



Analyzing the Documentary Film “Home Game” by Netflix

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Abstract

National games are considered to be an element of a people's history, tradition and life. It is through them that the culture of the people is revealed. There have been many films and documentaries about the national game of Kok Boru. But a documentary about Kok Boru from the world famous streaming company Netflix caught our attention. American streaming service Netflix released the first season of the documentary web series “Home Game” on June 26 in 2020. The series focuses on “a global perspective on traditional and unusual national sports, as well as the communities and cultures in which they exist”. The documentary film tells about eight national games from around the world. One of them is Kok Boru. In the article we discuss the history of Kok Boru and with the help of descriptive method of analysis we try to explore how Netflix reflected the national game Kok Boru and the Kyrgyz people to the world. We analyze in detail the sequential plot of the film and identify the role of traditional sport in the representation of Kyrgyzstan.

Keywords: Kok Boru, Netflix, traditional games, documentary film

Netflix'in “Home Game” adlı belgesel filminin analizi

Öz


Ulusal oyunlar, bir halkın tarihinin, geleneğinin ve yaşamının bir unsuru olarak kabul edilir. Onlar aracılığıyla halkın kültürü ortaya çıkar. Kök Boru'nun milli maçıyla ilgili birçok film ve belgesel çekildi. Ancak dünyaca ünlü yayın şirketi Netflix'in Kök Boru ile ilgili bir belgeseli dikkatimizi çekti. Amerikan yayın hizmeti Netflix, 26 Haziran 2020'de belgesel web dizisi "Home Game" in ilk sezonunu yayınladı. Dizi, "geleneksel ve sıra dışı ulusal sporların yanı sıra içinde buldukları topluluklar ve kültürlere küresel bir bakış açısı"na odaklanıyor. . Belgesel film, dünyanın dört bir yanından yaklaşık sekiz ulusal maçı anlatıyor. Bunlardan biri de Kök Boru. Makalede Kök Boru'nun tarihini ele alıyoruz ve Netflix'in milli oyun Kok Boru'yu ve Kırgızları dünyaya nasıl yansıttığını betimsel bir yöntem kullanarak analiz ediyoruz. Filmin sıralı olay örgüsünü ayrıntılı olarak analiz ediyoruz ve Kırgızistan'ın temsilinde geleneksel sporun rolünü tespit ediyoruz.

Anahtar Kelimeler: Kök Boru, Netflix, geleneksel oyunlar, belgesel film

Atıf İçin / Please Cite As:

Bekturghan Kızı, T. (2022). Analyzing the Documentary Film “Home Game” by Netflix. *Uluslararası Medeniyet Çalışmaları Dergisi*, VII (I), p. 49-58.

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Birth

An important component of culture is traditional sports, which have played an enormous, vital role in the history of people. The essential difference between traditional sports and other forms of physical culture is their competitive nature, the obligatory presence of rivalry and struggle, and the demonstration of the culture.

Living conditions required the ancient Kyrgyz to improve hunting techniques and tactics, and to prepare the younger generation for warfare. This largely explains the emergence of mobile games such as Kok Boru², salbuurun³, kurosh⁴, etc. Traditional games reflected the social structure of the ancient Kyrgyz. In the course of time, the character and life of the Kyrgyz people changed, and new forms and rules of games emerged.

The relevance of the research topic is due to the fact that national sports, which originated long ago as a specific manifestation of the culture of the Kyrgyz people, in the era of globalization has become a common, significant form of representation of the country's image. Today, an absolute majority of national games known to us are of interest to the whole world, as they distinguish the Kyrgyz people and describe their life in a different way. National games like Kok Boru and Salbuurun are justifiably perceived as an integral part of the national culture, as they are traditional games related to the national lifestyle and customs. Accordingly, another side of these games is revealed: they are an important part of the cultural heritage of the Kyrgyz and a form of ethno-cultural self-identification.

