



Historical Rituals of Uzbek Folklore

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Abstract: In this article the author speaks about the ancient traditions of study of folklore, connected with general Uzbek folklore with wedding-circumcision, that is to say “sunnat toyi”, and customs such as “kiyit pichar”, “bola kiyintirar”, “chanki”, “hayyor dost”, and a dance “Qavzo” which hold sacred and observed in Surkhandarya oasis.

Keywords: folklore, tradition, customs, rituals, attire, cradle, songs, sentence, ancient dance.

Songs, customs, traditions, sentences associated with the rite of circumcision are one of the ancient rituals of Uzbek folklore. The ethnographic features of this ritual, the origins of which date back to ancient times, have been studied to some extent by such scientists as G.P. Snesarev, V.N. Basilov, Kh. Ismoilov, A. Ashirov¹. The scientific works of M.Alaviya, B.Sarimsoqov, S.Davlatov, N.Kuronboev² contain important scientific observations on the folklore rite of circumcision.

In the studies of the art historian R. Abdullaev³, the candidate works of B. Khamrokulov⁴ and N. N. Tursunov⁵, devoted to the study of the ethnic nature of the Surkhan Valley, there are some comments on the folklore ritual of circumcision, which is the object of our study.

The historical origins of the tradition of circumcision actually go back to the trial and initiation customs of the period of the primitive system, more precisely, to the ancient customs associated with the transition of children from one age category to another.

Снесарев Г.П. К вопросу о происхождении праздника суннат-той в его среднеазиатском варианте // Занятия и быт народов Средней Азии. — Л., 1971. — С.256-273; Исмаилов Х. Суннат тўйи // Ўзбек тўйлари. — Тошкент, 1992. — Б.39-41; Басилов В.Н. Суннат-той в Ферганском кишлаке // Этнографическое обозрение — М., 1996. — №3. — С.99-112.; Аширов А. Зурриёд синови // Сирли олам. — Тошкент, 1999. — №6. — Б.12.

²Алавия М. Ўзбек халқ маросим кўшиқлари. — Тошкент, Фан, 1974; Саримсоқов Б. Хатна тўйлари фольклори // Ўзбек фольклори очерклари. 1-том. — Тошкент: Фан, 1988. — Б.190-193; Яна ўша. Хатна тўйлари фольклори // Имомов К., Мирзаев Т., Саримсоқов Б., Сафаров О. Ўзбек халқ оғзаки поэтик ижоди. — Тошкент: Ўқитувчи, 1990. — Б.131-134; Давлатов С. Қашқадарё воҳаси ўзбек тўй маросимлари фольклори. Филол. фанлари номз. дисс. автореф. — Тошкент, 1996. — Б.13-18; Куронбоева Н.Р. Хоразм тўй кўшиқлари. Филол. фанлари номз. дисс. автореф. — Тошкент, 1998. — Б.11-15.

³ Абдуллаев Р. Обряд и музыка в контексте культуры Узбекистана и Центральной Азии. — Ташкент: Б.и., 2006. — С. 180-184.

⁴ Ҳамроқулова Б. Сурхондарё вилоятида болалар билан боғлиқ урф-одатлар. Тарих фанлари номз. дисс. — Тошкент, 2003. — Б.107-117.

⁵ Турсунов Н.Н. Этнические особенности населения Южносурханского оазиса (конец XIX — начало XX в.): Автореф. дис... канд. ист. наук. — Ташкент, 2007. — С.22-23.

However, after the capture of Central Asia by the Arabs, the custom of circumcision, along with many traditions of the peoples of this territory, acquired a religious essence. The word "xatna" is Arabic, meaning "generally accepted custom, order." In many places, this rite is called "xatna toyi"⁶.

