



the time. It is no coincidence that the poet addresses the most important concepts and the essence of consciousness, awareness and soul. By combining the proportions of the word, one cannot imagine the construction of a society without "common sense", the prosperity of the homeland without "common wisdom", the rise of enlightenment without "consultation", educational achievements, the renewal of "without research" and, most importantly, the "renewal of old beliefs".

Conclusions. Thus, in the late nineteenth and early twentieth centuries, the most commonly used genres were used to express the meaning of life, as each genre had its own function and essence based on aesthetic principles, as well as adapting to express certain social themes, content, and ideas. It should be noted that the new social content and themes of the period were not fully absorbed into all forms of literature of the ancient genres. In other words, it was not entirely appropriate to express pure social and enlightenment ideas in poetry (lyrical poetry). Based on these ideas, it can be concluded that this creative direction of poets following the literary tradition and poetry played a relative role in the development of the system of genres and even in the formation of the main features of the literary process.

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TECHNOLOGY FOR THE SELECTION OF ADEQUATE OPTIONS IN THE TRANSLATION OF CHILDREN'S GAMES

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Background. Games are figuratively meaningful in that they are created primarily on the basis of the interplay of strong and weak animals. In this way, the oppression of people who are physically or economically strong is revealed to those who are weak in this respect.

Methods. It is based on the ancient beliefs of our people about the wolf and the ancient notion that the wolf is a protector of children. There is also the fact that the image of the wolf is also found in the children's games of non-Turkic peoples.

Results. The game of knucklebone attracts attention not only by the history of its origin, but also by the method of its organization and types. It is observed that the types of this game are directly related to the intended purpose. For example, ancient sources and images state that the gods used fortune-telling to predict natural phenomena or to guide people in food matters, while the common people used it to seek help from their ancestors.

Discussions. *The game "Five stones", which is popular among girls, is sometimes played not with 5 stones of different colors, but directly with knucklebones. For example, in the remote villages of Gijduvan district of Bukhara region, there are reports that women played "Five Stones" with knucklebones.*

Conclusion. *One of the most interesting and popular games of Uzbek children, the game of Oshiq differs from other games that control the movement in terms of its specific features, goals and objectives, conditions and methods, appearance and types.*

Keywords: *children's games, folklore, culture, translation techniques, knucklebones, ashig game, bujul.*

Introduction. Games have a special place in Uzbek children's folklore. Because children's lives cannot be imagined without games. Therefore, in children's folklore, games created by adults for children or by children directly with their own creativity have a wide place. Animal name games in particular make up the majority.

Nigora Safarova, who has made observations on the genesis and art of Uzbek games, believes that the plot of animal games was undoubtedly influenced by the plot of fairy tales about animals, and tries to prove it on the basis of similarities in the composition, plot and name of their images[1]. The specifics of animal games seem to be that they only animate the image of animals. When playing such games, children imitate the voice or behavior of a particular animal character. One of the most common traditional images in Uzbek folk games is the wolf. After all, the Uzbek people, like other Turkic peoples, have long revered the wolf as their totem. Our ancestors considered themselves "Kok turk - a generation of celestial wolves." In particular, the views of the "mother wolf" have a special place in the system of trust in the wolf totem. Opinions in this regard are widespread among many peoples. Even the ancient Romans believed that their founders, Romul and Rem, were breastfed by a mother wolf. It is known that such a legend is also found among the Turkic peoples. An example of this is the legend of Ashina. According to legend the enemy invaded the Huns, killed them, both young and old. Only one ten-year-old boy survived because he went into the woods in the morning to pick monkeys. However, the boy thought that the relatives left him alone and ran after them. But the enemy does not spare him either, and cut off the child's arms and legs and throws him here. A mother wolf was watching the event from afar.

Seeing this evil execution carried out by man, the wolf, who is in fact a savage, cannot endure to it. Tears shaded from her eyes. The mother wolf carefully drags the unconscious boy, whose limbs have been savagely cut off and stained with crimson blood, to his nest and begins to care for him. When the child recovers, he is left among the wolves. A few years later, when the boy grows up to be a young man, he marries the wolf's daughter. In the same Altai Mountains, wolves, which originated from the intermingling of humans and wolves, appeared and became the basis for the spread of the Turkic peoples [2].

