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THE NATIONAL AND CULTURAL SPECIFICITY OF CHILDREN'S FOLKLORE GAMES

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НАЦИОНАЛЬНО-КУЛЬТУРНАЯ СПЕЦИФИКА ДЕТСКИХ НАРОДНЫХ ИГР

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BOLALAR XALQ O‘YINLARINING MILLIY VA MADANIY O‘ZIGA XOSLIGI

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Abstract. *Children’s folklore, as part of folk art, plays a vital role in upbringing by shaping values, national thinking, and ethnic identity. It preserves national traditions and historical memory, passed through generations, forming ethnic consciousness and mentality. Folklore permeated traditional society, introducing cultural heritage to new generations. Children’s folklore games help master language, understand the world, and acquire traditional knowledge.*

Objective: *To scientifically study and experimentally verify how children’s folklore games influence the preservation of national-cultural specificity, focusing on Uzbek and English games.*

Methods: *A comprehensive approach combining theoretical analysis, ethnographic, sociological, psychological, and pedagogical methods, alongside empirical observations, surveys, testing, and ethnographic experiments analyzed with mathematical tools.*

Results: *Children’s folklore consistently transmits ethnocultural patterns, shaping mentality and social roles, and integrating cultural norms into society.*

Conclusion: *Through games, children learn social roles and behavior patterns. Games serve entertainment, reflect work processes, and are part of folk festivals, preparing children for adult life in both Uzbek and English cultures.*

Детский фольклор, как часть народного искусства, играет важную роль в воспитании, формируя ценности, национальное мышление и этническую идентичность. Он сохраняет национальные традиции и историческую память, передаваемые из поколения в поколение. Детские фольклорные игры помогают овладеть языком, понять окружающий мир и усвоить традиционные знания.

Цель: *Научное исследование и экспериментальная проверка влияния детских фольклорных игр на сохранение национально-культурной специфики (на примере узбекских и английских игр).*

Методы: *Комплексный подход: теоретический анализ, этнографические, социологические, психологические и педагогические методы, а также эмпирические наблюдения, опросы и этнографические эксперименты с математическим анализом результатов.*

Результаты: *Детский фольклор передаёт этнокультурные модели, формируя менталитет и социальные роли, способствуя интеграции культурных норм.*

Вывод: *Через игры дети усваивают социальные роли и модели поведения. Игры служат развлечением, отражают трудовые процессы и являются частью народных праздников, подготавливая детей к взрослой жизни в узбекской и английской культурах.*

Bolalar folklori xalq san'atining bir qismi sifatida tarbiya jarayonida muhim rol o'ynaydi, qadriyatlar, milliy tafakkur va etnik o'zlikni shakllantiradi. U avloddan-avlodga o'tgan milliy an'ana va tarixiy xotirani saqlaydi. Bolalar folklor o'yinlari ona tilini o'rganishga, atrof-muhitni anglashga va an'anaviy bilimlarni egallashga yordam beradi.

Maqsad: *Bolalar folklor o'yinlarining milliy-madaniy o'ziga xoslikni saqlashdagi ta'sirini ilmiy asoslash va eksperimental tekshirish (o'zbek va ingliz bolalar folklor o'yinlari misolida).*

Usullar: *Nazariy tahlil, etnografik, sotsiologik, psixologik va pedagogik metodlar, shuningdek, kuzatuvlar, so'rovnomalar va etnografik tajribalar hamda natijalarni matematik usullar bilan tahlil qilishdan iborat kompleks yondashuv.*

Natijalar: *Bolalar folklori etnokultural naqshlarni uzluksiz yetkazib, mintaqaviy mantiq va ijtimoiy rollarni shakllantiradi hamda madaniy normalarni jamiyatga integratsiyalashga xizmat qiladi.*

Xulosa: *O'yinlar orqali bolalar ijtimoiy rollar va xulq-atvor naqshlarini o'rganadi. O'yinlar ko'ngilochar bo'lish bilan birga, mehnat jarayonlarini aks ettiradi va xalq bayramlarining ajralmas qismidir, bolalarni kattalar hayotiga tayyorlaydi.*

Key words: *folklore; ethnography; national-cultural traditions; cultural heritage; children's folklore; game; domestic games; animal games.*