The term "xatna" goes back to the Arabic word "xatnun", which means "to cut, cut", therefore the ceremony associated with the circumcision of 3 layers of the skin of the boys penis is also called "xatna toyi" (circumcision wedding)

The rite of circumcision in the dialects of the Uzbek language is called differently. In particular, such lexical doublets as xatna toyi "(circumcision wedding), "chuk toyi" (wedding of the boy's penis), "toyi pishar" (son's wedding), "chukburon"⁷ (circumcision of the boy's penis), "chukron toyi" (wedding of the boys penis), "ogil toyi" (boys wedding), "nevara toyi" (grandsons wedding), "qol halollash toyi"⁸ (wedding to clean the boys hands, i.e. to circumcise). In the Surkhandarya region, it is known under the names "xatna toyi", "chukburon", "qolini poklash", yoki "qolini halollash", "gula qildirish", "kestirish", "ogil toyi", "ul toyi", "chukron", "chilburon", "gula bachcha". The rite of circumcision among the population of the Surkhandarya Valley is based on such customs as "korpa tikdi" (sewing a blanket), "kichik maslahat" (little advice about the upcoming wedding) or "kichik toy" (small, in a narrow circle wedding), "maslahat oshi "(a treat arranged for relatives and friends who are invited for advice on the upcoming wedding)," otin oshi "(treatment of pilaf for firewood preparers), "otin toy" or "otin yigar" (to harvest firewood for the wedding), "Qozon qurish" (to install a cauldron), "non pishirar" (baking flat cakes), "kiyit pichar" (a piece of cloth for guests), "Xatmi Quron" (reading the Koran (a religious ceremony held in honor of the spirit of the dead)), "nahor oshi" (pilaf for breakfast in honor of the wedding), "bola keldi" (arrival of the birthday boy) or "hay yor dost" (the name of the wedding song dedicated to friends), "bola kiyintirar" (dress up the birthday boy), "chanki" (place, which in the evening women gather, sing songs and dance.), "naqsh" (one of the customs of the circumcision ceremony), "muborakbod" (congratulations), "katta toy" (big wedding), "qonoq berish" (to visit guests with neighbors), "gula qilish" (lexeme "gula" in Uzbek folklore, highlights the circumcision ceremony), "supra qoqdi" (treat all relatives who served at the wedding), "bola korar" (visit the birthday man), "xizmat oshi" (pilaf for wedding attendants), "usta yuqlandi" (to thank the master).

According to custom, circumcision is performed on a child at the age of 3, 5, or 7 years. For example, in the Sariasi district, a boy at the age of 7 is given "chukburon". According to popular beliefs, this ceremony is not customary to carry out, at an even age - this is in trouble. This custom goes back to the folk tradition of symbolizing certain numbers, as well as to magical representations associated with even and odd numbers.

In the Surkhandarya Valley, preparation for the rite of obedience according to customs also begins with the tradition of "korpa tikdi". According to the established canons, the boy's grandmother calls friends and close women of the same age to her home to sew kurpachi for the boy together. It is on this day that a wedding dressing gown "chapan" is sewn for the baby. After that, a ceremony called "kichik maslahat" (small council) is held in the villages of the region. This custom in Andijan, Bukhara regions, as well as in Panjikent is commonly called "maslahat oshi", and in Khorezm — "kengash toy"⁹.

⁶ *См. также:* Косвен М.О. Ибтидоий маданият тарихидан очерклар. — Тошкент: ЎзФАН, 1960. — Б.155-156; Снесарев Г.П. К вопросу о происхождении праздника суннат-той в его среднеазиатском варианте // Среднеазиатский этнографический сборник. Кн.3. — Л.: Наука, 1971. — С.256-273; Саримсоков Б. Хатна тўйлари фольклори // Ўзбек фольклори очерклари. 1-том. — Тошкент, Фан, 1988. — Б.191.

⁷ Жумаев А.Ш. XIX асрнинг охири — XX аср бошларида Бухоро воҳаси ўзбек ва тожикларида боланинг туғилиши ҳамда тарбияси билан боғлиқ урф-одатлар ва маросимлар: Тарих фанлари номз. дисс. — Тошкент, 1991. — Б.126-130.

⁸ Жўрабоев А. Ўзбек тилида тўй маросим номлари (Андижон группа шевалари материаллари асосида): Филол. фанлари номз. дисс. — Тошкент, 1971. — Б.139.

⁹ Снесарев Г.П. Реликты домусульманских верований и обычаев у узбеков Хорезма. — М.: Наука, 1969. — С.111.

