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Galagapi.

From ancient times to our days.

囲碁 I-go. 围棋 Weisi. 바둑 Paduk.

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In ancient times, when our ancestors had just begun to engage in cattle breeding, they wandered after the animals they tried to tame. In spring, they climbed the mountains from gyshlag to yaylag (summer), and in autumn, on the contrary, they went down to the valleys from yaylag to gyshlag (wintering). In those days, they neither built permanent houses nor enclosed plots of land with fences. Nobody in particular owned the land. It could only be used for grazing flocks momentarily.

Of course, even then, the land was not the same - there were better plots with lush grass and worse ones as well. After that, conflicts over who would have their cattle graze on which site erupted in the distant past between several clans. It didn't result in a fight or hostility, though. Moreover, people did not kill each other. Disputes were resolved peacefully - with the help of everyone's favourite game - galagapi. At that time, understanding the game as a tool for a fair division of empty territory was born. The very understanding that the best professional athletes of our time are just approaching.

Today, the ancient Turkic game has spread worldwide under the name "Go". But in Japan, "Go" is called "i go" (囲碁), and in the countries through which this game came to Japan, galagapi is far from "i go". In China it is "weixi" (围棋), in Korea it is "paduk" (바둑). Moreover, the Japanese claim that the game came to Japan from China, while the Chinese believe that the game came to them from somewhere in the west. Some modern historians suggest that the game was invented by Central Asian mathematicians in the 3rd millennium BC and passed to China through India. In heavily Indian-influenced Tibet, they still play galagapi in a modified version with a preliminary arrangement of black and white stones, like in chess or checkers. It is also believed that the idea: "surrounded a strange stone from

all sides - that means captivated - ate - killed” is extremely simple, such battling games could have arisen in several places on the globe independently of each other. Moreover, this idea is considered to correspond approximately to the rules of the ancient prototype of the game.

Such an understanding of the game's goal or the notion that such a goal existed among early players indicates a limited understanding of the game and calls into question the veracity of the aforesaid historical digressions. More specifically, it enables us to regard as dead ends all historical digressions made by academics who are unfamiliar with Galagapi.

Meanwhile, in modern Go (as well as in weishi and paduk), they play not to “eat” the enemy but to capture territories, which in itself is know-how for the bearers of the European mentality, and, undoubtedly, is a higher level development in comparison with the primitive ideas of modern researchers about the ancient ways of playing this game. Not a war of annihilation, but control over space!

However, the point of this game is quite different. Furthermore, the understanding of the game, of course, lies much more profound. Galagapi was played in ancient times, and today it is not played to hunt stones and not even to seize or control territory. The essence of the game is in the section of vital space. A space that exists even before the start of the game that is, regardless of the players. Players can only use this space, deforming it for their own purposes. In this option, it is necessary to leave as much territory as possible for the partner sitting opposite, at least so that he is also busy with creativity, but, of course, no more than to himself.

So why should we, simply because foreign scientists do not mention the Turkic origin of galagapi, consider that this game is not ours when the same scientists give numerous information about the wide spread of galagapi among the ancient Turkic peoples?

Here are some facts:

The first written mention of our game was found in the annals of Chinese rulers during the early Qin Dynasty (Western Chinese Turkic dynasty!). There is a mention here that ancient legends indicate that Ya Xi brought this game to the world (who is

this, or maybe what is this?). Other, later, already Chinese, legends name the game's author Prince Wu, who is also credited with the invention of writing and playing cards. However, at the same time, it is mentioned that the ancient name of this game is “y1 game”, which can be translated from any Turkic (not only ancient Turkic) dialect as the requirement “eat!”. These legends reflect the first primitive perception by the Chinese of a game alien to them - very similar to the idea of the game of modern historians. However, in China, the seeds of the game fell on fertile ground. In historical chronicles, one can find references to it as a worthy pastime. Poets called it the game of politicians and diplomats. "Weixi teaches a person to live" - this is how the famous medieval Chinese thinker Confucius expressed his attitude to the game.

In China, the masters of the game were called shisei (in Japanese pronunciation of kisei). Moreover, the word "sei" in Japanese fully corresponds to the Turkic "seyid" - "saint, sorcerer, wizard." Today, the title of Kisei is one of the most prestigious in Japan.

The oldest of all manuals for our game is recognized as a manuscript in the ancient Turkic language, made in Chinese hieroglyphs. It was discovered in 1900 among about 40,000 other manuscripts in a cave near Dunhuang (Dunhuang, Duhan, Dunan), today a city of about 150,000 people, located in northwestern China at the foot of the northern spurs of the Altunshan Range. The manuscript, which is about 20 cm wide and 2 m long, has never been translated into modern languages and is today kept in the British Museum. Located near the junction of the southern and northern Silk Roads, Dunhuang, according to historians, became an important military and trade centre between East and West about 2000 years ago. Buddhist monks built about 500 temples here in the immediate vicinity of the Mogao (Mağar) caves and collected a collection of manuscripts. More than a hundred years ago, the Hungarian archaeologist Aurel Stein bought the entire collection from a Buddhist monk for only 220 pounds and took it to Europe.

