

HISTORY OF THE ORIGIN OF NATIONAL AND ACTION GAMES

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Abstract. In this article, the specific aspects of national and action games, the requirements for the organization of lessons related to these action games, recommendations on the methodical support of lessons and the importance of this type of sport compatibility with the age and physiological characteristics of secondary school students was analyzed.

Key words: physical culture, physical activity, determine the low physical activity of students, motivational approach, systematic educational trajectory and architecture, sports and physical training, constitutional approach, valeological thinking, competence, irrational approach.

Every nation has a cultural heritage left over from past generations, and folk games are also included in its treasure of cultural wealth. Folk games are not an unusual phenomenon in terms of their creation and development, but are an activity that figuratively and specifically reflects the life of the people and is determined in accordance with the laws of social development. Folk games are a unique genre of folk art and have a centuries-old history. They clearly reflect social events at one or another stage of society's development. It is known that work and other types of activity, including play, have a social character. Games were created at the historical stage, which became the basis of the emergence and development of the work culture of people. Games are a product of social development. Each historical period contributes to the artistic assimilation of the world: art strives to reflect the multifaceted phenomena of social life more fully and more vividly, summarizing the achievements of science, culture, politics, ethics and economy in

a certain way. . In the early stages of the development of society, the use of folk games for educational purposes was connected with productive work. The content and character of folk games depend on the socio-economic conditions of life and it originates from the psychological characteristics of the people who are being formed, and its character is influenced by the direction of the educational system, ideology, and lifestyle.

In the process of historical development, it is necessary to take into account the specific aspects of folk games when considering issues related to the gradual development of folk games and their use for educational purposes. The games are created by the people and depict the events and incidents of people's daily life, embody their life impressions, observations, experiences and emotions, embodying the forms of speech, music, and dance. For example, in the primitive system, a characteristic feature of children's education was to familiarize them with customs, traditions, history, as well as with folklore: narratives, songs and dances. In the primitive society, festive and religious ceremonies, which are called joining the youth to the ranks of adults, are widespread. These are unique games-competitions, the content of which is organized by labor activity, tribal customs, customs, and folk art. In such games and competitions, young men had to show that they could skillfully use weapons, that they could satisfactorily follow religious customs, and that they knew the sacred traditions of the tribe. Dances were also performed during ceremonies, in which primitive people expressed their life events, successes and failures, joys and sorrows. Each nation has its own national games, which were created on the basis of national traditions, culture and life characteristics of nations. Folk games are one of the manifestations of spiritual culture.

They reflect ethnic traditions, social relations, some elements of ideology-belief, moral-aesthetic standards. Folk games express the national characteristics of the country, the character, habits, labor processes, and geographical conditions of the adults. Accordingly, it is necessary to look at Uzbek folk games as one of the

sources of studying the moral and aesthetic history of the nation, its culture and relations with other nations. In studying the history of Uzbek folk games, it is very important to clarify the stages of development of the national spiritual culture. Uzbek folk games are a product of collective creativity of the Uzbek people, created and preserved by the general public.

Games have been perfected throughout the centuries as a necessary element of the life and social life of many generations of the Uzbek people and performed various social tasks at each historical stage of development. Uzbek folk games embody the creative power of history, material and spiritual wealth, and reflect the historical experience of knowing and mastering the surrounding reality. Uzbek folk games are practical in nature. The uniqueness of the folk art culture and its national characteristics are clearly visible in them. The national character of these games lies in the cultural wealth and great heritage of the nation. Folklore, especially its genres such as epics and historical narratives, can serve as a source. The themes of the content of many games can cover the customs of tribes, ancient customs, labor activities or culture. People's unforgettable prayers, verses and chants continue only in children's folk games. Uzbek folk games played in groups and some sports games go back to the games of ancient tribes. Uzbek folk games were created in ancient times before our era. This is also confirmed by archaeological finds and ethnographic materials of the ancient Roman writer Elian. Because they have information that games and competitions are very common in the Sakas tribe and they are a favorite custom of the people. According to his testimony, the young men of the Saka tribe got the right to marry the girls they won in these games and competitions.

National folk games were created on the fields centuries ago as ancient spectacles. The history of their appearance is connected with the development of sports, theater, dance and circus art in our region. The content of folk games is very rich, colorful and diverse, and has a certain historical character. They gathered

the best traditions of folk festivals and performances, enriched their national culture with their unique characteristics and characteristics, embodied the folk traditions of their generations.

Among the national folk games, the ancient gatekeeper and the art of symbology were especially distinguished. In the past, the game of gallows was very popular. It can be said that public and local holidays, seasonal markets did not pass without gatekeepers. In Registan, gallows were built in the market square. Trumpets and drums sounds signaled the beginning of the performances. When people gathered, the games started. Spectators excitedly watched the daring moves of the goalkeeper playing on the high rope.

At one time, the game of wooden spoons was widespread in our region. The stilt walkers ran, jumped, danced, performed tunes on national musical instruments such as trumpets and trumpets, and showed wonderful performances. There is a lot of information about this in "Boburnoma". "Stick game" is widespread in Khorezm.

National folk games were created in very ancient times, changed in content at each historical stage of their development and fulfilled various social tasks.

Traditions, sciences, including national games, are related to the life of our nation and have been passed down from generation to generation. The knowledge and experience acquired by the generations were tested in practical life, strengthened and improved by the next generations. Their content has been updated by each generation and the stages of society's development. Children played national games played by adults at that stage of society's development. Many national games have been passed down from fathers and grandfathers to children and grandchildren.

The social life, labor activity and lifestyle of the people are reflected in their own forms in the national games of the people. They show very rich emotions and experiences, loving and protecting their Motherland.

Analyzing the historical emergence of national folk games, coming to the conclusion that dramatized games were created on the basis of the art of "doll playing" of the ancient people, which became the basis of Uzbek puppet theater. possible

A doll representing a certain artistic image reflects the historical events in the life of the country and people, the beauty and shortcomings of the practical manifestations of cultural and household changes.

Dramatized plays are often accompanied by music and dances by the characters. Children observed the life, labor activities, natural phenomena of adults and participated in folk performances, describing what they saw in their games. Random reflection of life is the basis of meaningful role-playing, meaningful action and sports games.

The dramatized games are based on Uzbek folk tales and legends. The purpose of such games is to perform fairy tales and legends. Dramatic games are very vivid in their content. Those who take part in them are people who embody all the characteristics of an artistic image, whether it is an animal or a consciousness, or a person. In this, the animal world will have human characteristics. The content of the fairy tale, the struggle between the participants, interests the child and calms his heart.

Life games are games that illuminate the history, life, culture and work of our people.

Funny games are games based on skillfully highlighting characters and behaviors, laughing lightly at some negative behavior of people. Such a game is organized in order to "punish" the guilty and at the same time introduce unexpected and random elements. They reflect the history of the culture of our people, the culture of askiya and masharaboz gained wide fame.

Folk games refer to life events and express them in extremely diverse artistic images that fascinate a person with their richness and variety.

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