In Kyrgyzstan, the increased interest in national sport as a socio-cultural phenomenon is caused by profound changes in the sphere of civic and cultural self-identification, which are specifically manifested against the background of the powerful campaign for the World Nomad Games. These factors reinforce the social significance of the sports discourse and increase the relevance of studies of national games in the context of globalization from the perspective of theoretical and historical cultural studies. The preparation, staging and coverage of the World Nomad Games create a sense of unity of the Turkic cultural space and continuity of the common civilizational path of development, which, in turn, strengthens the confidence in the legitimacy of unification of different cultural and historical types (civilizations). Sport competitions are perceived not only as one of the manifestations of national identity, but also as a key factor contributing to the symbolic unification of the nation. This perception is enhanced by organized media support and, equally important, by interest from outside, i.e. from other countries. All this increases the status of national sport as a phenomenon of global significance and confirms the relevance of cultural studies.

It is certainly possible to argue that documentary film has never had a very precise definition. It remains common today to revert to some version of John Grierson's definition of documentary, first proposed in the 1930s, as the "creative treatment of actuality" (Grierson, 1926, p. 76). "Documentary films speak about actual situations or events and honor known facts; they do not introduce new, unverifiable ones. They speak directly about the historical world rather than allegorically (Nichols, 2010, p. 7).

The documentary filmmaking is radically different in some respects from fiction filmmaking. Firstly, the plots of feature films are mostly fictional, and even if the plot is "based on real events", the filmmakers still reserve the right to freely interpret the facts. However, the nature of documentary filmmaking is closer to journalism and is therefore obliged to convey an authentic image of specific facts and events. "The documentary tradition is such that the most important task of the film is to create a sense of verisimilitude" (Nichols, 2010, p. 13). And this means that documentaries, as far as possible, eschew 'manipulation' (emotional/intellectual/political) so as not to border on propaganda, whereas feature films even need to use precisely the medium of manipulation. Secondly, the purpose of feature films (but this must be said with caution) is to entertain the audience, namely in the Aristotelian 'cathartic' sense. (Merriam-Webster, 1995, p. 217)

² Traditional Kyrgyz Horseback Competition

³ Complex hunting games of the Kyrgyz people with hunting birds and dogs

⁴ Traditional Kyrgyz wrestling

Undoubtedly, documentaries can also "entertain". But their main purpose is rather to educate/inform/educate the viewer, as in journalism, on a particular topic. Naturally, documentary filmmakers may have different objectives. Naturally, documentary filmmakers may have different objectives. Some aim to be as objective as possible, while others treat themselves as 'activists' whose aim is to inspire action in their viewers.

There are many approaches of analyzing a film involving content, its aesthetics and technicalities as well. Film is a complex art form and film analysis is not complete without detailing its mise-en-scène, cinematography, sound, and editing etc. Understanding a documentary film requires not only a comprehension of its overall themes, techniques, and ideology, but how each element contributes to the whole. To start analyzing the documentary, it is worth learning about Netflix and the Home Game in general.

Netflix is an American entertainment company, a streaming service for films and TV series. Founded on August 29, 1997 by Reed Hastings and Mark Randolph. It is headquartered in Los Gatos, California.

Since 2013, Netflix has produced its own films and series, including animated ones, as well as TV programmes. In 2016, the company produced 126 original series and films - more than any other network or cable channel.

Netflix's main goal is to bring entertainment content to the world. Regardless of their preferences or where they live, viewers have access to series, feature films and documentaries. Viewers choose what to watch and when to watch it, with no ads and a regular subscription. The streaming service is available in more than 30 languages in 190 countries.

People can watch Netflix on their smartphone, tablet, Smart TV, laptop or set-top box for a flat monthly fee. The cost of the plans ranges from € 7.99 to € 11.99 per month.

So many of best documentaries on Netflix are now Netflix Originals. While the selection of documentaries available on Netflix isn't what it used to be, the streaming giant has still provided groundbreaking and important documentaries a much broader audience, be it semi-obscure essentials like *Casting Jon Benet*, *The Queen and Shirkers*, festival finds like *Crip Camp* and *Mucho Mucho Amor*, or Oscar-nominated originals like *Strong Island* and *The Edge of Democracy* (Staff, 2021).