According to A. Djurabaev, at the beginning of the twentieth century. in the city of Andijan, “maslahat oshi” lasted four days: the first day was called “Xatmi”, the second day — “qovurma”, the third day — “kengash oshi”, the fourth day — “topolon oshi” (or “olomon oshi”). Even in the 70s of the twentieth century. the messengers, calling the people to “maslahat oshi”, informed “to such and such for kovurma”.

Notification songs performed in the Surkhandarya Valley to invite people to a wedding belong to a special folklore genre¹⁰, which is dominated by the motives of announcing an upcoming wedding, praising the generosity and generosity of the wedding host, describing the processes of preparation for this event. As B. Sarymsakov rightly notes, in the examples of the “heat” (call) genre that have survived to this day, light humor is felt¹¹.

According to tradition, circumcision weddings were announced in a special way in the regions of the republic. For example, the ethnographer A. Sh. Dzhumaev writes that in the village of Vangozi, Kiziltepa district, the notification of the wedding was carried out in three types, depending on the material condition of the family: b) “**kas bad xabar**” - only family members were invited to the wedding, c) “**sarixona xabar**” - only heads of families were invited to the wedding. In addition, in some areas of the Bukhara region, a separate invitation was observed for close relatives - “**xesh xabar**”¹².

In the Kumkurgan region, this rite was celebrated by its custom of its performance. Two girls fill a scarf with various sweets and sweets, and, having placed a mirror there, go around the whole mahalla and invite everyone to the wedding, and the mistress and owners of the houses, looking in the mirror, wish themselves such a wedding: “May Allah live to these days!” and put gifts in a scarf - a scarf or a piece of material. After completing this work, the girls return to the host of the wedding and receive a reward. In the same area, the hostess of the wedding gives them a share of the gifts received. To invite relatives living far away to the wedding, a special invitation letter is prepared and delivered by a man.

According to the information recorded by Boynazar Mustafakulov, who lives in the village of Tuda in the Baysun district and has been singing invitation songs for a long time, before the wedding-circumcision, the hosts of the wedding, on the eve of the ceremony, invited the announcer home, arranged a small feast for him and gave him a chapman. The day before the wedding, the notifier goes around on a horse all the inhabitants of the village and invites everyone to the wedding, singing the following song:

*Odamlar-o, Odamlar,
Bogda bitgan bodomlar,
Chupron to'yi chachalab,
To'y qilarlar kechalab,
To'ydan keltirdim xabar,
Kelinglar xeshu tabar!
Yer ochoqlar oyildi,
Chorqirra qoylar soyildi,
Kopkarining solimiga,*

¹⁰ Очилов К. Суннат тўйининг халқ оғзаки ижодида тасвирланишига доир // Ўзбек тили ва адабиёти. — Тошкент, 2004. — 5-сон. — Б.64-66.

¹¹ Саримсоқов Б. Хатна тўйлари фольклори // Ўзбек фольклори очерклари. 1-том. — Тошкент: Фан, 1988. — Б.192.

¹² Жумаев А. Кўрсатилган дисс. — Б.132.

Qoshalab qochqor qoyildi,

Kimning bolsa tulpori,

Qolmasin, kelsin bari!

This invitation song has a peculiar poetic form, each stanza of which consists of six lines. The rhyming of the lines in the order **aa, bb, cc** ensures the melodiousness and emotionality of the song. Lines from the song “*Yer ochoqlar oyildi, chorqirra qoylar soyildi*” are variants of other texts of invocative songs of the valley. Compare: “*ochogini oydirgan*”, “*qashqa qoyni soydirgan*”. This once again emphasizes the traditional character of this text.

A special place in the system of rituals of wedding-circumcision of the population of the Surkhandarya region is occupied by the customs “**otin yigar**” or “**otin toy**” and “**non pishirar**”. Preparing firewood for baking cakes for a wedding, splitting logs and stacking them in the Andijan region are called “**otin oshi**”¹³.