Introduction

The relevance of the topic is conditioned by the study of the world of childhood, which represents one of the actively developing directions in modern humanitarian sciences. Over the last decades of the 20th century, the growing interest in children's subculture and children's folklore significantly contributed to the development of childhood ethnography. However, to this day, children's culture remains inadequately studied. Many of its aspects remain unexplored territories. It is noteworthy that at present, when various genres of children's folklore are being researched (such as counting rhymes, fairy tales, scary stories, and others), children's mythology, children's costumes, language, and so on, folklore researchers seem to avoid discussing what fills a child's everyday life - their primary sphere, games. This is understandable because games are primarily an open genre, encompassing almost everything else. Of course, childhood psychology and creativity psychology study games, but active games (including sports and formal ones) - those that constitute the basis of children's gaming repertoire, often do not fall within the scope of these disciplines' research.

However, there is a wealth of information about sports games; they are published, analyzed, corrected, and adapted for various pedagogical purposes. However, this often happens without due competence, which can be detrimental to a child's development. Due to pedagogical limitations (such as prohibitions on insults, teasing, distortion of language, etc.), practitioners (teachers, educators, camp leaders) often do not see the value in folk games - the deep, moral, cultural content hidden in so-called "unacceptable" and "rough" elements, which are nevertheless necessary for a full childhood and the formation of a healthy adult personality.

Turning to active competitive games is of fundamental importance, as they constitute a huge part of childhood culture, and no childhood goes without them. However, in the modern structure of scientific disciplines, these games have proven to be the most complex object for study. Indeed, for philologists, there is little text for analysis in them; for musicologists, there is no music; for theater scholars, there is a lack of the "actor's" component; for choreographers, there is no "aesthetics" of movement, and for psychologists, individual behavior is insufficient. As a result, children's folk active games remain beyond the scope of scientific study, including within the framework of art studies, as some undefined territory.

Games are syncretic: they are composed of various elements of different codes (actions, verbal expression, use of objects, etc.). From this arises the necessity of a

comprehensive approach to analyzing the game, which is a very complex task. One of the main challenges for a folklore researcher when studying folk games is the temptation to focus on the interpretation of mythology and the semantics of the game.

The choice and formulation of the research topic **"National-Cultural Specifics of Children's Folklore Games"** are determined by several factors:

1. *Relevance of the problem:* The role of children's folklore games in modern society is constantly growing, indicating the increasing importance of studying the influence of these games on the preservation of the national-cultural specificity of the people, which becomes increasingly evident for folklore researchers.

2. *Interdisciplinary nature:* The study of children's folklore games encompasses various aspects such as ethnographic, artistic, cultural, social, psychological, pedagogical, and others, requiring a comprehensive approach to research.

3. *Insufficient theoretical and practical development:* In the field of ethnographic science and folklore, methods and approaches to the study of children's folklore games are still insufficiently developed, making it difficult to determine their influence on the preservation of the national-cultural specificity of the people.

4. *Necessity to resolve contradictions:* Children's folklore games have proven to be the most complex object of study, as traditional children's mobile games remain beyond the scope of scientific research and require a systematic approach and the development of new methodologies.

The boundaries between different genres of games (for example, the mixing of mobile sports games with round dances, dramatic elements, etc.), the abundance of material (every normally developing child knows dozens of mobile games) — all this characterizes the subject of research. The researcher is forced to work with a huge amount of descriptions, and in doing so, not only the diversity but also the remarkable similarity of games played by children from different regions, nationalities, countries, and historical epochs are revealed. This similarity does not correspond to traditional folklore ideas about ethnic diversity.

An acute question arises regarding what to consider as different types of games, what constitutes variations of one game, and what are different kinds, types, genres, etc. These concepts are still underdeveloped, and creating a unified hierarchical system of terms regarding games is an ongoing scientific task.

The aim of the research is to scientifically substantiate, develop, and experimentally test the influence of children's folklore games on the preservation of the national-cultural specificity of a people (using Uzbek and English children's folklore games as examples). This will not only deepen the understanding of the

national-cultural specificity of children's folklore games but also propose new approaches to studying games that align with modern requirements.

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The set research tasks are key steps in achieving the stated research goal. Let's consider each task in more detail:

1. *Study of the problem's state*: This is the initial stage involving the analysis of the current state of the problem in folklore theory and practice. Based on this analysis, the essence, structure, and content of the process of studying children's folklore games and their influence on the preservation of the national-cultural specificity of a people are determined.