Home Game series consists of 8 episodes. The first series is dedicated to the traditional sport of Florence, Italy, which dates back about 500 years. The name of the game is "Calcio Storico". The second series of the Scottish Mountain Games combines a cultural celebration with a challenging athletic test of strength, including a unique keiber toss. The third series is about freediving. For many people in the Philippines, freediving without oxygen is a way of life. It is also a challenging sport that forces the human body to push its limits. Fourth Series Roller Derby. In Austin, Texas, skaters find an inclusive and supportive community in roller derby, a competition that combines high speed and physical struggle. Series five focuses on kok boru, In Kyrgyzstan, players throw themselves into the national sport of kok boru, a rough polo-like game played on horseback - with a dead goat as the ball. The sixth series is called "Catch Fétchie. Professional wrestling in the Republic of Congo combines athleticism and spectacle, but adds a layer of voodoo mysticism that makes it unlike anything else. The seventh series, "Makepung Lampit," is Unique to the Jembrana region of Bali and contributes its share of drag racing. The vehicle is a water buffalo and the trail is a flooded rice field. The eighth series is called "Pehlwani. Athletes have been competing in pehlwani wrestling in India for centuries. Now women compete in an arena that was once reserved for men.

Netflix made a film about the Kyrgyz national game - Kok Boru. Trailer called Home Game is published on the company's website. The world-known streaming service has prepared a documentary show about unique and dangerous traditional sports of different countries, including goat dragging game (KazInform, 2020).

Runtime - 36 minutes

Color - Color

Sound mix - Dolby Digital

Genres – Documentary Sport

Certificate - TV-14

Directed by - Austin Reza

Kok Boru, a traditional horse game, is a synthesis of traditional practices, performances and the game itself. It is a traditional game played by two teams on horseback, where players try to manoeuvre with a goat's carcass (replaced with a mould in modern-day games), or 'ulak', and score by putting it into the opponents' goal, unesco.org reports. This equestrian game is very popular in the region due to its spectacularity and toughness.

"There are eight different sports to choose from here and Netflix have gone all-out to try and include as much variation as possible. The episode on Freediving is particularly fascinating, as is the aforementioned Highland Games but to be honest there's enough variety here to find something to enjoy regardless of your interest in some of the more bizarre and unique offerings on display" (Wheeler, 2020).

This sociocultural documentary series focuses on unique and dangerous traditional sports from around the world, and the communities and cultures in which they thrive. In Kyrgyzstan, players are immersed in the national sport of Kok Boru, a rugged polo-like game of horseback riding with a goat carcass instead of a ball. The series focuses on "a global perspective on traditional and unusual national sports," as well as the communities and cultures in which they exist.

The sixth 31-minute episode of the season is dedicated to the Kyrgyz national game Kok Boru. Filming took place in August 2019, at the Cup of the President of Kyrgyzstan. Negotiations with the American service were led by the State Agency for Youth Affairs, Physical Culture and Sports.

Considering the importance of this TV show for the promotion and popularization of the national sport of Kok Boru, the State Agency for Youth, Physical Culture and Sports provided assistance in filming in the territory of the Kyrgyz Republic.

Former head of the press service of the State Agency for Youth, Physical Culture and Sports Nurdin Sultambaev in his interview to Limon.KG says that negotiations began six months before the start of filming (Limon.kg, 2020).

"The film crew chose the participants for the film, we helped to select together with the Directorate for National Sports, with our specialists from the State Agency for Youth, Physical Education and Sports. Plus federations, clubs helped us, we chose the strongest. The players were considered individually, before that we had several trips, we conducted blitz polls among the players, left certain people who told about the game," Sultambaev said. He noted that in the film the Kok Boru game is presented not as a Central Asian game, but as a Kyrgyz game. According to him, you can see a real game in it, as there were practically no staging moments.

The filming was also attended by professional players Manas Niyazov and Seyitbek Anarbek uulu, who spoke about the game in the Kyrgyz language.

"We selected good translators and drivers for the film crew and helped with logistics on the territory of Kyrgyzstan. The most important thing is the result, I am proud of my country, which we will continue to promote and help to make films of a global scale" shared Nurdin Sultambaev.

Director Stanislav Solovkin also provided assistance and support in organizing the filming. In his interview to the Argumenty i Fakty (ArgumentyFakty, 2020) edition, he said that the idea of filming found a response from the country's sports leadership. According to him, in the process of filming, the task was set to move the venue of the tournament from Bishkek to Cholpon-Ata, "because Issyk-Kul is a symbol of Kyrgyzstan no less than Kok Boru."

"And for television, visual symbols are important. We found a response from all officials who came across this project, but moving the event to another part of the country was not an easy task, primarily for its organizers. And everyone is happy and glad that it happened!" - the director shared (Baimuratova, 2020).