This custom, which was once a widespread element of ritual folklore of the all-Uzbek wedding ceremony, is still preserved in the villages of the Baysun region. According to the ethno-folklore materials of the art scientist R. Abdullaev, in the villages of Sariosiyo, Gumatak, Qurghoncha, Avlod, Rabot, Tuda, Ailangari, Pasurkhi and Gaza of the Baysun region, the custom of “*xatna toyi*” is preceded by the rite of “**otin toy**”. The essence of this ceremony, which was held two days before the wedding, is that people collect firewood in the mountains, necessary for the wedding. On this day, at the initiative of the head of the village, young guys climb the mountains and collect dry branches of juniper. In the house where they are preparing to hold a wedding, the owners arrange a special feast for the assistants. The guys climb the mountains, collect firewood there, then they load this collected firewood onto donkeys and peel off the bark of juniper before returning to the village. In the language of the Baysun people, the same bark of juniper is called “**qavzo**”. One of the guys, more nimble and artistic, prepares masks from this bark and covers his chest, arms and face with them. The guy in the mask goes ahead of all the guys and, in a kind of dance and movement, enters the courtyard, where preparations for the wedding are underway. In the yard, he, along with the guys accompanied by him, are greeted with joyful exclamations and friendly laughter. The guy in the mask in the center of the circle is dancing to the accompaniment of the doira. The host of the wedding encourages the guys with various gifts. This dance is traditional and is known as “**qavzoq**”¹⁴ (in some villages “**qavzo**”). His performance at the circumcision wedding, according to popular belief, portends the boy a happy future.

The term “**qavzoq**”, through which the name of this traditional dance is transmitted, is formed from the verb “**qavzamoq**” with the meaning “to peel off the bark or skin of something”. In particular, in the Uzbek language, sometimes the cleaning of the rice bark is called “**sholi qavzamoq**”. A mattress that is placed under a baby in a special national cradle and filled with rice husks is also called “**qavzoq**”.

In the rite of circumcision of the Kungirat family of the Surkhandarya region, a special place is occupied by “*kiyit pichar*”. In the work of Muhammad Salih “*Shaybaninama*” the word “*kiyit*” is used in the meaning of “gifted clothes and shoes”, “clothing from head to toe”:

Kiyittin qildi Urusbiy qismat,

Bildi ul ishni oziga davlat.

Sochiqu osh chu boldi bir yon,

*Kiyitti ham ulashildi yasan*¹⁵

¹³ Жўрабоев А. Кўрсатилган диссертация. — Б.142.

¹⁴ Абдуллаев Р. Обряд и музыка в контексте культуры Узбекистана и Центральной Азии. — С.182.

¹⁵ Мухаммад Солих. Шайбонийнома. — Тошкент.: Фан, 1961. — Б.258.

In our opinion, the historical roots of the traditional dance “**qavzoq**” go back to the ancient customs of our Uzbek people, associated with ancient mythological representations of the tree cult. In ancient times, people believed that every phenomenon and object in nature had its owner, and they represented the spirit of trees and plants in the forest in the form of some kind of mythological creature. Arriving in the forest, people performed a special ritual of sacrifice so that the spirit of the forest would not suffer from their actions. They asked permission to collect firewood from a mythological character. In these traditional rites, one of the gatherers was embodied in the image of the owner or the spirit of the forest and performed a ritual dance with symbolic movements. Subsequently, this ceremony was forgotten, but its main essence continued to live in the form of a traditional dance of the wedding ceremony. In our opinion, the guy performing the “**qavzoq**” dance in a mask of archa bark is a mythological symbol of the ancient “forest spirit”.

Another important feature is that the juniper bark mask, in which the guy danced on the day of “*xatna toyi*”, is thrown into the fire, on which the wedding pilaf is cooked. This action also carries a symbolic coloring, personifying the cleansing of evil spirits, incarnated in the form of a forest spirit.

Therefore, this word is directly related to the tradition of donating clothes from head to toe, and already in the XV-XVI centuries formed as the name of the rite. In the Surkhandarya region, on the day of the *kiyit pichar* rite, for men and women serving at the wedding, they cut and sew belts and aprons from rolled materials prepared specifically for the wedding. At the wedding, they are distinguished by this particular dress. In addition, clothes are being prepared for guests and matchmakers.