2. *Investigation of the national-cultural specificity of children's folklore games (using Uzbek and English games as examples):* This task involves a deeper study of children's folklore games (Uzbek and English) and their typology as an ethnographic and psycho-pedagogical category. Criteria and principles of the influence of games on the preservation of the national-cultural specificity of a people are identified.

3. *Development of a model for studying the national-cultural specificity of children's folklore games:* At this stage, a model for studying children's folklore games and their classification is developed. Based on the obtained research results, their influence on the preservation of national heritage is determined.

4. *Study of national-cultural peculiarities:* This task aims to study the complex of national-cultural peculiarities of the people (Uzbek and English) in organizing the process of conducting children's folklore games, which will subsequently contribute to the effective preservation of the people's traditions.

5. *Conducting experimental research:* Finally, experimental research is conducted, aimed at evaluating the effectiveness of the developed model for studying children's folklore games and their influence on the preservation of the national-cultural specificity of a people.

Each of these tasks plays an important role in achieving the research goal and allows for the systematic and scientifically grounded understanding of the national-cultural specificity of children's folklore games (Uzbek and English).

The theoretical significance of the research lies in refining the concepts of "children's folklore" and "folklore games," as well as systematizing theoretical

approaches to studying children's folklore games and defining the main tendencies and principles of their formation in the history of the people. Mechanisms for studying children's folklore games have also been developed, taking into account the national-cultural specificity of the people.

Materials and methods

The work incorporates ideas of humanizing contemporary society and a systemic approach to analyzing and organizing professional education and training of future specialists. This includes:

The proposed methodological research is based on the works of V. Propp and the structural-typological direction of contemporary folklore studies. During the research, achievements of predecessors in the field of classification of gaming material are taken into account and applied, particularly the works of E.A. Pokrovsky and V.N. Vsevolodskoy-Gerngross, as well as classification models proposed in the mathematical theory of games. For conducting the experiment, a methodology of formalized description and modeling of "real objects" is used, which are complex and fuzzy elements constituting the subject of humanitarian disciplines. This methodology was proposed by semioticians, primarily Yu.A. Schreider.

In Uzbek folklore studies, there is significant experience in the systematization of children's games. It is worth highlighting the research of such scholars as G. Zhakhongirov, O. Safarov, and Sh. Galiev, who deserve special attention and recognition.

Games represent a rich but also dangerous material that offers extensive opportunities for interpretations and speculations. Currently, semantic analysis of games and the reconstruction of mythological meanings play an important role in contemporary philological folklore studies. Talented works by authors such as T.A. Bernshtam, K.A. Bogdanov, V.V. Ivanov, L.M. Ivleva, S.M. Loyter, I.A. Morozova, D.A. Nesanelis, V.N. Toporov, M.P. Cherednikova, and others attest to this. However, interpretation should not replace or restrict the study of the phenomenon itself. Moreover, semantic analysis should be preceded by a detailed description of the phenomenon and its complete definition.

Literature Review

In the 19th century, folk games became the subject of study for ethnographers such as F.I. Buslaev, A.N. Afanasyev, and A.A. Potebnya. These scholars laid the foundation for future scientific analysis and interpretation of folk games as integral parts of national culture, equating their significance with folk literature and symbolism. In particular, A.A. Potebnya noted that games represent a valuable source for reconstructing folk mythology.

However, the scholars themselves did not engage in collecting games. The primary role in this process at the initial stage was played by folklorists-ethnographers, such as I.P. Sakharov, A. Tereshchenko, V.I. Dal, V.I. Sementovsky, M.A. Maksimovich, M.I. Markevich, and others.

Works dedicated to generalized ethnographic descriptions of specific regions are particularly valuable. In such works, children's games are often analyzed in the context of family customs, following sections on "childbirth" and "infancy." Examples of such research include the works of P.P. Chubinsky, P.S. Yefimenko, V.N. Yastrebov, E. Rezanova, I.Ya. Neklepae, E.R. Romanov, A.N. Sobolev, and others. In these surveys, children's games appear in a favorable context of the overall description of local cultural tradition, which contributes to identifying the connections of game folklore with maternal poetry, rituals, domestic complex, as well as the local system of mythological beliefs and characters.