In his opinion, this project is a great success both for Netflix and for everyone who believes that Kok Boru is an important part of the Kyrgyz national heritage. He noted that the project will increase interest in the country, since television has always played a big role in this process, especially if it is some little-known exotic sport.

"Netflix is the coolest and most successful TV production platform, it's an American business, and Americans don't invest in things that won't be interesting. And by agreeing to this project, they knew that the project would be successful," Solovkin said.

He also noted that Kyrgyzstan is one of his favorite countries, where he has always been “comfortable to work, live and be friends.” (Baimuratova, 2020)

The interest of such a world-renowned channel in the Kyrgyz traditional game proves that the culture, traditions and life of ancient nomads attracts the whole world. According to our observations, not only have documentaries about the culture of a certain nation become of interest to viewers around the world, but also feature films and animations are being made to expose unfamiliar cultures, in animated films such as *The Secret of Koko*, *Moana* and *Encanto*, etc.

Trough periods of sovereignty foreign control, and every point in between, over centuries, Kyrgyzstan has undergone enormous transformation. But Kok Boru has always endured. Kok Boru dates back at least 5000 years. And like many things in Kyrgyz culture, the sport’s origins are tied to cattle and horses.

Kok Boru is an ancient, popular equestrian sport game among the Kyrgyz and other people of Asia. In the common people the game is called “ulak tartysh” (pulling a goat or goat-picking). “Kok boru” is a symbiosis of racing and games. The riders fight for the goat's carcass - it is necessary not only to take possession of it, but also to keep it, and then throw it into the “taykazan” (gate) of the opposing team. The game is also widespread in Kazakhstan, regions of Russia (Altai, Bashkortostan, etc.), Uzbekistan, Tajikistan, Afghanistan, Pakistan, China, Turkey, Mongolia. Kok Boru in translation means “gray wolf”. A long time ago there was a widespread form of hunting for wolves, when a group of riders on horseback chased a wolf, overtook it and killed it with blows of clubs on the head.

This ancient way of hunting a wolf is also interesting because after one of the riders caught up and killed the wolf, he put his carcass across the saddle, and the other riders tried to take this carcass from him. Thus, moving towards their village, they played Kok Boru.

According to the rules of Kok Boru, 12 riders and 12 horses participate in one team, but at the same time only four players from each team enter the game. Playing time is three periods of twenty minutes. The goal of the game is to capture the goat carcass and throw it into the opponent's “tai kazan” as many times as possible.

The national game of Kok Boru is included in the list of intangible cultural heritage of UNESCO only on behalf of Kyrgyzstan. The decision was made at the 12th session of the Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage on the South Korean island of Jeju. This information was published on the official website of UNESCO, and a video about the game of Kok Boru was uploaded. Recall that the attempt to register the blue wolf in UNESCO began in 2014. Attempts were unsuccessful and the documents were returned for amendments (Cunusov, 2017, p. 24).

Method

Descriptive analysis is the presentation of the obtained data to the reader in an organized and interpreted manner (Yıldırım and Shimşek, 2008, p. 224). It consists of summarizing and interpreting the data under the predetermined general framework and themes related to this framework (Altunışık, 2010, p. 322). In this study, an attempt was made to analyze how the Netflix platform focuses on national games, namely the presentation of the Kyrgyz national game Kok Boru. In descriptive analysis, video transcripts, document texts and observation notes are used as direct quotations to understand and present the data related to the problem under superordinate themes, categories and sub-themes.

1. Findings

1.1. *The controlling idea of film*

In the paper, we used a descriptive method and tried to analyze the representation of the Kyrgyz in a documentary filmed by Netflix. On a visual level, there is one “controlling idea” that is already expressed in the beginning and evolves over the course of the film. In this film, the director touches upon several crucial themes including cultural, social, psychological and philosophical: the importance of preserving national games, informing others about Kyrgyz people, dangers of

games, portrayal of Kyrgyz ulakchy⁵ and showing cultural and national identity of Kyrgyz people. All these themes together constitute the director's guiding idea (in this regard one may say "main intention").

In one suggestion, we might define the guiding idea of the film as follows: "The director wants to prove that in this era of globalization, national sports are of interest to the world because they reflect the life, culture and history of the nation.

