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## REFLECTION OF MYTHICAL PLOTS IN CHILDREN'S GAME FOLKLORE

**Abstract.** It is known that the conscious beginning of the cultural life of any nation is rooted in a myth. From a historical point of view, myth is the first spiritual and cultural form of human consciousness and retains its leadership character to this day. The golden core of every culture is a value system fueled by a mythical worldview. In other words, a myth is a complex worldview closely related to the laws of formation of each culture. The myth depicts the inner spiritual movement of the conscious life of mankind and its relationship with the surrounding nature and the social environment. The myth is reflected in culture as a whole as a model of the world in human consciousness. Mythical narratives arise from the purpose of depicting the world, which raises various questions in people's minds, as compensation for the need to create a complete model by improving unfinished parts of the world that have not yet been "realized" by mythical consciousness. For example, he explains countless questions in his own way, for example, how heaven and earth, the sun and the moon, humanity and animals, and other natural phenomena appeared, thereby creating a mythical model of the world in human consciousness. The article shows that such a representation of real life is the main form of mythical consciousness. In addition, game elements in any myth are analyzed and described. The purpose and objective of the article are to distinguish mythical plots in children's game folklore and emphasise game elements. It is determined that the meaningful and structural commonality of the game with the myth is clearly visible, primarily in children's play.

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**Keywords:** myth, folklore, children's folklore, culture.

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## Балалар ойын фольклорында мифтік сюжеттердің көрініс табуы

**Аңдатпа.** Кез келген жұрттың мәдени өмірінің саналы бастау-бұлағы мифтен тамыр алатыны белгілі. Тарихи тұрғыдан алғанда, миф адамзат санасының алғашқы рухани-мәдени формасы және сол көшбасшылық сипатын күні бүгінге дейін сақтап келеді. Әр мәдениеттің алтын өзегін мифтік дүниетанымнан нәр алатын құндылықтар жүйесі құрайды. Былайша айтқанда, миф – әрбір мәдениеттің қалыптасу заңдылықтарымен сабақтас байланысып жатқан дүниетанымдық кешен. Мифте адамзаттың саналы ғұмырының ішкі рухани бұлқынысы, оның қоршаған табиғатпен, қоғамдық-әлеуметтік ортамен қарым-қатынасы бейнеленеді. Миф мәдениетте, тұтастай алғанда, дүниенің адам санасындағы моделі ретінде көрініс табады. Мифтік баяндар өмірде адамдар санасында түрлі сауалдар туғызып

отырған дүниенің өзі әлі «түсіне қоймаған» олқы тұстарын мифтік санамен жетілдіріп толық моделін қалыптастыруға деген қажеттіліктің өтеуі ретінде, соны бейнелі түрде кейіптеу мақсатынан туындап жатады. Мәселен, аспан мен жер, күн мен ай, адам мен жан-жануарлар, табиғат құбылыстары қалай пайда болды деген сияқты сансыз сауалдарды өзінше түсіндіреді, сол арқылы адам санасындағы дүниенің мифтік моделін жасайды. Мақалада шынайы өмірді осылайша бейнелеп көрсету мифтік сананың ең басты тәсілі екені көрсетіледі. Оған қоса кез келген мифтегі ойындық элементтер талданып, сипатталады. Мақаланың мақсаты мен міндеті – балалар ойын фольклорындағы мифтік сюжеттерді саралап, ойындық элементтерге баса назар аудару. Ойынның мифпен мазмұндық және құрылымдық ортақтастығы ең алдымен балалар ойынынан нақты байқалатыны анықталады.

**Алғыс:** Мақала «Қазіргі әдебиеттану мен өнертанудың өзекті мәселелері» іргелі ғылыми зерттеуі аясында жазылды (BR20281009).

**Кілт сөздер:** миф, фольклор, балалар фольклоры, мәдениет.

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## Отражение мифических сюжетов в детском игровом фольклоре

**Аннотация.** Известно, что сознательное начало культурной жизни любого народа уходит корнями в миф. С исторической точки зрения миф является первой духовно-культурной формой человеческого сознания и сохраняет свой лидерский характер по сей день. Золотое ядро каждой культуры – это система ценностей, питаемая мифическим мировоззрением. Иными словами, миф – это мировоззренческий комплекс, тесно связанный с законами формирования каждой культуры. В мифе изображено внутреннее духовное движение сознательной жизни человечества, его взаимоотношения с окружающей природой и социальной средой. Миф отражается в культуре в целом как модель мира в сознании человека. Мифические нарративы возникают из цели изображения мира, вызывающего в сознании людей различные вопросы, как компенсации необходимости создания законченной модели путем совершенствования незавершенных частей мира, еще не «осознанных» мифическим сознанием. Например, он по-своему объясняет бесчисленные вопросы, например, как появились небо и земля, солнце и луна, человечество и животные, явления природы, тем самым создавая в сознании человека мифическую модель мира. В статье показано, что такое представление реальной жизни является основным способом мифического сознания. Кроме того, анализируются и описываются игровые элементы в любом мифе. Цель и задача статьи – разграничить мифические сюжеты в детском игровом фольклоре и подчеркнуть игровые элементы. Определено, что содержательная и структурная общность игры с мифом отчетливо видна прежде всего в детской игре.