Modern studies of children's folk games, as noted, increasingly delve deeper into analysis using a semantic approach, which was laid by Potebnya. Such studies are conducted by I.A. Morozov, V.N. Toporov, D.K. Nesanelis, K.A. Bogdanov, M.P. Cherednikova, T.A. Bernshtam, S.M. Loiter, and others. In the 19th century, Potebnya essentially became the first and, one might say, the only researcher who dealt with the study of the mythology of games.

At the end of the 20th century, a return to the scientific study of folk games as part of national culture began. However, initially, researchers' interest was predominantly associated with pedagogical purposes within the revival of folk pedagogy traditions. Many folklorists, ethnographers, educators, and writers systematically collected and studied children's creativity.

Among national authors, the works of B.T. Zhuraev, D.U. Abdurakhmonov, K. Imomov, T. Mirzaev, B. Sarimsakov, O. Safarov, T.I. Rajabov, and others stand out. However, the most renowned researchers of children's creativity became American and English scholars such as B. Sutton-Smith, J. Mechling, T.W. Johnson, F.R. McMahon, R. Ford, and others.

Results

The children's subculture provides children with "psychological shelter" from the negative influence of the adult world and shapes their holistic life experience (ref. 11, p.64-68). One component of the children's subculture is the ecological subculture, which defines children's interaction with nature and involves the penetration of ecological culture of the individual into the ecological culture of society. Within the framework of the ecological subculture, children identify with other children and the

group, thereby fostering self-awareness as carriers of ecological culture and the ability to evaluate their own behavior and that of their peers in nature (ref. 27, p.154-158).

Studying the ecological subculture of childhood, including ecological games, entertainments, jokes, pranks, etiquette, and conflict resolution methods, can help identify the most effective conditions for organizing environmental education for preschool children. However, the results of the observational experiment showed a low level of ecological development among children in both the experimental (16%) and control groups (19%).

Based on these results, a model for using folkloric games in the ecological subculture of childhood was developed. Considering that children's folklore serves as an ecologically oriented practice, it promotes the stability of relationships within the children's group and shapes the personal and ecological experiences of each child.

In developing the model, it was considered that children's folklore includes three main elements: creativity of adults for children, works of traditional folklore, and original children's creativity (ref. 14, p.298).

Children's folklore plays a key role in shaping, preserving, and transmitting children's perceptions of the world. It is the result of children's creativity in itself, but a significant part of children's folklore consists of texts borrowed from adult folklore and adapted by children to their needs. This category includes various lullabies, counting-out rhymes, humorous verses, tales, riddles, games, teasing rhymes, as well as pranks and parodies.

Play is the most significant form of children's subculture. It not only entertains children but also serves as a school for voluntary behavior and modeling social relationships. Some children's games, becoming part of children's subculture, were previously elements of the carnival, play, or ritual culture of adults. Traditional children's games do not simply replicate adult relationships but help children rethink them and define their place in the world.

Through play, children explore and try out various models of behavior and social roles, as well as encounter different situations. People created games both for entertainment and for preparing children for adult life. They were an integral part of folk labor processes and Christian holidays, helping children internalize societal norms and traditions.

We hypothesized that the use of folkloric games in the ecological subculture contributes to the identification with the ecological subculture that has developed within the children's group. Through play, children find a way to participate in adult life, satisfying their own need to participate in this life. For this purpose, we developed

a model for using various board and print games, providing for a sequential change in the child's positions in joint activities.

The model consists of three stages. At the first stage, children actively learn to explain the rules of the game and control their execution. They play with an adult who is unfamiliar with the rules, which obliges the child to act as the bearer of these rules and to monitor the execution of game actions. In the second stage, older children play with younger ones, explaining the rules and controlling their actions. This helps them further develop organizational skills. At the third stage, all organizational skills become relevant: children distribute roles, explain the rules, and control each other. In this case, we use a situation of "incomplete play," where children play with a limited set of game objects, which forces them to come up with new rules and control their execution.

This model of game-based learning allows children to actively engage in organizing joint activities, develop organizational skills, and better assimilate the rules of the game, which contributes to their adaptation to social norms and the formation of an ecological subculture (ref. 22).

During experimental activities, children showed initiative and created creative narrative self-made games, such as "Canning Factory," "Dairy Farm," and "Zoo." These games were built around various events, for the embodiment of which children took on corresponding roles. Such games combined elements of didactic and narrative-role-playing games. For example, in games like "Vegetables - Fruits," "Seeds," "Flowers," children took on certain roles and performed corresponding actions. However, not all actions related to roles can be considered role-playing, as they did not develop the plot.