This idea is already expressed at the beginning of the film. The film begins with a Kyrgyz song, a Kyrgyz girl standing on a mountain telling Manas. The film begins with the words (00:48) "This is Kyrgyzstan. These are the descendants of ancient warriors. And this is Kok Boru."

1.2. The director's approach to the subject

Having gathered all the information on the subject, each filmmaker inevitably faces his first basic task: how to approach his story? This, however, is less about structure, since the latter, rather, determines the framing of the lines of thought. The approach is in general about the positioning of the director, or in other words, about what he/she wants to say with his/her film:

-Whose opinions/views does the director take into account?

-What aspects of the subject does the film focus on, what aspects does it neglect, and what aspects does it even omit?

-What audience does the film appeal to?

-How is the film intended to "influence"?

In the documentary Home Game, the first interviewee is Melis Murataliev, a Kyrgyz scientist. He reveals that the Kyrgyz are an ancient nation in Asia and describes the nature of the country. Tabyldy Asygaliev, a sportcaster, continues next. In his speech, he talks about Kok Boru and how this national game is important to the Kyrgyz people.

Austin Reza's approach is very different from that of directors who are interested in the national games. Analyzing the director's approach, it is certain that the film, following the tradition of American films, is meant to create an atmosphere of competition through Kok Boru and get the audience cheering for one team.

1.3. Film structure

Every piece of art needs structure, and it doesn't matter how long it is (even a mere five-minute film can be boring and incomprehensible if the structure is not right). In the case of full-length films, of course, good structure is even more important. If the rhythm is flawed, if it's not smooth or too slow, if it contains meaningless repetitions, or at worst, if it's simplistic, viewers will immediately notice it. They will "feel" clearly that something is wrong. Structure, as elsewhere (when we write stories, for example), ensures the logical development of a narrative. Figuratively speaking, the director takes the audience by the hand and leads them along the way. During this "journey", as it were, we encounter at every stage something new, unexpected and enlarging our accumulated knowledge. The impression of this wholeness is, to a certain extent, the merit of a carefully designed structure.

How the filmmaker shapes his story is entirely up to him. The three-act structure (Trottier, 1998, pp. 5-7) is commonly used in feature films, and an overwhelming number of feature films work according to this scheme. The first act is the introduction of the main character/problem, the second act is problem-solving: the protagonist struggles with the problem and, as you can often see, cannot cope and seems ready to give up, while the third act is problem-solving. These three acts have almost the same duration, i.e. each part is one third, though usually the second act lasts a bit longer than the rest. There are quite a few films in documentary cinema which use that structure.

Back to Home Game, the first phase, the familiarization phase can be seen at the beginning of the film. Next is the story of the annual President's Cup competition, where both teams will be competing. During the competition the director shows both teams fighting for the cup (00:17), by the 23rd minute it looks like the teams will play to a draw, but the climax heats up with every minute. In the denouement, one team is defeated and the viewer empathizes with the characters.

⁵ Kok boru participant

1.4. Stylistic devices

Stylistic device is the typical structures used by writers in their works to convey his or her message(s) in a simple manner to his or her readers. When employed properly, the different stylistic devices help readers to appreciate, interpret and analyze a work. Stylistic devices are greatly important in making films to reflect, to convey social, cultural message, to entertain or even to fulfill need for artistic and spiritual consumption.

Along with the literary elements such as plot, setting, characterization, structure, and theme, which make up the text or screenplay, there are many different film techniques used to tell the story or narrative. Attention is paid to sound, music, lighting, camera angles, and editing.

Although film stylistics does not seem to matter at all (indeed, there are some films which give even more weight to the subject than the content, and this is often true), all the above questions seem to us to be more important.

- mounting
- music
- archive material
- sound
- special effects
- animation
- reconstructions
- interview style
- narrative concept (through narrator, talking heads etc.)

The directors of documentaries are excited by images and sounds from reality, and they always place a higher value on them than anything they can invent using a fictional screenplay. Their way of expressing themselves is based on selecting and arranging what they find, and the decisions they take become the discourse that they broadcast to the world, which is always framed within their individual subjectivity. Every choice by the documentary filmmaker becomes the expression of a particular point of view, conscious or unconscious, recognized or unrecognized.

