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DOI <https://doi.org/10.24195/spj1561-1264.2024.4.9>**Karimova Parvin Aydin gyzy**Teacher at the Department of English Language and Literature,
PhD student on obtaining a degree PhD on philosophyUniversity of Khazar
41 Mahsati str., Baku, Azerbaijan
orcid.org/0000-0003-2649-4128

SOCIAL AND PHILOSOPHICAL ANALYSIS OF COMMUNICATIVE ASPECTS OF GAMES IN PRIMITIVE HUMAN SOCIETIES

The main aim of the article is to examine the nature of games created and preserved by people in primitive human societies, to express an attitude towards their communicative properties in the process of forming human essence.

It is noted that the games played an important role in human life, had a great impact on the development of people's cultural worldview, served to strengthen their ties with like-minded people, the formation and transmission of traditions from generation to generation.

Methods: *The article mainly used such methods as a review of relevant research papers on the topic, a comparative analysis of these materials, a historical digression and other general scientific methods.*

The novelty is in the article. *For the first time, the analysis of the work of the Dutch historian and cultural critic Johan Huizinge "Homo Ludens (Latin word means "playing man")", published in 1938, was presented to the attention of the Azerbaijani scientific community. The analysis of the aspects of games in this work was studied as the main methodological resource, the importance of games in the development of culture and society was emphasized.*

Conclusions. *It is reported that many games have already been raised to the level of the law in societies with different socio-economic status, and have become an important educational mechanism for educating the younger generation. They perceive games not as entertainment, but as a way of life. It was through these games that the necessary experience for existence was passed down from generation to generation. The game served as a school for adapting members of the primitive community to the necessary knowledge and skills.*

It is noted that the relevance of studying gaming culture and relevant traditions is determined by the special status of games in human activity. The game, voluntary and built according to the rules, combining reality and fiction, tension and relaxation, forms a cultural layer inextricably linked with development. Historically generalized gaming experience, supported by gaming traditions and passed down from generation to generation, creates conditions for the development of a person as a person, the formation of stable ways of individual gaming existence, early ontogenesis, which plays the role of the meaning of life, even retains the status of a special attitude to the world from adults.

Key words: *primitive human communities, games, communication, tradition, culture, status, education and upbringing.*

Introduction (problem updated). The analysis of empirical material on the topic from the "protocol of accumulation of traditional children's games" by A. Marjanovich [1], the observation of field participants in the play activities of children and adolescents carried out by specialists using the methods of interviewing the relevant contingent of respondents about games and toys. The historical analysis of the games in documentary and literary sources shows their early ethnogenesis and dynamics of development. The analysis examined the characters and descriptions of games and toys, game objects, festive and ceremonial complexes in scientific and literary sources, museum collections, materials of archaeological and ethnographic expeditions.

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The main text. “Collective ideas”, according to L. Levy-Bruhl, are passed down from generation to generation and do not depend on the existence of a person at will, which makes him “pre-existing” [3, p. 9].

The philosophical and psychological concepts of “collective ideas” confirm the supreme individuality of the relatively independent “objective reality” of the cultural world. Cultural creativity, found in an individual, acquires relative independence and, as it were, is isolated from his mental activity [3, p. 41].

In Western cultural studies and philosophy, terminological representatives of the unity of culture and personality are presented as categories denoting the central mechanism of assimilation of culture by an individual.

Within the framework of the anthropological paradigm, a class of special tasks is being updated – the analysis and description of the mechanisms of man’s transformation of natural and social prerequisites, cultural and spiritual conditions into a means of his own development.

The inclusion of the category “tradition” in the thesaurus of the study of gaming culture is based on Hegel’s idea of continuity in development, based on the replacement of the old with the new, in which time acts as the highest stage of development, where the new retains all the positive aspects of the old (the law of negation of negation).

The category of “traditionalism”, related to the field of gaming culture, is based on attributive criteria that record the historical age of gaming events, repeatability, similarity, and ethnicity.

In anthropology, according to the historical age criterion, games are defined, the gaming events of which are traditionally considered to be associated with the “childhood period” in the history of mankind.

The games, the formation of which falls on “a century and even a thousand years ago,” are archaic, belong to the early periods of anthropogenesis, to the epochs of human primitiveness – the epochs of the Neolithic and Calcolithic, the philosophical aspects of which are very deep.