We also enriched the games with theatrical content with an ecological focus. For example, the performance about Kolobok, going in search of wheat and meeting a hare, a bear, and a fox on his way, each of whom already had their own plants, was as interesting to children as the classic Russian folk tale. This helped reinforce skills in ecologically responsible behavior.

Children also participated in games with various natural materials such as water, sand, and animals. Simulation ecological games, such as "Aquatic Ecosystem," allowed children to explore the relationships in nature and model the consequences of anthropogenic impact.

Various game formats, such as quizzes, contests, and auctions, expanded children's horizons and stimulated their cognitive activity. For example, the game-project "The Little Prince" helped reinforce important ecological principles.

The technology of children's ecological development was based on practical activities, including participation in folk games, children's theater, and holidays, as well

as individual work with interesting information about ecology. Children gained experience interacting with nature and peers, which contributed to the development of their organizational skills and adaptation to social norms. Involving children in joint activities with different partners stimulated the development of various skills and abilities, including the ability to explain the rules of the game, control the actions of partners, and act in accordance with established rules.

When children of senior preschool age were involved in joint play activities with adults or peers who were not familiar with the rules of the game, the older preschoolers took on the role of explaining these rules. This allowed them to activate their skills in explaining rules and controlling the actions of partners. In games with peers, children acted as creators of new rules, which required them to activate all their organizational skills. Such situations posed a challenge for the children, as they had to simultaneously allocate functions, remind of the rules, and control the actions of all participants, while strictly adhering to the rules of the game. This type of partnership proved to be the most challenging for children of senior preschool age in terms of displaying activity.

The study showed that the ecological development of children of senior preschool age depends on several factors. An important condition is the ability of children to acquire ecological experience through spontaneous accumulation of experience in the surrounding space, conditions specially created for this purpose, and creative reinterpretation of it.

Game folklore associated with the ecological subculture of childhood contributes to the identification of children with the ecological subculture forming in their group. Through this folklore, children become involved in the life of adults, satisfying their need to be involved in what is happening in this life.

The results of the control experiment showed that the average level of ecological development of children in the experimental group was significantly higher (78%) compared to the control group (28%). This indicates that the conducted research confirms the effectiveness of joint play activities in developing the ecological consciousness of preschool children.

Ecological education of children is facilitated by game folklore, which encompasses various folk games, creates conditions for the development of children's gaming culture, and forms skills such as task allocation, explanation of rules, and control over one's activities.

Game folklore reflects natural reality and shapes an anthropomorphic attitude towards natural objects, including a system of ecological beliefs and a value attitude towards nature.

The ecological development of children of senior preschool age in the traditions of gaming culture is associated with mastering socially normative relations fixed in game plots and rules.

Discussions

In the modern context, folk music and songs that have been immortalized over time acquire new interpretations and expressions, preserving their value as national heritage. Such songs always have a profound impact on the soul and heart of the people due to the power and might embedded in their content (ref. 15, p.70).

Musical games constitute a separate genre of children's folklore, considered both widespread and ancient. They have significant educational and upbringing value and stand on par with other important genres of folklore. The roots of these games trace back to antiquity and are closely related to oral folk creativity. The content of these games includes mythological representations, traditions, customs, as well as reflecting real-life scenes, interpersonal relationships, and educational moments (ref. 26, p.78). Uzbek children's games are rich and multifaceted, reflecting various aspects of pedagogy, ethnography, history, and child psychology. Studying these games allows us to identify various semantic aspects of their content.

For the first time, we examined aspects of children's folk games, highlighting their significance, the structure of images, types of plots, and educational impact. Special attention was paid to folklore-literary games, identifying their numerous distinctive features such as description, creation of characters and ideas, methods, and rules of the game, social needs, and unique character. It is important to pay attention to the distinctive characteristics of the classification of children's games, otherwise, they may lose integrity and completeness. Games reflect life events in various forms, including real, historical, and mythological images. The structures of games can be diverse, including games with plots and without them. Plot-based games may contain one or several episodes and may vary in themes.