1.5. Plot of the documentary film

The plot of the film is about the traditional game of Kok Boru. It features interviews with the players and experts on the history of Kok Boru and the game itself. According to the story, two teams, Yntymak and Dostuk are preparing for the President's Cup. Interviews with team captains are presented 5 days before the President's Cup. This is the director's approach that heats things up and makes it interesting to watch until the end to see which team will win in the end. The seventh minute describes the rules of the game using animated pictures. The transitions are beautifully worked out, the interviewer and the narrator's text are linked, while the scenes are also tied into a smoothly flowing plot. From the 14th minute onwards, the competition begins. Traditional Kyrgyz games such as "jamby atmay⁶" and "tyiyn enmei⁷" can be seen. As they approach the climax, feelings heat up and the Dostuk team wins in the end. After the defeat, it tells how the winners and losers feel. In order for the viewer to fully feel the heat of passion, the cameraman also creates a complete picture from different angles.

The film is made up of archive footage and animated videos. A gripping description of a traditional game in Netflix style is revealed to the viewer. The archive footage is nicely complemented by commentary from interviewees with players and experts. They reveal more fully the essence of the game, the spirit of the Kyrgyz people and the attitude towards the game.

The exposition - a voiceover briefly talks about the history of the game, the rules and the participants in the Presidency Cup. The balance of the narrator's text and the interviewees is maintained.

The suspense - the two teams' preparation for the President's Cup is demonstrated in sequence, accompanied by explanations by the narrator and the participants.

⁶ Fermented in various shapes and weights, the silver used in ancient times instead of money was called jamby. At feasts, hunters were tested by hanging their hips on high ground. Jamby is shot with a bow.

⁷ One of the equestrian games. The participant must take a visible coin on the ground while riding.

The action develops - the contest begins, with both teams inspiring belief in victory. The game takes place at the racetrack and with every point scored, the climax approaches.

The climax is when Team Dostuk wins against Team Yntymak. The whole tribune shouts.

The denouement - begins where the players share their emotions. The winning team is rewarded, while the losing team is painfully aware of the loss. Team captain Dostuk Manas says that he cried more than once after the defeat, and team captain Yntymak Seyitbek says that words cannot describe his feelings. *Kok Boru* is truly a very entertaining, sometimes violent, but very interesting game. In the final minutes the director portrays the indescribably beautiful nature of Kyrgyzstan.

Conclusion

Games are a deep-rooted and important phenomenon that has continued its development since the existence of human beings until today. Traditional games, which are an integral part of society and culture and constitute an important part of oral culture, are not just entertainment or leisure activities. People transfer their feelings and what they want to realize to each other through games.

Therefore, people's understanding of traditional games, the number of people, the shape of the games, the necessary tools and equipment and the game environments are also undergoing a rapid change process. This process leads to the gradual oblivion of traditional games. For this reason, it is necessary to protect the games that are passed down from generation to generation. Through the games that will be passed on to other generations, oral traditions and a part of the intangible heritage will be preserved in this way.

Traditional or folk games are an important universal cultural patrimony, rooted in the historical fate of individual ethnic groups and humanity as a whole.

Screening *Kok Boru* to the world gave us an opportunity to present our country, nature, people and culture. The documentary film *Home Game* filmed by Netflix is a good publicity stunt, as many tourists will want to visit a country with fearless people, an interesting culture and incredibly beautiful nature. There is a great deal of interest in the screening of a traditional game by representatives of another nation. The professionalism of the filmmakers reveals the national game from a different perspective.

Traditional sports, which formed the basis of the lifestyle of ancient peoples and left a vivid mark on the pages of history, were closely linked to their culture and national values. In times of war, almost all aspects of life of the Turkic people, especially their games, were adapted to teach the younger generation national values, along with military tactics. Over time the games, which formed the core of the national culture, took place only in the form of entertainment. However, at the same time, traditional games absorbed features of national values, including the history, culture and worldview of the nation.

Tradition, by the way, is not a phenomenon that is formed in a year or a century, but in the depths of this abyss, the copied treasures of the memory of the people, covering centuries and epochs. Therefore, the preservation, development and enrichment of the core of the original nature, despite the change of the new age, was a concern for future generations.

