

NAMES OF GAMES IN UZBEKISTAN FOLK DIALS

Ro‘zimatova Dilnoza

O‘zbek tili, adabiyoti va folklori instituti katta ilmiy xodimi

dilnozarozimatova@mail.com.

ORCID: 0009-0002-4313-1011

ANNOTATION. This article analyzes the use of game names in Uzbek folk dialects, their phonetic, lexical-semantic, and ethno-cultural characteristics. In the course of the study, the influence of regional variants, synonymic layers, and historical factors on game names is covered on a scientific basis. The significance of game names for dialectological research is also revealed.

Keywords: Uzbek dialects, folk games, dialectology, lexicology, phonetic changes, synonymy, ethnoculture.

Dialects of the Uzbek language are an important component of the linguistic system. They reflect the historical development of the language, regional differences, and cultural characteristics. Folk games, in turn, are an integral part of national culture; through them, the lifestyle, worldview, and linguistic richness of the people are expressed. Therefore, studying the names of games within the framework of dialects is one of the pressing scientific issues. In particular, the variation in the naming of games across Uzbek dialects clearly demonstrates the diversity and regional features of the language. In Uzbek folk dialects, the names of games appear in different phonetic forms. For example, the game known in the literary language as “chillak” is pronounced in some regions as “chilak,” “chillik,” or “chilloq.” This phenomenon can be explained by sound alternation, reduction, and changes in stress. As noted by Sh. Rahmatullayev, the existence of phonetic variants in dialects is a natural result of language development [1:23]. The same game may be called by different names in different regions. For example, the game “quvlashmachoq” is also referred to as “quvdi-quvdi,” “quvlama,” or “quvish.” This indicates the presence of regional synonymy. According to N. Mahmudov, such phenomena reflect the lexical richness of the Uzbek language [2:25]. The formation of game names is closely connected with the historical development of the people. Some names belong to the ancient Turkic layer, while others emerged in later periods. As E. Qilichev notes, the names of folk games are an important expression of national memory and culture [3:43]. Figurative expressions are widely used in game names. For example, the game “oq terakmi, ko‘k terak” is based on images of nature, which expands the aesthetic possibilities of the language. T. Malik evaluates this as an important feature of oral folk creativity [4:46].

Game names are an important scientific source for studying dialects. Through them, regional differences, as well as phonetic and lexical changes, can be identified, making it possible to reconstruct the history of the language. Today, we are increasingly returning to the experience of our ancestors, to the origins of folk upbringing and education, because many of today’s complex questions can be answered there. It is becoming increasingly clear that only the interaction between generations can ensure the proper upbringing and development of the younger generation. The wisdom of folk education, as historically proven experience, should become the foundation of modern educational systems. Every discipline pays special attention to studying the most important aspects of play activity for all. Pedagogy, first of all, studies games organized by teachers for their students with a specific purpose. Through any properly (pedagogically) organized game, it is possible to implement the ideological and moral education of players to a certain extent. Even the care taken to follow the rules of collectively organized



games requires the manifestation of conscious discipline, honesty, collectivism, and other qualities. In general, children's behavior in collective games is strictly governed by rules. Traditional yard games "with rules" (such as tag, hide-and-peek, etc.) are becoming an important school for learning the laws of cooperation: through their own experience, a child begins to understand the necessity of limitations, ensuring that the group does not disintegrate and can function as a social unit. The multifaceted exchange of national games has helped enrich them and select the most popular types. At the same time, each people has introduced new elements into games that reflect the uniqueness of their culture and character. Therefore, it is practically impossible to prove the national or ethnic origin of a particular game. Elements of national life, relationships, prohibitions, and customs are incorporated into favorite games, leaving their mark and giving them a certain distinctiveness.

Folk games are connected with many elements of folk culture. For example, they are always part of national holidays and are closely related to labor, customs, and traditions. Thus, the essence and distinctive features of folk games (relatively free activity, limited space and time, order, mandatory norms of relations and rules for players, tension in role distribution, voluntariness and equality, collective nature, inclusion of different age groups, simplicity and convenience of equipment, etc.) enable them to function as a means of education.

Therefore, the use of the content and structural components of folk games, and the organization of participants according to the teacher's goals, once again proves their educational potential. The term "folk games" emerges as a derivative of the concept of a "traditional way of life" and is an integral part of "traditional culture" and "traditional holidays." What are folk games? Folk games have always performed an educational function in all societies. Unlike other forms of education, this process in folk games occurs easily and in the form of competition. With their help, both physical and mental development can be achieved. As a rule, folk games are open to everyone, which makes them the most democratic form of education.

Ancient folk games embodied people's way of life, their daily routines and labor habits, national values and principles, ideas of honor and courage, and the desire to possess physical strength and intelligence. Participants were expected to demonstrate agility, speed, grace of movement, ingenuity, endurance, creativity, a striving for victory, and collective action. Traditional games are held as part of rituals and celebrations of the traditional national calendar, which is tied to lunar and solar cycles and agricultural activities throughout the year. Therefore, they often coincide in timing among peoples living in similar landscapes and climatic zones. For the same reason, it is meaningless to change the dates and names of traditional games.