In the legend, the motive of the wolf helping a child in need is simply not mentioned. This is due to the fact that the Turks believe that the wolf is their protector, a totem. The Turks considered the wolf to be a protector from all misfortunes and evils and diseases. In particular, wolf attributes were believed to protect pregnant women and babies. Because of this belief, childless women drank wolf oil with the pretense of having children. Whoever had a child who was seriously ill in infancy was wrapped in wolf skin to protect him from evil forces. In general, beliefs about wolves among Uzbeks are reflected more in the myths that precede the birth of a child. If women give birth difficult, a wolf tooth is placed under the bed. Or, in order to alleviate the pain of a woman with tears in her eyes, she was given a talcum powder made from the dried heart of a wolf.

The wolf's skull was pierced by the hand of a distraught child. Or the child under it was held three times. Some wore wolf skin blankets until the chills came out, hoping the babies would live longer. Then they named them Boriboy, Borigul. There is also a tradition of naming babies born with teeth after wolves. It is said that such children are usually lucky.

There are many people who are known by the name of the wolf and are famous in the country as Bori Bakhshi, Boriboy Ahmad oglu, Bori Sadiq oglu.

It is not accidental that in the epic “Kuntugmish” the symbols “wolf and child” are given side by side for the motive of shepherds naming a child taken from the mouth of a wolf (gurk) by Gurkiboy (Boriboy). As described in the epic, Gurkiboy is calm, composed, intelligent.

From the wolf's skin, skull, teeth, or claws, ribbons were hung on the children's arms, necks, cradles, and shoulders. But such amulets were used not only by children, but also by adults themselves. They were considered "magic eyes". The fact is that belief in the wolf has varied in different historical periods. It is much more ancient to treat the wolf as a totem or cult. At the same time, "Wolf Holidays" were held. Mamatkul Juraev noted that the Kupkari game, which is held by Uzbeks on the occasion of Navruz or weddings, was actually held in honor of Kukbori[3].

Methods. Apparently, portraying a wolf in a game is one of our age-old traditions. In addition, Uzbek children have a number of games related to the name of the wolf. These include "The wolf has come", "The wolf is in the ditch", "The wolf and the shepherd", "The wolf in the herd", "The wolf hunts", "The wolf". It is no coincidence that the image of a wolf is reflected in folk games for children. For example, one of the traditional games of Lithuanian children is called "Vilkelis" ("Child of the Wolf")[4]. As the name suggests, the image of the wolf takes the lead in this game, but it is observed that the wolf is interpreted as one of the common animal species. The image of a wolf can be seen as one of the leading characters in the plot of the Uzbek children's game "My Goose". But in it one can witness that the image of the wolf is found not as a totem, but as an ordinary beast. “My geese” is one of the favorite ancient games of Uzbek children. In it, the goose cubs complain that the mother goose, which is far away from them, has a wild, bloodthirsty wolf. In order for the geese to go to the mother goose, they must avoid this savage and bloodthirsty wolf lying on the road, and not fall into its clutches. Goose cubs who are afraid of wolves call on the mother goose for help, but it is also dangerous for the mother goose. Still, the mother goose is not afraid of wolves. At the same time, he encourages his children to be brave, not to be afraid of wolves, to be agile and resourceful, to take advantage of the opportunity to fly and fly.

It is known that geese can walk on land, swim in water and fly in the sky. The wolf is only adapted to walk on the ground. So, the content of this game is to teach children to be able to use the available opportunities when needed. In the game "My Geese" the image of a wolf is interpreted not as a totem animal, but as an enemy of the herdsman, a wild animal, and acquires a specific figurative meaning. This popular traditional game of Uzbek children has also been translated into English. In particular, Marilyn Petersen's translation of the content of the game "Wolf and Geese" is as follows:

1. A group of children will represent a goose and her goslings.

2. One child will be chosen to be a wolf.

3. The goose will be separated by a large space, and she will call her goslings to come home.

Apparently, in translation, the condition of the game, the sequence of actions performed in it, is explained on the basis of individual numbers. After that, the text of the song related to the game was given, and then the terms of the game continued: She will chant:

Goslings, goslings!

They answer: Yes, mama, yes mama?

She says: Come home, come home!

They answer: We`re afraid, we`re afraid!

She says: Of whom are you afraid?

Of whom are you afraid?

They answer: We`re afraid of the wolf,

We`re afraid of the wolf.