According to J. Heizinge, replication is one of the most important characteristics of “games”. “The game is instantly registered as a cultural form, remains in memory as a kind of spiritual creation or value, is transmitted as a tradition and can be played at any time” [2, p. 23].

Repetition ensures the preservation and transmission of game events “from generation to generation, from century to century, from one nation to another”, “entertaining and instructive for children of all races and tribes, all religions and stages of cultural development” [2, p. 19].

The similarity criterion is used to explain the similarity of game motifs and plots, the commonality of socio-economic factors, and migrations of game folklore. Toy samples of all peoples and all times attract with their great similarity to each other, “as if humanity had long ago created certain types of skates, bulls, birds, human figures, etc. for centuries and millennia, it developed and preserved” [1, p. 102].

Another explanation for the similarity of the phenomena of gaming culture lies in the functioning of the imitation mechanism. The most ancient type of imitation behavior – imitation of movements – arose in phylogeny from play and curious behavior. Baby animals repeat the actions of adult animals “with maximum precision, just for fun, long before they begin to understand the meaning and purpose of their respective behaviors.” In early ontogenesis, adults learn the norms of behavior, speech and personal development through emotions, face, voice imitation or imitation reflex.

Unlike the external representative signs of imitation, the similarity of gaming phenomena can be explained on the basis of common socio-cultural conditions that determine common forms of behavior, including gaming behavior. Human labor (i.e. the struggle for existence) It puts all

human masses in the same conditions, requires them to develop the same forms of behavior that crystallize in generally accepted beliefs, rituals and norms.

Dutch historian and cultural critic Johan Heizinge tried to explore the importance of games in the development of culture and society in his work “Homo Ludens (Latin word meaning “playing man”)", published in 1938. Heizinge shows that the game originated before culture and was a fundamental and necessary (though not sufficient) stage in the formation of culture itself. The word “Ludens” has no direct equivalent in English, as it also means sports, games, school and exercises [2, 16].

The author presented Homo Ludens as an important event in the history of gaming research. This later influenced such scientists as Carl Rogers [4]. Although the concepts presented did not play such an important role in Heizinge’s thinking, they were later popularized and expanded in the writings of Katie Salen and Eric Zimmermann in the “rules of the game” as part of educational games [5, 6].

In the preface to his book, Huizinghe explains that the game is not an element of culture, but culture is an element of the game. By doing so, he pointed to a broader understanding of the game. This theme has been repeated many times in culture. According to Huizinghe’s argument, the English version of the book was presented in the subtitle as “a study of the game element in culture.”

According to Huizinge, everyone is a participant in some kind of game in the life they live in. A person is not looking for screenwriters and directors here. In some cases, he performs his functions in accordance with the established rules, becoming both the screenwriter and the director of his role.

Huizinge notes the nature and importance of the game as a cultural phenomenon, stating that the game is older than culture because the game existed before culture was adequately defined. Although the game is an event, it has always acted as a way of life for human society, and people have adopted it from the way of life of animals. This was the case in the most ancient times in history.

The main features of the game. Huizinghe begins by observing in his mind that animals play games before humans. One of the most important (human and cultural) aspects of the game is that it is fun. Huizinghe identifies 5 main characteristics of the game:

1. The game is free, which means freedom.
2. The game is not an “ordinary” or “real” life.
3. The game differs from “ordinary” life in both space and time.
4. The game creates a certain order, which is an example. The game requires an absolute and higher order.
5. The game can be created without any material benefit, and you cannot expect any benefit from it.

Word and thought do not originate from scientific or logical thinking, but from creative language, that is, from countless languages, since this “understanding” creates action over and over again

This is how Huizinghe writes about wordplay in different languages. Latin stands out among them. Perhaps the most unusual words are written in Latin. It is noteworthy that “Ludus”, the general term for the game, not only switched to Romanian, but also did not attract attention there and to some extent did not leave any traces behind. The appearance of “ludus” and “luder” in different languages was also caused by phonetic or semantic reasons. Among all the possible uses of the word “game”, Huizinghe explains the concept of the game, on the one hand, as the equality of the game.

Let’s look at the list of paragraphs in one of the chapters in Huizinghe’s book:

CHAPTER 9

- Game forms of philosophy
- The sophist.
- The sophist and the sorcerer.

- Its significance for Hellenic culture.
- Sophistry is a game.
 - Sophism and mysticism.
- The origins of philosophical dialogue.
- Philosophers and sophists.
- Philosophy is a youth game.
 - Sophists and rhetoricians.
- Topics of rhetoric.
- Scientific debate.
- Medieval disputes.
- Charlemagne Palace Academy.
- 12th century school.
 - Abelard as a master of rhetoric.
- A playful form of school education.
 - The era of difficult battles [2].