In analyzing the *Home Game*, we tried to convey the message that today the traditional side of a culture is much more interesting than everything that flows with globalization. The importance of the symbiosis between digitalization and the preservation of identity was emphasized in the article. The Netflix platform is a means of digital diplomacy, where viewers watch a film in the source language, thereby learning the language, learning about the culture and film industry of different countries, and creating an image of an entire nation. It is important for Kyrgyzstan to make itself known in such platforms, first to attract tourists and to create a positive impression. Viewers learned about Kyrgyz people, immersed themselves in their lives and were able to see the beautiful nature of Kyrgyzstan.

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GENİŞ ÖZET

Amerikan yayın hizmeti Netflix, 26 Haziran 2020'de belgesel web dizisi *Home Game*'in ilk sezonunu yayınladı. Dizi, "geleneksel ve sıra dışı ulusal sporlara küresel bir bakış açısı" ve içinde buldukları topluluklar ve kültürlerle odaklanıyor. Sezonun altıncı 31 dakikalık bölümü Kırgızistan milli oyunu Kök Böru oyununa adanmıştır. Çekimler Ağustos 2019'da Kırgızistan Cumhurbaşkanlığı Kupası'nda gerçekleşti. Amerikan servisiyle müzakereler Devlet Gençlik İşleri, Fiziksel Kültür ve Spor Dairesi tarafından yürütüldü.

Kök Böru, at üstünde oynanan iki takımın bir keçi leşi için savaştığı geleneksel bir oyundur. Kupayı sadece ele geçirip saklamak değil, aynı zamanda karşı takımın *tay kazanına* (kapısına) atmak da önemlidir. Eski zamanlarda keçi leşi yerine canlı kurt kullanıldığı için "Kök Böru" (gri kurt) adı verilmiştir. Kök-boru, Kırgız ulusal mirasının önemli bir parçasıdır. Oyun ayrıca Kazakistan, Rusya bölgeleri (Altay, Başkurdistan, vb.), Özbekistan, Tacikistan, Afganistan, Pakistan, Çin, Türkiye, Moğolistan'da da yaygın.

Belgesel Kök Böru'nun tarihi ve oyunun kendisi hakkında oyuncular ve uzmanlarla yapılan röportajlara yer veriyor. Hikayeye göre Intimak ve Dostuk adlı iki takım Cumhurbaşkanlığı Kupası'na hazırlanıyor. Takım kaptanları ile yapılan röportajlar, Cumhurbaşkanlığı Kupası'ndan 5 gün önce sunulmaktadır. Bu, yönetmenin ortalığı ısıtan ve sonunda hangi takımın kazanacağını görmek için sonuna kadar izlemeyi ilginç kılan yaklaşımı. Yedinci dakika, animasyonlu resimler kullanarak oyunun kurallarını açıklar. Geçişler güzel bir şekilde işlenmiş, görüşmeci ve anlatıcının metni birbirine bağlıyken, sahneler de akıcı bir olay örgüsüne bağlanmış. 14. dakikadan itibaren müsabaka başlıyor. *Cambı atmay* ve *tıyın enmey* gibi geleneksel Kırgız oyunları gösteriliyor. Zirveye yaklaştıkça duygular ısınır ve sonunda Dostuk takımı kazanır. Yenilginin ardından kazanan ve kaybedenlerin neler hissettiğini anlatır. İzleyicinin tutkunun sıcaklığını tam olarak hissetmesi için kameraman da farklı açılardan tam bir resim oluşturur.

Film, arşiv görüntüleri ve animasyon videolarından oluşuyor. İzleyiciye Netflix tarzında geleneksel bir oyunun sürükleyici bir açıklaması gösterilir. Arşiv görüntüleri, oyuncular ve uzmanlarla görüşülen kişilerin yorumlarıyla güzel bir şekilde tamamlanıyor. Oyunun özünü, Kırgız halkının ruhunu ve oyuna karşı tutumunu daha tam olarak ortaya koyuyorlar.

Kültürün önemli bir bileşeni, insanların tarihinde muazzam, hayati bir rol oynamış olan geleneksel sporlardır. Geleneksel sporlar ile diğer fiziksel kültür biçimleri arasındaki temel fark, onların rekabetçi doğası, mücadelenin zorunlu varlığı ve kültürün gösterilmesidir.

