



## HISTORICAL AND GENETIC ROOTS OF THE GAME “OQ TERAКMI, KUK TERAК”

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### Abstract

National games have always played an educational function in all societies. Unlike other types of education in folk games, this process is organized in the form of competition and ease. Through folk games, you can develop a person both physically and mentally. Folk games provide an opportunity for everyone to participate, and by this quality it is the most democratic type of education. This article examines the origins of the Uzbek national game "Ok terakmi, kuk terak" (White poplar, green poplar).

**Keywords:** national games, historical process, customs, myths and legends

### Аннотация

Халқ ўйинлари ҳар доим ва барча жамиятларда тарбиявий вазифани бажариб келган. Халқ ўйинларида таълимнинг бошқа турларидан фарқли ўлароқ, бу жараён мусобақа ва таълим учун қулайлик яратиш мақсадида ташкил этилади. Халқ ўйинлари орқали инсонни ҳам жисмоний, ҳам руҳий жиҳатдан ривожлантириш имкони мавжуд. Халқ ўйинлари барча учун иштирок этиш имкониятини беради ва бу жиҳат таълимнинг демократик тури саналади. Ушбу мақолада “Ок теракми, кўк терак” ўзбек миллий ўйинининг келиб чиқиши ҳақида сўз боради.

**Калит сўзлар:** миллий ўйинлар, тарихий жараён, урф-одатлар, миф ва афсоналар

### Аннотация

Народные игры всегда и во всех обществах играли воспитательную функцию. В отличии других видов воспитания в народных играх этот процесс организуется в виде соревнования и непринужденности.

Посредством народных игр можно развивать человека как физически, так и умственно. Народные игры дают возможность участия всем желающим, и этим





качеством он является самым демократическим видом воспитания. В данной статье рассматриваются истоки узбекской национальной игры « Ок теракми, кук терак»( Белый тополь, зеленый тополь).

**Ключевые слова :** национальные игры, исторический процесс, обычаи, мифы и легенды.

## Introduction

The Uzbek Games have gone through a certain historical process of development. This can be determined by changes in the motif composition, structure, playing chorus, etc. Like other genres of Uzbek folklore, traditional children's games have their historical and genetic roots. Their formation was largely influenced by primitive ideas of ancient people, early mythological views, religious beliefs, various symbolic forms of behavior, lifestyle, customs, and rituals.

Folk games have always played an educational function. Unlike other types of education in folk games, this process is organized in the form of competition and ease. Through folk games, you can develop a person both physically and mentally. Folk games give everyone the opportunity to participate, and this quality is the most democratic kind of education.

From time immemorial, folk games have vividly reflected the way of life of people, their way of life, work, national foundations, ideas about honor, courage, the desire to possess physical strength and intelligence. And the participants had to show such qualities as dexterity, endurance, speed and beauty of movements, ingenuity, endurance, creative invention, resourcefulness, striving for victory and collectivism.

By the nature of their appearance, Uzbek folk games are classified as follows: hunting games (Gang, Zhambil, Lappak, Oshiq, Happak, Chirgizak, etc.); shepherd games (Tuptosh, Kutarma tosh, Echki uyin, Chupon va shoqol, Kadama tayok, Chillik, Podachi, Chanta, Chuv-chuv, etc.); handicraft games (Dandarok, Charkhpalak, Besh barmok, Pakillok, Lanka, Chigirik, Uzuk soldi, Varrak, Sartarosh, Kuz boglar, etc.); agricultural games (Palakhmon, Jon burgam, Somon sepdi, Chanok uyin, Shaftoli shakar, Kurikchi, etc.); imitation games (Hola-hola, Topalok, Kim oladi-yo, Ayik uyin, Huroz urishtirish, Oksok turna, Bosari, Asalari, Gozlar, etc.); motion games (Chunka shuvok, Chim otish, Kim tez, Hurkach, Tufalok, Chori chambar, Mushuk-sichkon, Yogoch oyok, Durra solish, Halinchak, etc.); word games (Kim chakkon, Bolkon-bolkon, Botmon-botmon, Juftmi-tok, Ok kuyonim alomat, Ok terakmi, kuk terak, Pirr etdi, etc.); Get-together games (Gap-gashtak, tupik uyin, Podsho-vazir, Podsho-ugri, Arshi alo, etc.); folk contest and related games (Milliy kurash, Polvonbozlik, Yelkada





kurash, Bel olish kurashi, etc.); the game of riders (Chavgon, Ulok-kupkari, Piyoda poyga, Oltin kobok, Shogulok, Kiz kuvish, Eshak mindi, etc.) [1]. Many games are based on real and truthful events, lifestyle, professional activity, interests and aspirations of ancestors; realities related to military knowledge and experience. That's why reality is the most important component of games. And the leading role is given to the image of events through an action, word, toy or ritual.

Since the action in games is connected with real events and bears traces of ancient ideas, traditions and rituals, the games do not act as idle entertainment events, but as a set of socially and historically significant actions of great educational importance.

Therefore, the main plot component of the games is the playback of ancient events by the characters. And the constant desire to win games, a win-win outcome of the game, testing the physical or mental abilities of children are, as a rule, traditional motives inherent in epic works, indicating that the genre of the game is also ancient and created within the epic tradition.