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**Ключевые слова:** миф, фольклор, детский фольклор, культура.

### 1. Introduction

The game, in its nature, deviates to a certain extent from the reality of everyday life; in the game environment, the environment changes and takes on a different form. In its nature, the game is related to the myth in the way it depicts and expresses real life. From this point of view, the kinship of game and myth can be explained by the fact that the nature of myth contains a lot of game elements. Game elements that make any mythical story attractive and interesting to a person. This is evidenced by the playfulness of the actions of heroes,

motives, plots, and dialogues in mythical stories. From this point of view, it is difficult to find the answer to the question of whether the myth is the first or the game is the first. This topic is becoming more and more important in the humanitarian sciences and has become a special research target.

The content and structural commonality of the game with the myth can be clearly observed, first of all, from the children's game. It is known that children cannot perceive real life as fully as adults. That's why they reenact the fragmented scenes of social relations between adults they have witnessed into a game and gradually form a whole picture of life in their minds. Without a doubt, the main activity in the child's mind is the way of imagining and representing. In this regard, it is necessary to pay attention to one very important problem encountered in games in general, including children's games in particular. For example, the main characters of all plot (dramatic) games consist of pairs of opposites. For example: parent and child, khan and servant, boy and girl, hero and enemy, boss and subordinate, seller and buyer, teacher and student, etc. If we look closely, these are all characters from children's games. Real people in life are favorite characters in children's games. Game plots arising from the quarrel of such a pair of opposite characters give children's imaginations their own freedom. That's why every game is played again and again without repeating the previous one; it develops in a new way. Every time the child plays, he develops the plot of the game in his own way, learns new conventional ways of playing the role, enriches the personality of the hero with his intuition, and grows with him. In both myths and games, the hero plays an important role and serves as a conventional symbol. Of course, in addition to the main characters, there will be a lot of side characters. When they come together, they reveal their own motives for social relations and also inform others about certain manners. Such motives and manners of behavior, which are depicted in the game, become in the child's mind the motives of the behavior system in social relations in real life in the future. For example, a girl who plays the role of a mother or a boy who plays the role of a father lays the foundations of future motherhood and fatherhood through these games. Children's fascination with mythic narratives and fantasy tales also depends on the psychological conditions that arise from these opposite pairs of relationships.

The opposite binary opposition in the game, of course, contributes to the emergence of new plot lines, new means of representation, and new roles. It contributes to the peak of human imagination and the growth of creative thinking. A person transforms the game every time he plays it again and again. For this, the player needs inspiration, fresh research, and ingenuity. Therefore, the binary opposition common to myth and play is one of the main driving forces in the development of human consciousness and culture. Therefore, at this point, we understand that it is very important to study how the appearance of mythical plots develops in children's games.

The purpose of the article is to describe the development of mythical plots in children's games and show their interrelationships.

## **2. Research methods and materials**

### **2.1. Methods**

If we take a broad view of the mythical worldview, it is already known in science that all archetypal mythical motifs and plots are based on the relationship between Cosmos and

Chaos. The order of the universe plot consists of the struggle of Cosmos against the overwhelming force of Chaos. This struggle is especially evident in heroic myths, and many of them are archetypal myths. Myths with an archetypal plot include seasonal (calendar) myths, which tell that nature is constantly renewed and that they are performed by gods and similar mystical forces. Moreover, renewal-rejuvenation (re-prosperity) takes place through the chaos of death and birth. Within the limits of "nature" and "society" in mythology, the process of changing generations is usually reflected. Specifically, the plot of such myths is based on the exchange of the old with the young (the old ruler with the new leader), or, so to speak, the replacement of the old with the new (winter and summer, day and night, etc.). Such a process is often described as a struggle between Chaos and Cosmos; so to speak, a young hero endures various transitions and undergoes a test (initiation) ceremony related to manhood and puberty (Meletinskii, 1970: 41). In turn, the main content of mythical motifs and plots is based on the figurative explanation of the reasons for the creation and development of the world and the ideological support of those processes. A clear example of this is the ritual games played during the Nauryz holiday.

Current scientific methods in literature and folklore were used during the research on the topic. Specifically, emphasis was placed on typological similarities and differences. In addition, historical-comparative, comparative, and artistic analysis methods were used.