Great educational importance is attached to the rules of games. They determine the entire course of the game, regulate participants' behavior and interactions, and help develop willpower and character. They also stimulate active thinking and contribute to broadening the mind.

The naming of folk (national) games is not a simple process, but an onomasiological process that reflects the wisdom of the people and their educational system aimed at raising future generations. In linguistics, dialect words are referred to as "dialectal words" (when used by speakers of dialects) and "dialectisms" (when used in literary works by authors). They are distinguished by their rare or nonexistent use in the literary language. Over the past 40–50 years, relatively little attention has been paid to them.

Dialect words are distinguished by two separate terms in linguistics:

- a) dialectal words (a set of words used by dialect speakers);
- b) dialectisms (dialect words used in literary works). The issue of there being ten types of dialectal words was clarified in the 2020s [2:38]. These words necessarily carry dialectal meanings, which differentiate them across dialects and subdialects. They stand out from other words due to their limited or absent use in the literary language. In 1971, the "Dictionary of



Uzbek Folk Dialects” was officially compiled and published. Later, some researchers studied the lexicon of specific dialects and published their own dialect dictionaries. For example, dictionaries such as F. Abdullayev’s “Khorezm Dialects of the Uzbek Language,” M. Mirzayev’s “Bukhara Group Dialects of Uzbek,” O. Madrahimov’s “Lexicon of the Oghuz Dialect of Uzbek,” S. Rakhimov’s “Dictionary of Surkhandarya Uzbek Dialects,” T. Nafasov’s “Uzbek Folk Words of Kashkadarya,” N. Shoimova’s “Lexicon of Kashkadarya Uzbek Kipchak Dialects,” and B. To‘ychiboyev’s “Language Treasury of Zomin” have been published. However, they are characterized by limited attention to types of dialectal words, focus on small regional varieties, short and relatively few dictionary entries, limited content, and lack of transcription. Several books published in the series “Lexicon of Uzbek Dialects” are not dictionaries but scientific studies. They analyze dialectal words within a single dialect, their forms and meanings, thematic groupings, and dialectal phraseologisms. While dialectal lexicon refers to of lexical units in Uzbek folk dialects, the names of folk games constitute a distinct systemic unit within onomastic lexicon. Recent dialectological research shows that onomastic lexicon is also one of the main types of dialectal lexicon [2:48]. It is natural and закономерный that the naming of every object or phenomenon created by the people is based on dialectal words of the народный язык. This is especially evident in the names of folk games. For example, game names such as Mak-mak, Zuv-zuv, Happaktosh, Yaxmalak, Shog‘uloq, Chertmak, Chillik/Chillak, Chavg‘on, Churey-churey, Chanoq, Chori chamber, Oq tayoq–ko‘k tayoq, Oq terakmi, ko‘k terak, Oqsuyak, Oq quyonim alomat, Pishiq, Paqilloq, Topgan topaloq, Tuxum urishtirish, Qorxat, Qadamatayoq, Qumtaka, Quloqcho‘zma, Quvlashmachoq, Dandarak, Dim-dim, Bekinmachoq, Beshtosh, Burdam, Echki o‘yini, Kim oladi-yo, Eshakmindi, Ko‘chmak, Ko‘tarma tosh, Sumalak, Soqqa, Mushuk-sichqon, Lappak, and Lanka are formed based on lexical units found in Karluk, Kipchak, and Oghuz dialects of the Uzbek language. Alongside dialectal words, onomatopoeic words also serve as important semantic tools in these names. For example, names like Mak-mak and Zuv-zuv are directly based on imitative sounds, expressing the nature, movement, or sound of the game and thus creating semantic motivation.

Folk game names are often formed in natural language, particularly within the dialectal layer, where onomatopoeic words play a significant role. This indicates a two-stage motivational process: first, the formation of a lexical unit within appellative vocabulary; second, its acquisition of onomastic status and transformation into a proper name. A similar process is observed in names like Mak-mak and Zuv-zuv: they originate from imitative sound units in Uzbek and acquire a specific semantic load in the naming process. Because these names contain dialectal meanings, speakers of dialects easily understand them and readily engage in the games.

Thus, the formation of folk game names from dialectal words is a natural onomasiological process. Their onomastic units belong to the common Turkic lexical layer, and most are dialectal lexical units that have been selected and transferred into the onomastic level. The need to compare and distinguish one object or phenomenon from another gives rise to the motivational process of naming. In our view, this motivation emerged before the division of words into appellative and onomastic layers—this is the first stage of motivation in word formation. The naming of folk games represents the second stage, where words acquire the meaning of proper names. This process is also influenced by social living conditions. Systemic relationships between words are also observed in the names of folk games. From the perspective of lexical paradigmatic relations, these names can be divided into three main groups: games for men, games for women, and mixed games. Unlike other paradigms, onomastic paradigms are distinguished based on specific differences in form and content



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