According to the *bola kiyintirar* ritual, grandparents give clothes to the boy's father and mother. In the village of Elbayon, Shurchinsky district, during the “*bola kiyintirar*” ceremony, when the grandmother dresses the boy and gives him a small *chapan*, women in a circle sing the following song:

Ana mundoq kiyamiz-o,

Mana mundoq kiyamiz-o,

Boyingga jarashibdi-yo,

Mana bundoq kiyamiz-o.

Kiyib korgin bolajon,

Davr surgin bolajon,

Ota-onang baxtiga-yo,

*Omon bolgin bolajon.*¹⁶

In samples of oral folk art, in particular in the above songs, the simplicity of the combinations used is striking.

According to tradition, a *chapan* intended for a boy is given by his grandfather or one of the respected elders of the village, while saying:

Choponchang qullug bolsin,

Bir kunda bellig bolsin,

Eki kunda esh bollosin,

Uch kunda ulush bolsin,

Tort kunda tovli bolsin,

¹⁶ ЎЗР ФА Алишер Навоий номидаги Тил ва адабиёт институти Фольклор архиви. Инв.№1833. — Б.81-82. Шўрчи туманидаги Элбаён қишлоғида яшовчи 52 яшар Зиёда Маматкуловдан 2005 йил 21 августда Л.Худойқулова ёзиб олган.

Besh kunda bovli bolsin,

Olti kunda ado bolsin,

*Jeti kunda janda bolsin.*¹⁷

Alliteration in the artistic construction of this sentence speaks of the antiquity and traditional character of this text. The consonance of the first sounds in the words of the song «**eki —esh**», «**uch — ulushim**», «**tort — tovli**», «**besh — bbovli**», «**olti — adoo**», «**jetti — janda**», i.e. light alliteration, gives special artistry of the lyrics.

The use of syntagmatic units based on the numbers from one to seven in a certain order embodies the ideas of our people associated with magic numbers: through the number seven, people express good wishes to the boy.

In the Surkhandarya region, on the day of xatna toyi, women gather in the evening, sing songs and dance. This ritual is called “chanki”. The word “chanki” conveys one of the oldest terms of the ritual folklore of the Uzbek language, which is used as “changi” in Alisher Navoi's book “Mezon ul-Avzon”: “*Yana changidurkim, Turk ulusi zufof va qiz kochuruv toylarida ani ayturlar, ul surudedur bagoyat muassir va ikki navdur. Bir nav xech vazn bila rost kelmas va bir navida bir bayt aytilurkim, munsarihi matviyi mavquv bahridur va yor-yor lafzini radif orniga mazkur qilurlar*”¹⁸

Linguist E. Umarov suggests that “this word, used in the works of the poet in the form of ching, changi, ching, chang, originally had the form of “chink”. According to the language rules of the Tuvan language, which preserved the ancient state of the Turkic language, it can be assumed that this word consists of the words chi - thin (compare: chiyillamoq (squeal)) + in - voice (compare: “indamadi (did not say a word) + ka (affix) This term has the meaning of performing a touching song of a betrothed girl, who is sad from separation from her relatives and the village”¹⁹.

The well-known scientist V.V. Radlov interprets the version of this word “**chenge**” as follows: “one of the types of folk songs, a song performed by musicians and artists when meeting the bride”²⁰. In Turkish, the word “**zenge**” means “a song performed when meeting the bride”²¹.

According to E.Umarov's description, the word “chang” in the proverb “yolgiz otning changi chiqmas” has the meaning of “proclamation”, “celebrity”, “to be famous”²². In our opinion, this word in Russian means “sound”, “dupur”, “proclamation”, “ringing” and comes from the ancient root “chi / cha”.

A variant in the form of a “chinka” from “Changi” // “chunks” survived until the 20th century. As the names of songs and dances of girls and women who were present at marriage ceremonies in the districts of the Tashkent region²³. In ancient times, the inhabitants of Pskent called young girls and women to a party that was held before the wedding of a girl by calling “Falonchinikiga chinkaga!”²⁴.