She says: If you`re afraid of the wolf,

You can fly, you can fly.

4. So the children run to the mother goose, and the wolf runs after them.

5. When the wolf catches one, that gosling will become the wolf in the next game[5].

In fact, the terms of the game in Uzbek are not numbered in this order.

Examples of children's games translated into English include not only domestic and moving,

but also subject games. One of them is "Bujul", which means "Oshiq".

The word "Oshiq" is one of the linguocultural terms in the Uzbek language. This word actually acquires form (homonymy). It has the following meanings. 1. A "Oshiq" is a young man who falls in love. 2. A "Oshiq" is a specific part of a bone. 3. "Oshiq" is a command verb meaning "hurry". 4. A "Oshiq" is a device that attaches a door to a wall. So, the word "Oshiq" can be used in one place as a person name, in two places as an object name, and in another place as an action name.

In the vernacular, "Oshiq" is used in the sense of a certain part of the bone, and the dialectal word "bujul" is used as a synonym for it. In particular, this idea can be proved in the example of the following children's game.

"Bujul" was one of the favorite games of Uzbek children until recently, but now the interest in it has waned. The game was translated by M. Petersen as "Bujul Bones of the Joints" and its terms are explained as follows:

1. The **knucklebones** of a sheep are used for this game.
2. Each participant is given five bones. Each puts one bone in a pile.
3. The first player must stand back several paces from the pile.
4. He will throw a bone at the pile. If it reaches the **target** and the bones are scattered, he will be able to claim the bones in the pile.
5. If he misses he gains nothing and loses the bone which he threw. Then another child will take a turn.
6. After the first round, they move back a pace.
7. At the end of the game the one with the most bones is the winner[6].

According to the interpreter, the knucklebones of the sheep are used for this game. Each participant is given five bones (oshiq). Each player puts one bone in the gang. The first player steps back a few steps from the dice and throws the dice to the pile. If the bone he throws touches the pile of bones and scatters them, he will claim the bones. On the contrary, if he does not hit the target, he will not achieve anything and will lose his bone as well. After that, the bone throwing goes to another child standing in line. After the first round, they will be back. The child with the most bones at the end of the game is the winner.

Results. The game of oshiq or bujul is actually one of the most popular games all over the world, and it is one of the subject games played with bones. The historical roots of this game go back to the beliefs of our ancient ancestors related to the cult of bones. A statue of a girl playing the five stones, created by ancient Roman sculptors and now housed in the Pergamum Museum in Berlin, Germany, dates back to 130-150 BC. Considering the fact that the mural depicts Aglaya and Hileera playing five stones with the help of knucklebones, and other such historical facts and monuments, the history of the game with knucklebones (bujul) dates back to prehistoric times and became widespread throughout the world.

In general, while it is unclear when the phenomenon of playing five stones with a knucklebones occurred, it is believed that it first originated in Egypt and later spread among the Greeks and Romans. There is also the fact that it has spread among all nations and peoples and has been played by people regardless of their gender and age. In particular, Plato wrote in *Phaedo* that the inventor of this game was the Egyptian god Thoth. According to Herodotus, the Lydians invented this game during the famine. In addition, Herodotus traces the origins of almost all games, except for the game of checkers, to the Lydians[7].

In Greek mythology, when the God Zeus separated Ganymede from his companions, he presented Eros and golden knucklebones to be his companions in a time when he was bored not knowing what to do.

Sophocles reported that during the Trojan War, the Greek legendary hero Palamedes used knucklebones to teach art of war[8].

The simplest form of the game five stones with knucklebones for children. The children throw the knucklebones upwards with their palms and then try to catch them with the back (upper) side of the hands. The one who gets the most out of the five knucklebones thrown up is the winner of that

game. As in any game, the game of five stones has an ideological and educational purpose. Therefore, the main purpose of this game is to develop in children the agility of hand and finger movements, as well as the ability to accurately guess through the eyes.