## **2.2. Material description**

At that time, scientists such as E.B. Taylor, Y. Huizinga, O.V. Vsevolodskaya-Golushkevich, M.M. Bakhtin, and A.Ya. Gurevich clearly spread views on the mythical, ritualistic, and ritual roots of the game (Taylor, 2000: 153). Analyzing the connection between the game and the ceremony, A. Baiburin comments: "In reality, the game as a visual representation of the event precedes the ceremony, and it may acquire a sacred meaning later. The field of play can be filled with the ritual fund of culture, but the ritual is not the only source that complements the game" (Baiburin, 1993:20). Therefore, the traditional connection between the ceremony and the game is a very complex process that cannot be made into a one-way connection.

In the minds of ancient people, games and cult rituals existed as a single phenomenon. Ritual action was recognized as the first historical type of game; the worldview of a person was defined by reverent action. Researchers believe that ritual is a set of ritual actions in the performance of religious rituals. It represents the mythical worldview and beliefs that believe that the limited capacity of human nature can be influenced by external forces through games and rituals. Therefore, it can be recognized as a set of rules that determine the special behavior skills and manners of action of the dignified persons participating in the ceremony. That's why V. Toporov believed that it was a collection of norms and rules for the organization of the sacred world (Toporov, 1995: 455).

The game, being a component of the image of the world in the human mind, solves the essence of many worldview tasks. Over time, the magical, sacred, and ritual meaning of music, dance, gestures, and words in games and ceremonies weakens. As a result, on the basis of previous traditional forms and practices, other types appear: for example, wearing a cult mask, changing the face, moving to the carnival, the theater, opening a ball, divination, opening the door, gambling, etc., are connected with gambling.

### **3. Discussion**

In fact, it should be emphasized that myth and play have commonalities in their own methods of depicting and influencing life. First of all, neither is a copy of life nor is it a set of rules for how to live it. Both are based on imagination and abstraction. Keying and visualizing one's idea. From this point of view, both of them merge into one channel and apply a common approach to the realization of their goals. This approach connects them with each other, and in the same channel, they intertwine, complement each other, cooperate, and work together. This artistic imagination and metaphorical representation are unique to the spiritual world of humanity, which connects them with culture and art. That's why, at the core of every game, a worldview that has changed from myth is reflected. The struggle between Cosmos and Chaos, which is the golden core of all myths, manifests in the nature of the game as a two-sided binary opposition at various levels. For example, in the games played on the Nautyz holiday, the struggle between winter and summer, day and night, old and new, is seen as a struggle between men and women at weddings and between two groups in sports and children's games. Similarly, there are a lot of game elements in the plots of myths. Because there is fluctuation behind depicting and exaggerating any phenomenon. And swinging is the most important tool in the game. For example, "Why the Swallow's Tail is Forked?"; "Why does a rabbit have a split lip?"; "Why is an ant's waist thin?"; "Why are five fingers not the same?" All etiological myths are based on playful fluctuations. That is why they are very close to children (Khudaibergenov, 2023: 168). Similarly, some mythical characters and motifs have been transferred to children's games without much change. From such games as "Khaharly Banu," "Kaltyrauyk kamir Kempir men Akboran," and "Kogi kok," we can understand the network of mythical motifs. If we take a deeper look, mythical motifs can be found in Kazakh national games in abundance. Of course, by the nature of the game, mythical narratives will never be fully reflected, and they cannot be. But as the source of the traditional culture of every nation, mythical concepts are the underlying golden thread of Kazakh game culture.

Of course, in the mythical narratives common to almost all cultures in the history of mankind, play does not appear openly as an obligatory, fundamental theme. However, game elements are developing in a close relationship with myth as a means of visual worldview in the cognitive growth of mankind. That is, if the game is often woven into mythical plots and is often found as a witness of their relevance even in the first stages of the development of culture, in the other case, it is woven into the core of the game as mythical characters, stories, and concepts. As he moves away from his mythical and ritual basis and rises to a professional level, the mythical characters in the game become too obscure and take on an allegorical meaning.

If we distinguish the situations in which the game is layered in the myth, first of all, the mythical worldview is the transition from one season to another in nature, the transition from one world to another in the fate of people (birth and death, marriage of a girl, etc.), breaking the old order in society and establishing a new one. It is reflected in entertainment rituals that depict rites of passage, such as the transition from one social group to another (coming of age). It can be attributed to the games played during seasonal events and family ceremonies, starting with the Nauryz holiday.

Secondly, the game may represent the connection of causal motifs found in individual myths with social life. For example, "Khan Talapai," "Khan jaqsy ma?," "Khaharly Banu," "Kaltyrauyk kamyр kempir men Akboran," "Qara myrza", "Tutqynga alu," etc. are examples.