The Uzbek linguist S.Zufarov visited Sairam in 1963 on August 20 as part of a scientific dialectological expedition. In the process of her work, the scientist

¹⁷ ЎЗР ФА Алишер Навоий номидаги Тил ва адабиёт институти Фольклор архиви. Инв.№1833. — Б.81. Шўрчи туманидаги Элбаён кишлоғида яшовчи 54 яшар Хосият Маматкуловадан 2005 йил 21 августда Л.Худойкулова ёзиб олган.

¹⁸ Алишер Навоий. Мезон ул-авзон. Ўн беш томлик. 14-том. — Тошкент, 1967. — Б.180.

¹⁹ Умаров Э. «Чинка» қандай қўшиқ? // Ўзбек тили ва адабиёти. — Тошкент, 2003. — 6 — сон. — Б.85-86.

²⁰ Радлов В.В. Опыт словаря тюркских наречий. Т.3. Часть 2. — Спб.: Б.и., 1899. — С.1962-1963.

²¹ Турецко-русский словарь. — М.: Сов. энциклопедия, 1931. — С.198.

²² Умаров Э. «Чанг» сўзи билан боғлиқ икки ибора // Ўзбек тили ва адабиёти. — Тошкент, 1980. — 2 - сон. — Б.64.

²³ Мирзаев Т., Жўраев М. Фольклор ва ёзма адабиёт муносабатларини ўрганишда Н.Маллаевнинг ўрни // Поктийнат. — Тошкент, 2002. — Б.17-19.

found out that the festive event, which is held in the evening at the circumcision ceremony, is called “chinka”. As it became known, in the evening after the ceremony of circumcision, the Sairam people lit a fire and had fun. This custom in Sairam was called “chinka”, although in some other villages of the Sairam region it was still known as “chakachumbirchok”²⁵.

According to the definition of Sh. Turdimov, who participated in a scientific expedition in the Jizzakh region in 1980 as part of a folklore expedition of the Institute of Language and Literature of the Academy of Sciences of the Republic of Uzbekistan. in the village of Novka, Bakhmal district, at the ceremonies of the circumcision rite, the song "chovka" was performed. According to the scientist, the word "chovka" means "bonfire"²⁶.

The word “chanki”, associated with the circumcision ceremony held in the Surkhan Valley, has been used in Uzbek folklore since ancient times at festive events with the performance of songs, ditties, and dances. The line “laparchilar yigilib chiyna qilur” speaks of this. Then these names began to be used as the name of the place where wedding ceremonies are held with songs and dances.

Among the inhabitants of the Denov district of the oasis, the custom of “Bola keldi” has been preserved, which is associated with the ceremony of the circumcision rite, where the song “hayyor dost” is performed. This custom is one of the most revealing elements of the all-Uzbek wedding folklore. The boy who is being circumcised is taken to neighbors or relatives and immediately before the circumcision ceremony, accompanied by guys with songs and dances, they are brought back. According to ethnographic sources, the transfer of a boy from one age category to another, i.e. from childhood to a teenage group, was carried out by testing the boy: he was taken far from home and tested for courage, prepared for the future ceremony in this new place far from home, introduced and taught the customs and traditions of the tribe.

In the Uzbek ceremonial folklore, some types of rites have been preserved in a modified form. These are the customs of "Bola mast", "Bola qochdi", "Bola keldi". In particular, in the Andijan region, on the day of the wedding, the boy was hidden in the house of the closest relative, and this custom was called “Bola Berkitdi”, “Bola olib qochdi”, “Ogil yashirish”²⁷. In the Kasbi district of the Kashkadarya region, before the circumcision ceremony, the Bola qochdi ceremony was held. At the same time, the guys took the boy to his uncle and in the evening of the same day, lighting several torches, they brought the boy to the house where the circumcision ceremony was taking place²⁸. In the Surkhan oasis, according to tradition, on the day of circumcision, the boy was put on a decorated horse and, accompanied by 10-15 people, to the sounds of karnay-surnay, the whole cavalcade, passing through the neighborhood, visited the closest relatives of the boy and organized treats. During this walk through the neighborhood, children joined them and sang the song “Hayyor-ey, hay dost-hay dost”:

Hayor-ey, hay dost, hay dost, dost-dost,

Yalpizning bargy yolgiz-ey,

Hayor-ey, hay dost, hay dost, dost-dost,

Otang bozor borganda-ey,

Hayor-ey, hay dost, hay dost, dost-dost,

Qanday yotasan yolgiz-ey,

²⁵ Алавия М. Ўзбек халқ маросим қўшиқлари. — Тошкент: Фан, 1974. — Б.43.