Yaşam koşulları, eski Kırgızların avcılık tekniklerini ve taktiklerini geliştirmesini ve genç nesli savaşa hazırlamasını gerektiriyordu. Bu da *Kök Börü*, *salbuurun*, *kuröş* vb. milli oyunların ortaya çıkışını büyük ölçüde açıklıyor. Geleneksel oyunlar, eski Kırgızların sosyal yapısını yansıtıyordu. Zamanla Kırgız halkının karakteri ve yaşamı değişmiş, yeni oyun biçimleri ve kuralları ortaya çıkmıştır.

Araştırma konusunun önemi, uzun zaman önce Kırgız halkının kültürünün belirli bir tezahürü olarak ortaya çıkan ulusal sporların, küreselleşme çağında, ülke imajının yaygın ve önemli bir temsil biçimi haline gelmesinden kaynaklanmaktadır. Bugün bildiğimiz milli oyunların mutlak çoğunluğu Kırgızların hayatını, kültürünü ve değerlerini anlatması nedeniyle tüm dünyanın ilgisini çekmektedir. Kök Börü ve Salbuurun gibi milli oyunlar, milli yaşayış ve âdetlerle ilgili geleneksel oyunlar oldukları için haklı olarak milli kültürün ayrılmaz bir parçası olarak algılanmaktadır. Buna göre, bu oyunların bir başka yüzü daha ortaya çıkıyor: Kırgızların kültürel mirasının önemli bir parçası ve bir etno-kültürel kendini tanımlama biçimi.

Kırgızistan'da, sosyo-kültürel bir fenomen olarak ulusal spora artan ilgi, özellikle Dünya Göçebe Oyunları için güçlü kampanyanın arka planına karşı kendini gösteren, sivil ve kültürel kendini tanımlama alanındaki derin değişikliklerden kaynaklanmaktadır. Bu faktörler ulusal oyunlarla ilgili çalışmaların küreselleşme bağlamında teorik ve tarihsel kültürel çalışmalar açısından önemini artırmaktadır. Dünya Göçebe Oyunlarının hazırlanması, sahnelenmesi ve kapsanması, Türk kültür alanının birlik duygusu ve ortak medeniyet gelişim yolunun sürekliliğini yaratır, bu da farklı kültürel ve tarihi türlerin birleşmesinin meşruiyetine olan güveni güçlendirir. Spor müsabakaları sadece ulusal kimliğin tezahürlerinden biri olarak değil, aynı zamanda ulusun sembolik bütünleşmesine katkıda bulunan kilit bir faktör olarak algılanmaktadır. Bu algı, organize medya desteğiyle ve aynı derecede önemli olarak dışarıdan, yani diğer ülkelerden gelen ilgiyle güçlendirilir. Bütün bunlar, ulusal sporun küresel öneme sahip bir fenomen olarak statüsünü arttırmakta ve kültürel çalışmaların uygunluğunu teyit etmektedir.

Halkların yaşam tarzının temelini oluşturan ve tarihin sayfalarında canlı izler bırakan geleneksel sporlar, kültürleri ve ulusal değerleriyle yakından bağlantılıydı. Savaş zamanlarında, Türk halkının hayatının hemen her yönü, özellikle oyunları, askeri taktiklerle birlikte genç nesillere milli değerleri öğretmek için uyarlandı. Milli kültürün çekirdeğini oluşturan oyunlar zamanla sadece eğlence biçiminde yer almıştır. Ancak aynı zamanda geleneksel oyunlar, ulusun tarihi, kültürü ve dünya görüşü dahil olmak üzere ulusal değerlerin özelliklerini özümsemiştir.

Bu arada gelenek, bir yılda veya bir yüzyılda oluşan bir olgu değil, bu uçurumun derinliklerinde, yüzyıllar ve çağları kapsayan, insanların hafızasının kopyalanmış hazineleridir. Bu nedenle, yeni çağın değişmesine rağmen orijinal doğanın özünün korunması, geliştirilmesi ve zenginleştirilmesi gelecek nesiller için bir endişe kaynağı olmuştur.

Netflix en ünlü ve başarılı TV prodüksiyon platformudur. Kök Börü geleneksel sporunun tanıtımı ve yaygınlaştırılması için çekilen *Home Games* belgeseli Kırgızistan'a ilgiyi artırdı.