As you can see, here we see that games perform the function of transferring inheritance between generations as a way of life for each of us.

To this end, Huizinghe tries to classify game words in various natural languages.

Social life is surrounded by suprabiological forms that enhance its value in a playful way. Functionally, some games also celebrate the use of dance masks of various animals. This turns the user-player into another “creature”. In no case is the game a very ancient feature inherent in the British, anchored by strong traditions. One of the main features of British life is the presence of a fairly large number of sports and humorous entertainment games [6].

In another perspective, according to Heizinghe, in high societies, noble palaces, basically three games were formed. This type of game is still used in various forms. These are:

- 1) gambling;
- 2) demonstration of abilities and strength, going hunting;
- 3) oral polemics – conducting debates and debates.

Given the widespread use of the mentioned games, in some moments of Heizinghe in our time, we can also agree with these ideas [2, 37].

The Games are an event that recognizes the ideal of a society with certain norms, does not allow violations of the rules in the life of any people and supports a system that, on the one hand, rejects war, and on the other hand, supports peace, opposes violence.

These ideas are not only in the book we are talking about, but also in the Marketing. He also occupies a certain place in her own life. The first Dutch version of the book was published in 1938 (before the official outbreak of World War II).

Some of the ideas about war and battles mentioned in his book can be systematized as follows:

1. Declaring war to gain absolute trust.
2. The establishment of justice through armed conflict.
3. The vision of war itself as a form of play [1].

It should be noted that the work contains several surprising observations: if such a game is considered the principle of life of all civilizations, then there is no need to officially invite society to the game. Without the spirit of the game, it is impossible to create a civilization.

For ancient man, the courage to do something is power, but the ability to do it is a magical power. For him, all this special knowledge is sacred knowledge – esoteric and transcendental knowledge, since any knowledge is directly related to order.

Huizinghe’s book also devotes a lot of space to the game of guessing riddles and the motive for punishment.

“Poetry is actually a function of the game, the processes that take place in the Mind’s own world during the game. There, creatures acquire a physiognomy different from ordinary life, and they are connected to each other for various logical and other reasons [2, 172].

Huizinghe, according to him, the real name of the images created by archaic poets is God-cursed, oppressive disgust. One of the many examples he cites is the image of Alfred, which appears in *Beowulf*, the most famous work of Old English literature [2, 178].

The effect of a metaphor is to describe objects or events in terms of life and action. The depiction or glorification of an influential and immortal personality is the soul of all myths, epics and almost all works. Mythopoeia is a legend in the full sense of the word.

Wherever we find a word ending in "ism", we find a trace of the game. Huizinghe has already noted that there is an inextricable link between the game and poetry. He now admits that "the connection between games and music is at a higher level. But with the transition from "poetry, music and dance to plastics, the connection with the game becomes less noticeable" [2, p. 182].

He cites examples of "architects, sculptors, painters, artisans, potters and graphic designers" who are "guided by discipline and shape their skills despite their creative impulse." On the other hand, the game also becomes "a way for society to perceive a work of art in a social environment."

Conclusions. Thus, almost the entire scientific community recognizes that the game originated at very early stages of the development of civilization. In political contests, in which all countries are involved in one form or another, that is, in all constitutional processes, existing procedures as a factor of the game are in the center of universal attention. For example, treacherously attacking sovereign Ukraine, in self-defense, who were forced to cross the border of the Russian Federation, the head of the occupying country called it "a game outside the rule." I wonder when he signed an agreement with Ukraine on the beginning of his Special Military Operation?

Huizinghe notes that some political issues are resolved in a game format. In the USA, the two-party system long before two huge communities clashed with each other, campaigning in America was like some kind of national sport or game in which political differences were not felt by outsiders [2].

The importance of historical analysis of the process of formation of gaming traditions is emphasized in their works by S. Bishop and M. Curtis. In contrast to the idea of tradition, which was established in the fog of time, as something unchangeable or ancient, lost, when using the concept of "traditionalism" in relation to the repertoire of games with an extensive history, tradition as a process makes it possible to explore the dialectical nature of changes within culture, characterized by stability and dynamism, innovation and conservatism. The traditions of the game are actively formed by human society. With this approach, as the authors note, we can avoid the error of interpreting traditions as absolute continuity and assume that they can be interrupted and then restored [8].