In the five stone game, when the knucklebones are thrown to the ground, all the fingers of the left hand are joined together and placed on the ground, and the pieces of the knucklebones are thrown upwards by the right hand. Knucklebones falling back on the ground are picked up with the left hand. This method, typical of the game of five stone, was considered by the ancient Greek women to be "throwing knucklebones by the hand of Aphrodite." [9]

We must also admit that the types of knucklebones game are different not only among men and women, but also among boys and girls. Women used knucklebones, mainly to improve hand and finger movements. According to ancient written sources, women who played five stones believed in their destiny to Aphrodite. There is also a method of playing in this game called Aphrodite (this method is considered to be thrown with Aphrodite's hand if the left hand placed on the ground when all the fingers are placed when the knucklebones are thrown). Among men, other ways of playing with knucklebones are common. In one of them, all aspects of the knucklebones (oshiq) meant a certain number. Let's say the two wide flat sides of the bone-lover represent two different numbers, and the two narrow sides represent different numbers again. Therefore, when the knucklebones are thrown (mostly thrown up to 35 times), based on these numbers, the achievement of the players is determined by a certain number. The total was announced and the absolute winner of the game was determined. Not just five, but four knucklebones were used in this game. [10]

Discussions. According to the sources, 4 sides of each knucklebones (bujul) had different numbers. The narrow bubble side of the knucklebones meant one number, the wide bubble side three, the wide and deep bubble side four, and the narrow bubble side six. This can be compared to two stones or dice in the game of Nardi, which have changed their shape and are marked with numbers. If the question arises, "Why are two stones used instead of four?", The answer is that in the case of the four active sides, certain numbers represent certain numbers, while in the case of the zariks, six sides have such an expression. Therefore, the number of dice was reduced to two.

In her translations, M. Petersen describes the Uzbek people's **Oshiq** game, using the knucklebones (bujul) linguoculture, which is used as a synonym for the word "Oshiq". It should be noted that the game of Oshiq is also common in the UK and is called "Knucklebones (Tali)" or "Hucklebones".

M. Petersen wanted to inform the English receptor about the Oshiq game, which is preserved in the repertoire of Uzbek children's games, in which she explained that the knucklebone is part of the sheep's spine segments. In fact, there is no information in any source about the removal of the knucklebones from the spine segments.

All the information about this game, which is organized by the English and Uzbeks through the knucklebones, says that the knucklebones (bujul) are the part of the bone that forms the middle bend of the front legs of sheep or goats.

Although the types and forms of the game of Oshiq or Bujul are different in form in all nations and peoples, their original essence is the same.

There are three main types of knucklebone games in Europe, mainly for children:

the first is to throw the knucklebones into a certain excavated depth or vessel from a certain distance;

the second is to gather the knucklebones in different views (circle, semicircle, straight line ... along the narrow side) and lay them on a wide flat side at a certain distance;

the third is to gather the knucklebones in the middle of the circle or rectangular drawing, and then to strike them out of the line by hitting them with the main calculated knucklebone from a fixed distance.

First, the Oshiq game is often played by boys. In doing so, they aim to push the knucklebones out of the line by striking them with the help of another knucklebone. This demand and process creates a psychological basis for the development of children's sniper skills.

The phraseology "Ashiging olchi" (Lucky), which appeared among the people in connection with this game, has risen to the level of lingvokulturema and manifests itself as a polysemous phrase. Therefore, in the "Explanatory Dictionary of the Uzbek language" this phrase is interpreted in the sense of "to succeed", "to achieve success".

BeshTosh is one of the ancient and traditional Uzbek children's games. This type of game is also common among the peoples of the world. Only the linguoculturema "Five Stones" does not have its own translation analogue in many languages of the world, so it is called "Five Stones". Including:

- In the UK - Chucks or Snobs
- In Italy - IL giocodelle 5 pietre
- In the Netherlands - Bikkelspel
- In Ireland - Gobs
- In Germany - Astragal
- In Spain - Matetas
- In Russia - Kamushki
- In France - Osselet
- Hungary - Bikazas (Bullfight)
- Poland - Hacele
- In Bulgaria - AshikNepal - Tsibato (Gatti)
- In Iran - Five dash
- In Turkey - Five stones
- In Mongolia – Shagai

Conclusions. In our opinion, the games "Oshiq" and "BeshTosh" are in fact separate games, which have common roots. According to folklorist N. Safarova: The history of the origin of the game "Five Stones" is connected with the beliefs related to the cult of ancestors, as well as the genesis of the game "Oshiq". In the "Five Stones" the emphasis is on the variety of stones, more on the "black stone". This motif has entered the game on the basis of popular notions of looking at the "black stone" as a magical object. That's why they play in this game trying not to drop the "black stone"[11].

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