²⁶ Ой олдида бир юлдуз. Ўзбек халқ маросим қўшиқлари / Тўплаб, нашрга тайёрловчи ва сўзбоши муаллифи: М.Жўраев. — Тошкент: Адабиёт ва санъат, 2000. — Б.125.

²⁷ ЎЗР ФА Алишер Навоий номидаги Тил ва адабиёт институти Фольклор архиви. М.Алавия фонди. 1- папка.

²⁸ Турובהва М., Турдимов Ш. Фольклор экспедицияси // Ўзбек тили ва адабиёти. — Тошкент, 1981. - 3-сон. — Б.7.

Hayor-ey, hay dost, hay dost, dost-dost.

Nari betning kamari-ey,

Hayor-ey, hay dost, hay dost, dost-dost,

Xurullaydi shamoli-ey,

Hayor-ey, hay dost, hay dost, dost-dost,

Olti oy qolimda turdi-ey,

Hayor-ey, hay dost, hay dost, dost-dost,

Yetti gulli romoli-ey,

Hayor-ey, hay dost, hay dost, dost-dost.

In the Surkhan oasis, the boy's circumcision ceremony was called “Gula qilish”. In the Altinsay region, in front of the house of a boy who is being circumcised, they hung out a small dressing gown - a chapan, a mirror and exposed bread. In the Kumkurgan region, a carpet was hung on the wall of the room of a boy who was being circumcised, and four flat cakes, a dressing gown and a mirror were hung on it. In the Gula qilish ritual, the use of a mirror is associated with popular opinion and the wish that the boy's life path be as bright as a mirror²⁹. The "flat cake" is associated with the idea of wishing the boy prosperity, the "mirror" - with the symbol of cleansing the room where the circumcision ceremony was held from ailments. The people have the idea that everything is reflected in the mirror and the evil forces can see their reflection and, frightened, leave this room.

In our opinion, in the composition of the name “Gula qilish” the lexeme “gula” in Uzbek folklore, covering the circumcision ceremony, is directly related to the name “kulala”. According to the traditions, preserved mainly in the Andijan region, during the circumcision ceremony, the surrounding young relatives shouted “kulala” in order to support them. A variant of “hulala” is also used, which is used to support the boy and divert his attention so that he does not cry³⁰. The word “gula” is an abbreviated version of the lexeme “kulala”.

In the Denav, Kumkurgan and Shurcha regions, the day before the circumcision ceremony, cakes were baked for the boy and two of them were hung in the room where the circumcision is planned, and two on the sunrise side. During the circumcision, the boy was given one cake to keep in his mouth, which, when he grew up, was given to him to eat. In the Kumkurgan region, two cakes were given to bite off, and one of them was given to relatives on the male side, and the other - to another family on the female side. The basis of this rite is that when the boy grows up and marries, he has children and that they live in prosperity and harmony.

The circumcision master, preparing for his work, instructs two close relatives to calm the child. At this time, the mullah (Muslim priest) fulfills his mission and, accompanied and with his participation, all those present sing “gijda, gijda, gijda!”. After that, the master circumcise the boy. The mullah congratulates the owner of the house and the boy and reads a prayer in honor of them. In the Altinsay region, relatives who have gathered around the boy support him with the words "xuydo, xuydo." This word means purity and that the boy has become a Muslim.

The songs that are sung during the circumcision ceremony are traditional for the all-Uzbek ceremonial folklore. In particular, according to Khonzoda Keldiyarova, who was born in Kokand in 1948, in this city itself and in the villages near it, the people participating in the circumcision shouted “*chuli-chuli xassa!*”, And the master said: “*mana, chuli-chuli xassasi boldi, Endi sargardorini beringlar*”. At this time, close relatives, neighbors gave the boy money and gifts.