Another possibility is that Buddhist monks brought the game to Japan sometime before the beginning of our era, but it had not yet gained widespread popularity. A little later, in the 7th century, when scientists, government officials, and

artists relocated to Japan from Korea due to political unrest, the game gained popularity. A significant event occurred on this day, which is almost round: 701 years ago, an imperial edict defined playing games as non-gambling and associated them with musical instrument practice.

Later, limitations were placed on the rules of the game, allowing commoners to play only with pebbles on unpolished, rough boards. Samurai, who up until the 16th century were trained under the tenet "there is power - no thinking is needed," were disfavored for a very long time 囲碁. As a result, it is advised to "look for evil friends who should be avoided among people who play go, chess, and shakuhachi" in the "Twenty-One Rules" of Nagauji, which outline the fundamental rules of a warrior's life. You won't lose anything if you don't know about these entertainments. Dealing with them is a pointless waste of time. But chess quickly became associated with chivalry in Europe.

It was long held in Japan that only politicians needed to be familiar with the Galagapi. In fact, the role of "imperial teacher 囲碁" was created specifically to instruct members of the royal family. The game was made exclusively available to the imperial court for nearly three centuries. A set created for the emperor can be found in the museum of ancient national treasures in the city of Nara. A board with stones made of red and white gemstones and priceless wood that is artistically inlaid with pictures of animals and birds astonishes with its unique magnificence.

Further on, playing galagapa was not only permitted but also encouraged for samurai. They came to the realization that using force and tactical warfare alone would not be sufficient to win the war; instead, strategic thinking was required. Galagapa started to get government assistance! In 1603, the shogun (ruler) Nyaesu issued an edict establishing the Academy 囲碁.

For the first time, government assistance in the form of land and a yearly ration of rice, together with a few privileges, was given to outstanding specialists. The "four schools 囲碁" were established in 1612, and each of the top players received an annual salary. The necessity for an impartial assessment of the best players arose as a

result of salaries being paid. In addition, a qualification system was put in place at the same time. This system is still in use today, and it assigns players a rank called dan, with 1 being the lowest rank and 9 being the highest.

It is typical for the Japanese to treat 囲碁 as an art. In the classical theory of the game, which was laid down at that time, the principle of aesthetic evaluation of a position from the viewpoint of harmony in the arrangement of stones was fundamental. It was considered unworthy for a professional to play "ugly". This technique, which the Japanese came up with on their own, regardless of the influence of galagapi, differs sharply from the Chinese approach to the game: at first glance pragmatic, but in reality, of poor quality. The fact is that it is the most robust and most effective form that most often seems beautiful. No wonder the first commandment of the galagapi sounds something like this: do not strive to win, but strive to play a beautiful game - victory will come by itself.

At the end of the 19th century, under the pressure of European imperialism, the Japanese Academy of Galagapi, which was classified as an anachronism of the feudal system, was closed. The rehabilitation of the game began in Japan in the 1920s, when newspapers and magazines were included in its propaganda as a means of national revival. In 1924 the Nihon Kiin Association was formed, uniting both professionals and amateurs.

The Japanese played "I go" during World War II despite the bombing. So, according to the testimony of the participants in the match for the Honinbo title, held on the outskirts of Hiroshima in August 1945, the atomic bomb dropped by the Americans on Hiroshima exploded between the 106th and 107th moves of the second game of the match. The shock wave knocked out the glass from the room's window where the match was held and scattered the stones. Regardless, the position was restored, and the game continued.

Even the defeat of the Japanese Empire in the Second World War did little to change. However, the ban on Weishi during the Cultural Revolution removed China from the world of Go for many years as a potential rival to Japan.

Galagapi is one of the most dynamic board games. It keeps partners in suspense during the whole game. The choice of each move requires not only a refined logic of thinking but also a developed intuition, the ability to quickly and concisely calculate options, and a sense of elegance. When choosing the best moves, which later seem simple and natural, remarkable imagination is needed. The combination of these qualities is possible only in a person who leads a healthy lifestyle and is active and self-confident but does not overestimate his strength.

Not only fascination makes Galagapi a suitable means of education. The loser in the game is the excessively wasteful and excessively greedy, active to aggressiveness and cautious to passivity, too romantic and unimaginative person. Galagapi cultivates composure and endurance in various, even adverse situations. These qualities are necessary for a person in everyday life.

Galagapi is a unique means of communication. At the board, partners not only get to know each other but also get to know themselves. In the course of the game, the most hidden aspects of a person's character, the subtleties of his attitude, and the nuances of temperament are revealed. It is no secret that most of us do not know ourselves well enough. In the game, everything is shown to the fullest. If we lose a game to a partner of equal strength, for example, only because of a lack of composure, we get the opportunity to correct our way of acting in everyday life.

Moreover, among other things - this is our game!

It is embedded in our historical memory, and we must be in the first positions in the world!

Can we do it?