Thirdly, it is observed that the game elements of some mythical and ritual complexes gradually gain priority, and only the subtexts of the myth and ritual are preserved and are absorbed into the game complex. Such games are held in the nature of a ritual complex to support the harmonious development of the world as a sacred rite dedicated to the most important social problems of the people and saints, revered persons. In such a case, the complex event completely loses its original mythical and ritual basis and does not acquire a pure entertainment character. A clear proof of this among the Kazakhs can be seen in the "Baqsy oiyny." It is known that in the background of witchcraft there is a set of worldview concepts (divinity) formed in a certain period. In general science, it is called "shamanism." The person conducting this things is called "Shaman". And the Kazakhs call them "Shaman" or "baqsy" and their actions "the baqsy oiyny" or shaman's game. For us, it is important not where and how this phrase came from but why it was called this way in relation to the topic we are studying. If we look at it from the perspective of historical development, we can see that witchcraft among the Kazakhs reached the last stage and came to the attention of researchers at the time when its foundation based on ancient superstitions began to crumble. Data related to witchcraft recorded among the Kazakhs confirms this.

In all the written records of the end of the 18th century and the beginning of the 20th century, we can see that game elements characteristic of ritual ceremonies prevail over the ancient mythical concepts of the shaman's game. Therefore, the Kazakhs who relied on this must have called it "Baqsy oiyny." The ancient Turks called the shaman "Kam." And the Kazakhs named this word according to the nature of its execution, not the root. In our opinion, this is a very popular name. Now, in order to illustrate this point, let's first describe a sketch of the complex structure of the shaman's activities based on the data that has reached us.

First of all, the most important function of Kazakh witchcraft in society is healing. What the shaman relies on when healing people is an ancient superstition that originates from the mythic mind. According to this belief, the human soul is the spirit of God, and various mysterious harmful forces (demon, devil, fairies, ghosts, diyu, martu, ubbe, zhezyrnak, sorel, etc.) can act against it. Therefore, the duty of the shaman is to remove the harmful forces that have taken over the human body or to find the human soul that has been taken away by harmful forces and bring it back to its place. All the shaman's efforts are focused on this activity.

Now, how these actions are performed? First, the shaman is informed in advance about the sick person. The time and place of the game of witchcraft are agreed upon. A special place for the witchcraft ceremony is designated (usually a separate yurt is built) and equipped with the necessary equipment. The shaman's game is usually held in the late afternoon (setting a special place and time is one of the characteristics of the game). Mandatory, a pot and hearth are installed in the house, a fire is lit, and the things needed by the shaman (iron objects such as a knife, a hoe, and a shovel) are heated on the fire. The patient is placed with his feet facing the fire. The shaman brings his kobyз, dangara, and staff with

him and places them in a suitable place. The shaman's face, clothes, behavior, speech, and tone of voice are also different from average people. These are also game-specific features. He starts the introduction of the game by pulling the kobyz. After listening to Kobyz tunes to the crowd for a while, he adds his mournful, sad voice. He gradually raises his voice and begins to dance to the music. This is called a shaman's "saryn" or tune. Saryn's introduction begins with a shaman's prayer to mystical forces, saints, and ghosts. He prays to the spirits of past khans, heroes, rich people and princes, his ancestors, and well-known shamans of the past, starting with God and prophets such as God, Allah, and Muhammad. These are also game elements.

After that, he changes the content of his prayer and moves on to summon his genies, which are considered his special qualities and help to cure the patient and identify the causes of pain. Their function and corresponding names are different. First, the examiner calls the genies that determine the causes of the disease. These are like the heroes of the game. At this time, the kobyz's voice is bitter, and the shaman's voice is commanding and stern. He gives commands to his genies, such as "Speak frankly" and "Tell the truth", and then he clicks on them and calms down as if listening to something. (The shaman is the main character of the game.) Next, he takes a stick or a staff, rattles its rattles, tilts his mouth, opens and closes his eyes, and mutters with his genies. Most likely, at this time, the shaman pretends to determine the causes of the illness. The Russian researcher A.I. Levshin, who witnessed this moment with his own eyes, described it as follows: "He was struggling with himself, twirling, stretching, bending, tilting, and shaking." His skin was flowing like water, and he was foaming at the mouth. He dropped his bag and stood up. He jumped. He shakes his head. He shouted bitterly. Sometimes he waves as if to come; sometimes he waves as if it is not necessary. Finally, he lost all his strength, his face was pale, his veins were swollen, and he fell on the carpet. He let out a shrill voice, and the leech remained like a dead man. After a few minutes, he raised his head and looked around as if wondering where he was sitting. He began to predict based on what he saw while praying" (Abylkasymov, 1993: 155). Thus, the shaman consults with the genies, determines the condition of the patient, tells him the ways to treat him, or tells him that he cannot be treated. This ends one part of the game.