We classified games into three types depending on their goals, aesthetic tasks, compositional structure, and ideological content: a) Heroic games; b) Animal-themed games; c) Domestic games. All these types of games differ in social significance, style of execution, and ideological value. The games were used not only by children but also by adults in different historical periods, and their characteristics are typical of other types of games.

a) Heroic games: Heroic games represent a distinct group among children's games, having their own special place. These games glorify heroism, protection of the weak, and care for loved ones, considered expressions of heroism. Participants in such games undergo physical trials, equating themselves with true, courageous heroes

among their peers. The main characteristics of heroic games include the alignment of heroes' actions with their motivation for trials and their evaluation. Events in these games unfold during the hero's confrontation with difficulties, various trials, and challenges. Therefore, the motive of trial is an active motif among these games.

Heroic games represent compositional plots where the central place is occupied by the conditions of motivation and their solutions. As a result, the hero (victor) is stimulated. The trial of the hero's strength and intellect is a traditional poetic motif in folk creativity. Various competitions are often held to determine heroes, national defenders. By the present time, there are two types of games: one defined by the physical strength and power of children, and the other by the strength of their knowledge.

Heroic games contribute to the development of children's courage and bravery. Thanks to these games, children realize their mental and physical abilities and can achieve their goals. Among the themes of heroic games, courage and bravery occupy a special place. The plots of the games are similar to each other, so heroes may encounter various difficulties in order to achieve their goals.

Heroic games reflect feelings of patriotism, honesty, and friendship. In such games, the main roles and places for explicit heroes are depicted. Heroic games are widespread in epic works and fairy tales, where heroes embark on a journey to their homeland or fight to save abducted children. The main goal of heroic games is to achieve the set goals. The main feature of heroic games is the trial of the courage of the game's heroes. This trial is like competitions: who is the fastest, who has the quickest reflexes, who can pull the rope, and who is the best at archery.

b) Animal-themed games: This type of game is a separate theme in children's folklore. In such games, conflicts between different animals are reflected, such as the wolf and the hare, the rooster and the hen.

In animal tales, characters are distinguished by names, images, and ideological content. For example, "Urdak-Tulki" (fox and duck), "Khoroz-tovuq" (rooster-hen), "Bori keldi" (The wolf came), and others. By playing the roles of animals, children seek to convey the real traits of these animals. These games contribute to the development of children's feelings such as insatiability, reasonableness, freedom, and justice. Psychological perceptions of animals have been preserved in children to this day, so when playing the roles of animals, children try to speak and act on their behalf.

Not all animal-themed games have a specific plot structure. Among them, you can find realistic scenes from life, such as the work of dehkans (farmers) or shepherds. In such games, situations are described where animals cause damage to the crops of dehkans. Images of wolves, foxes, and hares are very common in Uzbek children's

games. The most complex roles in such games are those of wolves, foxes, and bears, as they need to "chase" fleeing children, while the images of hares, goats, and chickens should run away.

These characters are central to Turkic folkloristics and are often found in fairy tales. Animal-themed games are usually very active and engaging. To fully embody the roles of animals, children try to make their actions more lively.

In the game, a child feels like part of a team, and their behavior is determined by the rules of the game. To facilitate communication in the game, a kind of metalanguage is formed, which includes special vocabulary and standard expressions (ref. 2, p.207).

For English children, active games are primarily associated with sports such as football, cricket, and baseball. However, children's active games differ from adult sports competitions both in structure and in verbal accompaniment. One of the peculiarities is the active use of folklore elements by children.

This article will examine which genres of children's folklore are included in the gaming situation and what function they perform. It is important to note that children's folklore is not associated with frozen forms of transmitting historical memory but with lively communication; it is changeable and diverse.

Children's lives are closely linked to the lives of adults, but they have their own vision of the world, determined by their age-related psychological characteristics. The system of poetic images, the choice of linguistic means, and the entire arsenal of children's folklore are determined by the features of children's psychology. Children's folklore is the key to understanding age psychology, artistic preferences, and creative abilities of children.

Practically all researchers distinguish a variety of children's folklore known as game folklore. This group includes all types of verbal works accompanying children's role-playing games and game preliminary procedures (such as counting-out rhymes and drawing lots). Analysis of the collected factual material shows that in the game discourse of English schoolchildren, these elements of game folklore occupy a significant place.

In team games among English children aged 12 to 15, drawing lots is mainly done by tossing a coin: "Captains will now attend the toss-up," ordered Len Spencer, producing a coin from one of his pockets. "Heads for Craig, tails for Prescott" (ref. 8, p. 76).

