registans, market squares and Chorsu of large cities. The continuous sound of trumpets and drums in the morning heralded the beginning of the show. Hearing this, when the people gathered, the dor games related to dorboz began. Of course, the assembled spectators watched with excitement the bold movements of the dorboz (s) playing on a high-stretched rope with a thousand different methods and a thousand different subtleties. They were surprised by the goalkeepers' fearful but positive actions, but also upset by their fearsome and negative actions.

Simultaneously with the games of dor and darboz, the game of wooden legs became popular in Central Asia, especially in the territory of our country. Historical sources, historical epics, and novels have shown that wooden limbs have had both positive and sometimes negative effects on young people, such as running, jumping, dancing, playing melodies and songs on national instruments such as trumpets and horns, and performing spectacular performances. [6]

Such games are "Game of Thrones", "Throwing a stone from a sledgehammer" (a stone throwing tool made of leather and fabric of medium width is called a sledgehammer). In Alisher Navoi's epic "Farhod and Shirin", it is written in school textbooks that Farhod struck a blow at the enemies who invaded Armenia by standing on a mountain and throwing a stone. The games mentioned in the play intensify the fighting of the warriors so that the king and poet Babur enters the battle of Bonipart // Panipart, India, against an army of one hundred thousand men equipped with war elephants of the Indian king with twelve thousand warriors and wins.

The fact that from ancient times to the beginning of the XX century in Khorezm at the governmental level the spread of the "Game of Sticks" to train young people and improve their fighting skills shows the natural need for folk games.

As one of the Turkic peoples with an ancient history, the study of the traditional way of life of the Uzbek people on the basis of scientific theory and scientific practice shows that the territory of the present-day Republic of Uzbekistan was once inhabited mainly by nomadic and semi-nomadic peoples. Their main occupation was animal husbandry and farming. Not only semi-sedentary but also sedentary farmers were engaged in cattle breeding. Farmers used horses, sheep, and cattle to plow the land, thresh wheat, and draw water from rivers and wells. Livestock was also used by traders and artisans. As a result, a number of Uzbek folk games such as "Podachi", "Lame Wolf and Sheep", "Goats and Shepherds", "White Camel", "The Wolf Has Come" have emerged, and their rules have been perfected, complicated and developed. [7]

In order to prepare a solid and solid foundation for their future, the representatives of our people said that such interesting games as "Pigeon Game", "Baby", "Yumronkoziq", "Horse Game" on the theme of animals and birds among young people will be a wide picture of dance games. provided. In this way, the people's representatives instilled in their children the idea that they should be as alert and strong as animals, as spotless, diligent and hardworking as birds.

Also, among the tribes and clans of the Uzbeks, "Karnaymi, surnay", which symbolizes weddings, "Nina, ip and tuguncha", "Tapir-topur slate", "Pumpkin planting", representing various aspects of the social life of the people, defending their homeland. , such as "The Battle of the Roosters", "The Rooster and the Chicken", "The Runner, the Bird Has Arrived"

Although the national folk games originated in very ancient times, at each historical stage of their development the content changed and performed different social functions. Traditions, including the national games of the people, are connected with the life of our nation and have been passed down from generation to generation. The knowledge and experience acquired by ancestors has been tested in practical life, strengthened and improved by subsequent generations. Their content has been updated by each generation, in the stages of development of society. At that stage in the development of the society, the children played together the national games of the people played by the adults under their control. Many national games have been passed down from fathers and grandfathers to children and grandchildren. For example, games such as "Kurash" and "Kupkari" are examples of this.

It is clear that the Uzbek people teach national games in a large part of the country, ie in all regions of the country, to children, the younger generation in the family, in the educational process, and in their spare time, holidays, weddings and various ceremonies. With this in mind, we plan to interpret, describe and scientifically analyze the onomastic features of their naming through examples, based on the study and mastery of the content of Uzbek folk games.

So, the origin of the Uzbek folk games is due to the following:

1. The desire of the people to care for the future of their children and to discover things that are useful to them, including games.
2. To form complex things, especially complex stage games, to make their offspring strong, resilient, agile, courageous, alert, intelligent, and courageous.
3. To teach conscious and skillful attitude to the tendency of changes in nature and society by mastering them, as there are certain invariant rules and laws in every game.

4. Mental adaptation to the fact that social relations, such as the rules of folk games, are delicate, controversial.

5. To accustom oneself and one's partners to live on the basis of equality and neutrality in social relations, just as it is necessary to respect the opponent (s) in every game.

6. Given the fact that in the content of folk games there is spiritual encouragement, such as courage, bravery, diligence, respect for others, to teach them to children as both a game and a serious exercise.

7. To feel that the content of the games is one of the outdoor educational processes for the presence of courage, diligence, impartiality inherent in the Turks.

The amount of these reasons can be multiplied again. At the same time, the fact that they are not in vain can be seen in the example of the process by which folk games have been developing and improving for thousands of years. After all, in every game of our people, the unique content of the wisdom, potential and traditions of the people is sealed. It also shows that folk games have played an important role in its history and destiny. [8]

Thus, in the national games of the Uzbek people, the social significance of historical periods is reflected in the specific forms of modern social life, labor and lifestyle of the people. which also means that there are problems. Such problems, of course, will be solved in scientific research based on scientific theoretical and scientific-practical foundations. The Uzbek national games reflect the rich feelings of the Turkic peoples, in particular, the Uzbeks, their spiritual responsibility for the future of their children and various spiritual experiences, spiritual uplift, love and protection of their homeland.

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