Historical and genetic logic as the logic of deduction focuses the researcher more on the dialectic of the development of gaming culture than on positivization. It is based on the idea of tradition as a way of collective accumulation of social experience of a community, ethnos, class, group; as a condition for the functioning of culture, in which the transmission of cultural texts in a broad (not only oral) sense occurs in live communication between people, in the act of direct communication – from person to person, from generation to generation. In genetic logic, the traditions of gaming culture (Gaming traditions) are defined by us as time-changing phenomena that ensure the continuity and binding nature of the historically generalized experience of human exploration of the world.

Modern humanitarian knowledge recognizes the need for a comprehensive analysis of the problem. "Human culture" tends to integratively cover the social conditionality of gaming traditions, the evolution of gaming phenomena, and their problem, despite the fact that each branch of scientific knowledge has its own subject and methods of studying gaming culture, its role in culture and human life.

The philosophical and anthropological concepts of the game are based on its status as one of the oldest cultural forms and practices of human existence. The philosophical theory of the universality of culture expresses the idea of the game beginning of evolution. In the concept of Y. The Huizinghe game is a cultural and historical universal from which cult, ritual, poetry, music

and dance originated. The concept of cultural syncretism emphasizes the status of the game in the circle of phenomena of primitive culture – art, ritual, religious beliefs. By According to C. Fraser [9], the game, which develops synchronously with art, celebration, carnival, is the oldest source of satisfaction of the human need for self-use (C. Levi-Strauss) [10].

Of the phenomena of primitive culture, their functional unity is due to the “two-dimensionality of behavior”, the possibility of simultaneous realization of practical and conditional, a combination of conventions.

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Каримова Парвін Айдин гизи
дисертант з здобуття наукового ступеня доктора філософії з філософії,
викладач кафедри англійської мови та літератури
Університеті Хазар
вул. Махсаті, 41, Баку, Азербайджан
orcid.org/:0000-0003-2649-4128

СОЦІАЛЬНО-ФІЛОСОФСЬКИЙ АНАЛІЗ КОМУНІКАТИВНИХ АСПЕКТІВ ІГОР У ПЕРВІСНИХ ЛЮДСЬКИХ СУСПІЛЬСТВАХ

Основна мета в статті розгляду характеру ігор, створених і збережених людьми в первісних людських суспільствах, висловити ставлення до їх комунікативних властивостей у процесі формування людської сутності.

Зазначається, що ігри, які відіграли важливу роль у житті людини, мали великий вплив на розвиток культурного світогляду людей, послужили зміцненню їхніх зв'язків з однодумцями, формуванню та передачі традицій з покоління в покоління.

Методи: У статті переважно використовувалися такі методи як огляд відповідних дослідницьких робіт на тему, компаративний аналіз цих матеріалів, історичний екскурс та інші загальнонаукові методи.

Новизна у статті. Вперше до уваги Азербайджанської наукової громадськості був представлений аналіз роботи голландського історика і культуролога Йохана Хейзінгена «*Ното ліденс* (латинське слово означає «грає людина»)», опублікованій в 1938 році. Аналіз аспектів ігор в даній праці вивчався як основний методологічний ресурс, підкреслювалося значення у розвитку культури та суспільства.

Висновки. Повідомляється, що багато ігор вже було піднято до рівня закону в суспільствах із різним соціально-економічним статусом, стали важливим навчально-виховним механізмом для виховання підростаючого покоління. Ігри сприймаються ними не як розвага, бо як спосіб життя. Саме через ці ігри з покоління до покоління передавався необхідний досвід для існування. Гра служила школою для адаптації членів примітивної спільноти до необхідних знань та навичок.

Зазначається, що актуальність вивчення ігрової культури, відповідних традицій визначається особливим статусом ігор діяльності людини. Гра, добровільна і побудована за правилами, що поєднує в собі реальність і вигадку, напругу та розслаблення, утворює культурний шар, нерозривно пов'язаний з розвитком. Історично узагальнений ігровий досвід, підкріплений ігровими традиціями і передається з покоління до покоління, створює умови у розвиток людини як особистості, формування стійких шляхів індивідуального ігрового існування, раннього онтогенезу, що відіграє роль сенсу життя, навіть зберігає статус особливого ставлення до світу з боку дорослих.

Ключові слова: первісні людські спільноти, ігри, комунікація, традиція, культура, статус, навчання та виховання.