Each team strives to win the draw, as it gives them a certain advantage. For example, in football, the team that wins the draw chooses which goal to play towards in the first half, while the second team takes the initial kick-off. Phrases like "I must

win the toss; Heads! It's tails! Your choice!; We'll bat, then; I should win the toss today, if I were you, Burgess", and so on, are used for this purpose.

To determine the leader or distribute roles in the game, children use counting-out rhymes - short rhymed verses. Counting-out rhymes arose from ritual and household practices.

Counting-out rhymes can be seen as a way to preserve sacred information over time, as they help determine who will play a special role in the game (ref. 11, pp. 81–82). Some researchers believe that counting-out rhymes have a direct connection to ancient sacrificial rituals, where a person was chosen as a sacrifice (ref. 5, p. 152).

According to researchers, counting-out rhymes are a favorite folklore piece among children from early childhood to adolescence. Competing in reciting counting-out rhymes encourages children to memorize more verses, which contributes to memory development, teaches children artistic expression, and helps earn the right to count, a privilege granted not to everyone by children's rules, but only to those trusted by the other players.

R. Ford notes that the same counting-out rhyme has various versions in different countries such as England, Ireland, Scotland, and the USA, which is related to the linguistic characteristics of each culture. This can be demonstrated with the following examples:

a) In Middle England: "One-ery, two-ery, dickery, dee, Halibo, crackibo, dandilee; Pin, pan, muskee dan, Twiddledum, twaddledum, twenty-one; Black fish, white trout, Eeny, meeny, you go out".

b) In Ireland: "One-ery, two-ery, dickery, Davy, Hallabone, crackabone, tenery, Navy; Discome, dandy, merry-come-tine, Humbledy, bumbledy, twenty-nine, O-U-T, out. You must go out".

c) In the USA: "Onery Twoery, DickeryDay, Illava, Lullava, LackavaLay OnecondemntheAmericanline. UmnyBumny, Twenty-nine. Fillason, Folloson, NicholasJohn. Queevy, Quavy, EnglishNavy, Signum, Sangnum, Buck! You are out!"

Many researchers have noted this remarkable coincidence of sounds in counting-out rhymes from different cultures (ref.3).

Counting-out rhymes remain the most popular genre of children's folklore today. They continue to evolve, enriching themselves with new realities.

Thus, children's folklore is presented in the game discourse of English schoolchildren in all its diversity: counting-out rhymes, draws, verbal games, satirical and lyrical verses, as well as teasing rhymes. These verbal works primarily serve an important communicative function, contributing to the creation of a relaxed emotional

atmosphere during games. They are also used to evaluate players' actions and provide moral support to game participants.

Conclusions

The genre under consideration is in a process of active functioning and development, as it is a "living" material that is constantly changing and being updated. This characteristic determines the specificity of working with it at the current stage and requires the application of various approaches.

In this study, various methods of analysis and evaluation of the distinguishing features used in existing classifications of games were tested. A series of questions regarding folk gaming terminology were developed based on Russian-language material:

- Folk definitions (names) of games were considered as a "natural classification system," including term names and quotations.
- Homonymy and synonymy of game names were explored.
- The metaphorical nature of gaming terminology was examined, including traditional figurative systems and the use of neologisms.
- The symbolism of gaming terms and their connection to the game plot were analyzed.

The study also addressed questions of the historical development and changes of games in Uzbekistan and England, as well as the updating of traditional gaming terminology. However, the results obtained cannot be considered exhaustive and require further research.

The proposed typology of folk games is just one of the possible and necessary steps in the field of material systematization on folk games. Among the most relevant and significant problems and directions for further research on games are the following:

- Study of regional and local specificity of gaming repertoire, including the issue of ethnicity.
- Analysis of competitive games in the context of other types of folk games.
- Study of the semantics and mythology of games within various folklore genres and the general context of traditional culture.
- Ethnolinguistic study of gaming terminology.
- Historical development and change of games.
- Study of the specifics of games in the children's and adult environments.
- Analysis of games in the context of ritual and outside it.
- Development of fieldwork methodology, collection, and scientific processing of modern materials, and others.

Further research on folk mobile children's games from various methodological positions promises many interesting and unexpected discoveries, making this area of scientific study highly promising.

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