If the shaman finds it necessary, he moves to the second stage – treatment of the disease. This may take several days. In total, the "Baqsy oiyny" can last from one to nine nights. Depending on the specifics of the disease, the types and methods of its treatment are also different. Its features include B. Abylkasymov's elaborated work. What we are interested in is its game aspect. The healing actions of the shaman continue in the next part, with intense game elements. Eyewitnesses describe it as follows: "The shaman sits opposite the sick person and plays the kobyz, chants, screams in a wild voice, twists and turns, then gets up and makes senseless nonsense, takes a whip in hand, and beats the sick person. In the end, he licks the sick person, bites him until it bleeds, spits in his eyes, and bends his head as if a knife appears and cuts him open." After the fire was lit in the house of the sick person, the shaman started his work. He rests his hands on his sides, alternately puts his weight on his legs, sometimes twists, sometimes jumps, shouts rude words from nowhere, brandishes the sick with a whip, gradually reaches the stage of ecstasy, dances again, shouts to his breath, jumps back and forth from the fire, and rolls the patient to the ground. They snarl at him,

growl like a beast, and whip the sick man's naked ridge" (Abylkasymov, 1993: 135). The shamans try to take on the appearance of the genies they visit: when the genie "Jirentay" comes, it is born cursed as a horse; when the "Zholbarys" genie comes, it grazes like a tiger and hangs itself with the head of one of the women; When the genie "Abjilan" comes, he looks at the people, hisses, and sticks out his tongue... The shaman doctor sometimes shoots the genie, sometimes sits down, does not wave his dagger around, stabs it in the chest, and stabs himself mercilessly in the chest with the handle. In short, he gets involved and does a lot of mischief. And then it's completely gone. Sometimes he leaves the house and wanders the endless fields on his horse (Abylkasymov, 1993: 142). After that, the shaman completes the ritual with the "exorcism" part of his action. At this point, he calls his genies to calm down, informs them that the case is over, and urges them to leave.

Of course, depending on the abilities of each shaman, their game expressions will be different. But the common feature is that each shaman acts like a folk theater actor during the game. This is one of the reasons why the ritual complex in which the shaman's works is called "baqsy oiyny" or shaman's game. Of course, his art is dominated by primitive ritual characteristics rather than high aesthetic taste. As we can see, "Baqsy oiyny" is played with a systematic structure consisting of several parts. Its core is a complex of witchcraft and shamanic rites based on a mythical worldview. In a way, this ritual complex looks like a stage consisting of a single actor. Both the director and the actor of the theater are the shaman himself. And the audience is the crowd. If we look at it broadly, we can see that there are many features common to the ritual and the game in this ceremony. Such common characteristics are the main characteristics of the "ritual game".

Now let's summarize these features:

"Baqsy oiyny" is held in accordance with predetermined rules with its own structure;

It is regularly in a certain place (inside the house) and at a certain time (in the evening);

The performer of the ceremony (shaman) has unique qualities (acting, hypnotic, musical, and poetic abilities);

The shaman's unique clothes, behavior, attractive posture, chants, etc. must be:

It is necessary to have the necessary attributes for conducting the ceremony (kobyz, dabul (dangira), asatayak, pot, hearth, fire, iron objects: knife, hoe, shovel, etc.);

There will be participants (spectators) in the shaman's game.

The shaman's game is held in connection with a certain ritual ceremony (the treatment of the patient).

Here, as we can see, it is clear that there are a lot of game elements in the shaman's performance of the ritual. Here are all the necessary conditions for a gaming culture: The only thing that is lacking is the lack of artistic and aesthetic power in the shaman's play. Although the shaman's activity is called a game, its main purpose is to perform a ritual ceremony (healing a sick person) based on ancient beliefs (mythical, magical). Here, game elements play an important role as ways of performing the ceremony. Therefore, the connection of the game with ancient beliefs and rituals forms a very complex structure.

Fourthly, in myths, in most cases, the game appears as an image of a god (in famous Greek myths) or a powerful force. We can clearly see this from the finger-counting game of Kazakh children:



“Take the child’s hand and hold the thumb.

Do we steal? she says.

Holding the index finger:

Let’s do it.

Holding his middle finger.

Don’t you fear God?

Holding a ring finger:

What do you think God will do?

Holding the little finger:

Let’s take it; let’s run away! Let’s steal and hide, they say.

Further: Birlan, Cherlan, Otyz, Katyz, Otyz – he closes his fingers and switches to the next hand” (Games of the Great Steppe, 2021: 155).

This game is interpreted from a mythical point of view as “the unevenness of the five fingers is the work of the gods.” In other words, God cut off the thumb in the middle for encouraging theft. “Let’s do it if we can,” he said, shortening the tip of his index finger for support. “Don’t you fear God?” did not touch the middle finger for his words. “What do you want God to do?!” Because of his blasphemy, he also cut off his ring finger. And “Let’s take it; let’s run away!” “Let’s steal and hide,” he said, making little finger the smallest of all for his quickness.