In support of the theory of life-like games is the fact that games often call the names, nicknames of characters, their professional activities, life position. For example, such games as "Dragonfly", "Aunt Tursun", "Seller and buyer", "King and Minister", "Wolf and Shepherd".

Also in a number of games there are such images as a shepherd, a potter, a seller, a teacher. All this points to 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.

This is noticeable in some of the motifs reflected in the name or content of the games. For example, the popular game among children "White poplar, green poplar" is based on the mythological ideas of primitive people about white and green, as well as totemic ideas about tree worship. This game is considered in almost every work devoted to Uzbek children's folklore. But until now, when talking about it, we have stopped only on its content, structure, analysis of the poetic text, the period of its origin, and the features of localization. The historical and genetic aspects of the game have not yet been thoroughly studied.

The first information about the game "White poplar, green poplar" (structure and content) was given by the Russian orientalists who visited the country in the second half of the XIX century, the spouses N. Nalivkin and M. Nalivkin in the book "An essay on the life of a woman of the settled indigenous population of Fergana". At the beginning of the twentieth century, ethnographer E.M. Pesheroва conducted a comparative analysis of the Uzbek game "White Poplar, Blue Poplar" and the Russian





children's game "Whose soul do you want?", trying to identify similarities and differences between these two games [2].

The folklorist G. Jakhongirov, trying to determine the historical and genetic roots of the game, linked its origin with the lifestyle of people of the tribal period. The scientist believed that the rules of warfare of that period influenced the emergence of the game [3].

Jakhongirov's reasoning was supported by another prominent researcher of Uzbek children's game folklore Sh. Galiev. He claimed that the game "White Poplar, Green Poplar" originated on the basis of ancient rituals demonstrating the dual structure of the tribal clan, that is, symbolic battles within the tribe between fraternities to resolve controversial issues [4].

Tatar folklorist R. Yagfarov 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 toponymic terms associated with poplar are widely used in many places where Turks live. In particular, he noted the presence of the village "Boyterak" in Berezovsky district of Perm, and in the vicinity of Tashkent such toponymic objects (districts) like "White Poplar" and "Blue Poplar". The researcher has no doubt that these toponymic terms are based on a totemic tree.

R. Yagfarov believes that children through the game "White poplar, green poplar" convey the relationship of 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 issue of a girl marrying a guy. And the words spoken during the game were once a wedding song [5].

In our opinion, the main motive of the game is connected with military operations. In the game choruses that make up its verbal part, there are lines that remind of them: capture, captivity, the demand for compensation. Children during the game 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 a participant fails to complete the task, his team is credited with defeat, the participant himself is "captured". Therefore, in order to break the human 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 the formation of tactical vigilance and strategic entrepreneurship skills in children, also develops the ability to make quick, effective decisions. This is the reason for the brevity of the participants' questions and answers.

- White poplar, green poplar. Who do you need of us?





The players of the opposing team often call the name of a strong player, to which they receive a challenge in response: If that is your desire, expect defeat. Thus, a collision is inevitable to solve the problem.

In other variations, this motif deepens.

Uzbek folklorist O. Safarov found out that the game “White Poplar, green Poplar” has dozens of variants reflecting local peculiarities, and in the collection of samples of children’s folklore called “Boychechak”, he cited seven completed artistic texts of the game.

Analyzing these texts, the scientist came to the conclusion that as a result of the transformation of the song text in the spirit of the epoch, various variants arose. But the order in the game itself remained strict: breaking the chain, the winner brought a “prisoner” to his team, thereby strengthening his row; in case of failure, the loser himself joined the ranks of rivals, thereby weakening his [6].

O. Safarov also notes that submission to the winner, obedience to the loser opens the way for children to understand the basics of law as a legal component of the game, encouraging each participant to feel responsible to his teammates. In addition, he determined the influence of transformational processes that took place at certain stages of the life of the Uzbek people on the change of verbal formulations in game variants in different regions. For example, under the influence of the cotton monopoly in the lyrics of the song, the word “poplar” (terak) was replaced by the word “shovel” (kurak), which in turn changed the ideological component of the game.

Despite the fact that this fact indicates the influence of politics and ideology on the worldview of children, it also helps to determine the attitude of children to the profession of cotton.

Consequently, new game variations caused by transformational processes associated with the imitation of various professions are a kind of experimental platform for children to create a particular game song. In particular, the game “White Rice, blue Rice” deserves attention, which was formed mainly among the children of farmers. The color scheme of the rice indicated the quality of the rice harvest. So “white rice” indicated a high-quality rice grain, “blue rice” meant “sick”, darkened, low-quality rice grains or sorghum. The chosen colors are not random, they contain mythological ideas about the symbolic meanings of each of them: white - happiness, luck, light, goodness; blue/green - a symbol of death (the color of mourning).

Sh. Galiev, analyzing the symbolism of the poetic language of the game, connects the colors “white” and “blue” with the seasons. According to the researcher, green is a poetic analogue of spring, when the whole world is covered with green clothes, and



white is an analogue of winter, when the whole earth is covered with a white snow carpet [7].

Thus, it is obvious that the game “White Poplar, green poplar”, like every traditional children’s game, has its own history of origin and is one of the active ways to fulfill the requests and needs of children and adolescents.

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