²⁹ Жўрабоев А. Кўрсатилган диссертация. — Б.148-149.

³⁰ Давлатов С. «Бола кочди» маросими // Ўзбек тили ва адабиёти. — Тошкент, 1996. — 2-сон. — Б.43-46.

The custom of holding something edible in the teeth is also found in other regions of our country.

In the Kumkurgan region, during the circumcision, the boy's mother dips her finger into the flour, and in the Altinsay region - a bowl of water. In Shurchi, the water into which the mother of the circumcised boy has dipped her finger is given to everyone present to drink.

In the Bukhara region, a custom is observed: - during the circumcision of a boy, his mother dips her small finger into salt water, in Khorezm - one finger in flour, and the second in oil. This custom is due to the magical action associated with ancient historical ideas. According to the scientist - ethnographer J. Fraser, among the Australians, the mother of a circumcised boy applied oil to her entire body before the wound healed, even the used hammer was covered with oil. In this magical action lies the belief in the rapid healing of the wound. During circumcision, in order not to jinx the boy and protect him from all ailments, pepper, a knife, garlic, onion, and salt were placed under his pillow³¹.

Hazorispand hazor dori,

Ming dardlarga san dori,

Chashmi esh, chashmi hesh,

Hamsoyaxoi girdu pesh,

Chashmi xez, chashmi tez,

Balolar ketsin beiz.

In the Surkhan oasis, one of the customs of the circumcision ceremony was called “naqsh”. According to the art historian Muzaffar Naimov, recorded by him from Khurram bobo Turdiev, who lives in the mountainous Dashnobod village of the Sariasiya region, these ceremonies did not take place before without the custom of “naqsh”. The word "naqsh" was used to refer to the square sandal of the host of the ceremony, decorated with beautiful flowers. On the day of the “Chukron” ceremony, this “naqsh” was taken out to the roof of the house in the morning, a mirror was placed next to it, which predicted a bright future for the child, and one pair of cakes was put out. After the exclamation “El oshi” was heard, the ceremony “naqsh” began:

Odamlaru Odamlar,

Eshitmadim demanlar.

Qani naqshni olib chiqinglar,

“Naqsh” bazmini boshlimiz, e-he-hey!

Therefore, the verbal components, i.e. ritual songs, texts of a magical nature, which are the basis of ritual customs, are due to magical action associated with ancient historical ideas.

An ancient folklore tradition associated in Uzbek folklore with the circumcision wedding, i.e. “Sunnat toyi” has been preserved in the Surkhandarya region and at the present time, although in the form of post-folklore, continues to live. During our scientific expedition, conducted through the regions of the Surkhandarya region, it turned out that to this day such elements of ancient customs as “korpa tikdi”, “kichik maslahat” or “kichik toy”, “maslahat oshi”, “otin oshi” or “Otin yigar”, “Qozon qurish”, “non pishirar”, “Bibi mushkul”, “kiyit pichar”, “Xatmi Quron”, “Naxor oshi”, “Bola keldi” or “Hayyor dost”, “Bola kiyintirar”, “chanki”, “katta toy”, “qonoq berish”, “gula qilish”, “supra qoqdi”, “bola korar”, “hizmat oshi”, “usta yoqlandi”. Usually they are adhered to and observed during the circumcision wedding, although the composition and procedure for carrying out customs, including sunnat toyi, i.e. circumcision are performed in a general form, as in the general Uzbek folklore, in Surkhandarya, the elements of this rite are characterized by local features and

³¹ Қаранг: Ҳамроқулова Б. Кўрсатилган диссертация. — Б.110.

details, which is not unfounded and is justified by regional characteristics. A vivid manifestation during the rite of "gula qilish" and "Bola keldi", the semantic content of which reflects the ethno-cultural specifics of the people. The customs of "kiyit pichar", "bola kiyintirar", "chanki", "hayyor dost" and the dance "Kavzo", which are sacredly revered and observed in the Surkhandarya oasis, are filled with local color and amazing originality. All this gives grounds to assert the regional identity of the observance of ancient customs, sung in the all-Uzbek ritual folklore.

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