This is a classic example of the intermingling of myth with the action of God within the game. However, in world-famous mythologies, the game is not directly associated with the image of a god or a powerful force. As a rule, gods, in the form of powerful forces, are personified by various phenomena: natural forces, human feelings, and actions. For example, fire, water, wind, love, war, art, etc. have a god, who may support the game but will not be the main character. At the same time, in many myths, there are powerful heroes with a playful character in their behavior and actions. They appear as tricksters, deceivers (like the crippled man and the bald boy), the devil, comic characters, and even fortune-tellers. Usually they play the role of a cultural hero’s counterpart, his twin, or “stand-in.” Fools (clowns) and impostors inappropriately repeat the actions of the cultural hero in the performance of rituals or create gross manifestations of nature and cultural skills. So, for example, patching up the torn land, mountain plow, lake plow, jelayak, etc., beasts of prey, humanoid monsters, even soul-eaters, etc. (Meletinskii, 1970: 43). And when the second person takes the place of a cultural hero, he resorts to trickery and deception in his actions. For example, in the game “Shymbike” or “Kaltyrauyk kamyр kempir,” the grumpy old woman pretends to be grumpy and helpless. In order to achieve their goal, they go to the extent of breaking the strictest prohibitions, rituals, and moral standards in life. In this case, the actions of the players do not reflect their personal interests. By messing with the saints and trying to make their spirits primitive, tricksters (“Tazsha Bala” and “Kanbak Shal”) are often angry that they have ensnared their victims. All this is done through game elements. However, in some cases, he himself may fail and find himself in an unfavorable situation. For example, in this type of trick, there is a kind of universal comedy that can fit both the impostor sacrifice of the trickster, various ritual actions, and even the trickster himself. As a result of such versatility, the image of a trickster moves from mythology to folklore and

literature. Kanbak Shal, Tazsha bala, Aldar kose, Kulak, etc. are folklore. The origin of the comic characters in the game originates from that mythology. And these are the fathers of funny images in modern entertainment.

Fifth, the myth tells the origin of various games. As a rule, the reasons for their appearance are associated with the actions of gods, cultural heroes, and tricksters. There are different types of games found in myths. They are related to the cultural life of a particular society (Islyambekova, Matyzhanov, 2022: 65). However, no matter how different their external characteristics are, they are all based on the same inner core. For example, they are united by a structure such as a competition, a fight (Aksuyek, Altybakan, Asik games, Shimbike, etc.), and a performance. As a performance, games are mixed with dance, song, argument, and other forms of art. In the archaic era, they performed the function of glorifying powerful forces, not being separated from the ritual complex. In addition to their sacred content, dance, song, and tune are also very important for the daily life of a person. Although they do not aim for obvious benefits, they give a person pleasure, relaxation, joy, and a high mood. From this point of view, they are all related to the game. Playful in nature, these cultural forms are subject to a strict set of rules regarding rhythm, melody, and harmony. This firm foundation establishes standards of beauty, and breaking them leads to the end of the game and the collapse of the mature world it creates. In most cases, the competition and the performance become myths. In this case, the combination of passion and artistic origins can add extraordinary pace and dramatic tension to the game. For example, it is possible to mention the entertainment contest and dramatic tension in the art of Aytis.

That is, the game as a socio-cultural phenomenon is rooted in myth and occupies an important place within the traditional national worldview. Mythical plots are woven together with the game line, which creates conditions for its transformation into a ritual (entertainment) performance (as in folklore and literary genres). J. Frazer about it brilliantly pointed out: "When the myth has reached the point where the participants of the sacred rite play it to their liking as the libretto of the performance, every part of it becomes especially clear, bright, and visible" (Fraser, 1980: 356).

The complex structure of "Kieli guryr" or Sacred Rite, once highlighted by J. Huizinga, really resembles a dramatic performance in most cases. But unlike the theatrical performance of the ritual ceremony, first of all, it does not create a state of aesthetic feelings in the participants; on the contrary, it draws into the mystical world mixed with otherworldly concepts. The performance of the ritual brings a person to the content of the dramatic story in the myth and deeply moves. He is influenced by a person's profound understanding of the world, is consciously immersed in the reality of what is happening, overcomes the state of a mythological image, imitates it, and reaches the level of ecstasy. Such a situation turns a participant in an ancient ritual into the hero of a mythological drama. As N.V. Abayev pointed out, "participating in the formal structure of the myth through the appropriate ceremony, we re-experience all its dramatic power with real feeling" (Abaev, 1989: 38). We can see this in all ritual games, starting with the shaman games mentioned above. That is why we can clearly say that rituals tell a sacred story by showing the mythical content in a playful manner.

Secondly, there is no need to separate the participants in the ceremony into performers and spectators. Here, everyone is a participant in it to some extent. Ceremonial actions are

the work of the public and are performed by the whole team. Performing it regularly and in large numbers is a guarantee of ensuring the unity and prosperity of the world, according to mythic consciousness. Sacred Rite was found to be the most important spiritual pillar of archaic society. It is a reliable mechanism for regulating social behavior, a way of strengthening the mutual relations of individuals or groups, and a very important moment in the life of a person and society. In addition, thanks to the ritual, the relationship of people to special groups and cult communities, which are considered sacred, is determined. In this way, the ceremony reduces the isolation and separation in the environment and integrates them into a common culture, organization, and order.

In addition to the measures taken during the organization of the ceremony, worldview information is also provided. Moreover, integrity of action and consciousness play a very important role in the ritual because the ritual content is rooted in and intertwined with an understanding of the structure of the world, time, and space of that period.

#### **4. Results**

The nature of space and time in the framework of mythical thinking is never uniform. The changing nature of the space is that if it is shown in one case in "respectable" content, then in another case it is in a form unknown to us in which neither the concreteness, nor the structure, nor the content are clearly marked. The first space is our world, so to speak, the real world – cosmos. And the other is "another, foreign world" ("underground or sky world," etc.), a world unfamiliar to us where there is no certainty and chaos (chaos). Cosmos and chaos in scientific terms.

The nature of time is different, as is the diversity of mythical space. We are familiar with the nature of time in our world. There, time seems to be relevant to everyday life, but unusual reverence (Matyzhanov, 2020: 6) is not observed in the events there. In addition, there is also "precious time." It was created by the power of God and has an unusual appearance.

A person thinks in his mind that "Cosmos is getting old; its strength is coming back." It must constantly be renewed, regenerated, and rejuvenated in order to continuously withstand chaos. It should take place on certain days – entertainment-style holidays – that reflect the renewal of time. That's why, in the holidays that are repeated every season, the "dear time" that renews and revives is reflected. A clear example of this is the rituals and ritual games of the Nauryz holiday. All activities here are of a "respectful" nature. The creative time that has returned to reality reproduces and recreates the original structure of space. But in order to create it, the collective must fulfill all the conditions of the ritual, which restores the mythical narratives through ritual actions. In other words, the content of ritual complexes based on ritual rituals is determined by the mythical worldview. Mythical narratives are involved in ritual events as an inner core that determines their content and position.

Since the game is a social phenomenon, it undergoes metamorphosis and transformation over time, acquires different contents, and changes to a special socio-cultural quality. In most cases, its origin is explained in connection with the influence of ancient beliefs and religious rites, which undergo changes appropriate to tradition and the magical and cult rituals included in the rituals.

The structure of rituals and ceremonies, the order of performance, and the external character are very close to the game from the point of view of origin, and even in many rituals and ceremonies, game elements are mixed. In general, in the structure of the ceremony, there is a dramatic struggle, role-playing, dance and song, laughter and mockery, belief in mystical power, magic, divination, prayer, etc. Such properties are permanent. For example, the shaman dance in the "Baqsy oiyny" ceremony is an act that connects a person with the sacred world. The "baqsy oiyny" or shaman's game is a complex that reaches the point of ecstasy and leads to deep ritual activities. He wanders the "upper," "middle," and "lower" worlds, fights with mystical power, and enters into a dramatic conflict. All the actions of shaman are performed with their own music, melody, and rhythm. This, accordingly, requires great artistic ability and mystical activity from the shaman. In the words of scientists, "shamans mastered the art of hypnotists and were also good psychotherapists. In addition, they were aware of medical news and kept it a secret. They were the custodians of customs, "responsible" for performing cult rituals. They contributed to the development and formation of the first theoretical teachings (mathematics, astronomy, etc.) and art (poetry, dance, drama, and visual arts, etc.)" (Bromley, 1984: 124). His clothes, behavior, playing a musical instrument, etc. are entertainment elements. That is why the Kazakhs called it the shaman's game (Vsevolodskaya-Golushkevich, 1996:75). Dance and music here did not have the function of relaxation, aesthetic pleasure, or pleasure, as now game elements were absorbed as a component of the "baqsy oiyny." Therefore, the origin of game culture goes back to ancient beliefs, magic, cults, and ancient seasonal or family rites (Valikhanov, 1985: 65). Academician S. Kaskabasov pointed out that the roots of the game culture of any nation are nourished by seasonal work and ritual rituals in the family (Kaskabasov, 2008: 355). For example, the game fight between "Kaltyrauyk kamyр kempir" and "Ak Boran," or "Kol tuzak," between a girl and a boy, played during the "Nauryz" holiday, depicts the struggle between winter and summer, old and new, old and young, girl and boy. In any case, "summer," "new," "young," and "guy" will win. Or all the ritual complexes of family ceremonies – betrothal, marriage, marriage, and even mourning (giving food) – are not complete without entertainment. In the structure of each family ritual, games are played accordingly. Therefore, in traditional society, games and ceremonies are a single syncretic structure.

These game elements, which were once a part of the ritual complex, later became independent and separated as a separate game. As they establish themselves as a separate genre, they move away from their original ritual essence. We can observe such a trend in any of the national games, whose origins originate from the ceremonial complex. For example, this phenomenon is clearly visible in the game "Kokpar," which is very common among peoples of Turkic origin and is considered a different type of national equestrian game. As the name suggests, its ancestry comes from the "Kok bori" totem. According to G. N. Simakov, one of his versions related to the "Kok bori" was preserved among the Kyrgyz people until now. According to the Kyrgyz elders, a young man who hit a wolf with a machete during hunting runs away, while the others catch up and fight and perform a ritual game (Simakov, 1984: 110). If we take a deeper look, the meaning of the word "blue" is connected with the sky and is rooted in "Kok tengri" or "Blue Sky." There is also a Kazakh saying, "If

a dog has an owner, a wolf has a god." In the Turkic peoples, it is a well-established concept to connect the spirit of the wolf totem with the sky and God. There is also significance in the fact that Kazakhs call wolves "wolf" and "dog" without naming them. It is not free that the greyhound's last name is "Kumai." Therefore, behind the word "blue," the divine spirit rests. It originates from a mythical worldview that cherishes the blue sky and the blue god. Therefore, here the concept of "blue" (kokpar) is not only related to the color of the wolf but also to its sacred (sacred) meaning created by God. That is why, among Kazakhs, the word "blue" itself, all the words connected with it, and other colors derived from it have a sacred meaning. For example, akboz, kokbuyril, karakok, kokperi, koktuygin, son of Kok, kokjendet, etc. You can see from this example that this word refers to the spirit, not the dream. Kazakhs say that the "blue fairy" is holding the child, who is crying and shaking the ground, refusing to be flattered or consoled. Alapat also says that a strong and brave man has "blue eyes." Therefore, the game "kokpar" (kokbori) is a ritual-ceremonial game that originates from an ancient mythical concept.

Over time, the interpretation of ceremonies and rituals also changes due to the secularization process in public life and changes in the types of cultures. At one time, the concept of "ritual," which was a manifestation of ancient beliefs in practice, is now associated with the ritual character of social activities; for example, fire rituals, betashar, marriage ceremonies, tusaukeser, funeral rituals, etc. have become integral features of rituals in today's society. The ceremony, interweaving with the game, turns into the official channel of family and social relations: civil rites, manners, and traditions. Historians, sociologists, philosophers, cultural scientists, ethnographers, and folklorists consider the ceremony to be a form of human cultural life. This is a historically formed, coded system of action that defines the symbolic sphere of behavior and expresses certain social relations. Its various aspects can be considered based on the works of V. Propp, K. Lévi-Strauss, Y. Lotman, A. Baiburin, and S. Kaskabasov. In this regard, the approach of the French scientist A. Van Gennep deserves special attention (Gennep, 1999: 155). According to him, the transition from chaos to order and consistency is ensured by the influence of rituals, and it is celebrated through rituals (for example, the change of seasons, the transition from one age to another, the transition from one social group to another, etc.). So to speak, rituals are very important in human life. a complex of rituals celebrating life stages.

## **5. Conclusion**

Taking into account the variety of definitions and classifications given to the game (Bern, 1998:202), we tried to focus on the following three types of games that are somewhat established in science due to the mythical worldview and ritual rituals, their manifestation in children's games:

The first of them is the ritual-ceremonial games that arose on the basis of ancient beliefs and seasonal holidays, religious rites, from which the umbilical roots have not yet been cut;

The second is role-drama games of a syncretic nature, which contain all the characteristics of the magical, entertaining, experimental, and artistic mind of mankind;

The third is competitive games, which have become a branch of their own today, or, in modern terms, military and sports games, which are derived from ancient ceremonies and rituals.

In general, the game acts as a different kind of social manipulator, which is mixed with the ritual and has a powerful power. It creates a different image of the real world, softens the social conflicts and confrontations in the society, and refreshes the mood of the public through the resolution of roles and dramatic conflicts in it. The nature of the game, which is based on hard work, dexterity, ingenuity, knowledge, and artistry, takes a person out of the secluded, closed, artificial, closed world, into the exciting, beautiful, free world, which seeks the path of natural truth. That is why pedagogues-scientists highly value its educational value, which prepares children for adult life.

In general, researchers define the relationship between ritual and game in different ways. Some scientists even use them as synonyms. E. Bern, a gameologist, considers the game to be a very complex structure, and the ritual is a social action consisting of simple stereotypes (Bern, 1998:19). A. Bayburin divides them into two: "two separate channel types of conditional behavior" (Bayburin, 1993: 21). In our opinion, we consider these two categories to be mutually complementary and closely related cultural phenomena.

The unified nature of the game and the ritual is confirmed by their common characteristics, such as the fact that they are above the hustle and bustle, they depict real life, the strength of the struggle and passion, the presence of harmony and rhythm, the mandatory rule, the obligation of a limited time and space. The secrecy of the game, separate from everyday life, is evident from the fact that a person changes his face and moves to another world, to a foreign appearance. A person "plays" a certain role and becomes another for a moment. Changing into a variety, changing one's appearance, nature (gender, age, profession, etc.) is done by wearing a mask, performing unexpected actions, changing clothes, changing social status and age, time, and behavior.

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