



## Genre Composition and Artistry of Uzbek Ritual Folklore

Dilnoza Tursunova Alisherovna, Ph.D

Student, Karshi State University, Uzbekistan, Senior Lecturer, Karshi State University, Uzbekistan

**Abstract:** The folk song was an example of written literature traditional, collective, domestic orientation of the songs, variant, i.e. created orally by the people over the centuries, with the fact that it is performed orally and left as an oral heritage is fundamentally different. If we look at the history of folk songs, during the long historical development, the songs are artistic from mythological thinking we will witness that it has turned into thinking that is why along with traces of ancient images in songs, in the Middle Ages and the events and experiences of the day, yesterday or today find their expression.

**Key words:** tribe, ritual folklore, seasonal ritual folklore, family ritual folklore, "Sherda", khatna (circumcision), ulfat, "bek" (king), "khatna wedding", ulan and lapar.

### Introduction

As a form of simple folklore, folktales often contain hard life lessons to instruct listeners or readers on how to behave. Thus, folk tales help to pass down values and beliefs, customs and culture from generation to generation. [4, 204] The tribe is one of the oldest and richest genres in folklore. In addition to proverbs, matals, riddles, it is also not for nothing that folk songs can be found in Mahmud Koshgari's book "Devani lugati turk". [1, 15] This indicates that on the one hand folk songs were colorful even in those distant times, their historical roots are very ancient, while on the other hand they are also important in their classification.

#### *Ritual folklore and its types.*

Examples of ritual folklore fall into the mystery of the most ancient genres of folklore. In folklorology, there is a tradition of dividing the genres of ritual folklore into two large groups. These species have the following appearance: 1) seasonal ritual folklore. 2) family ritual folklore.

*Seasonal rituals* include the beginning and end of the alternation of seasons of the year, the beginning and end of certain farm types, seasonal rituals associated with the weather. The exact time of seasonal rituals, there are fixed transitional periods, and they belong to the entire popular community without belonging to the same family or community

There is a specific time of seasonal ceremonies, fixed transitional periods, and they belong to the entire popular community without belonging to the same family or community.

Difficulties in the perception of a literary text by a foreign cultural carrier can be described using the term "lacuna". Usage the term "lacuna" as a tool for describing the difficulties with which faced by speakers of a different language and culture in the process of perception of a literary text, makes it possible to systematize these difficulties, to develop a classification of lacune. [5, 54]

"Season" refers primarily to the seasons of the year. Consequently, the songs of the season will be associated with the seasons of winter, spring, summer, autumn. And the ceremony means an event, a

gathering, held on the occasion of religious or traditional customs. It expresses the meaning of the holiday universal joy, the day of celebration. It turns out that the concept of "ritual" differs in width from the meaning expressed by the word "holiday". Because the ceremony can be associated with an important event in the life of a person. This event is limited to the family limit. And there should be universal participation in the holiday. True, we can often use the combination "festive ceremony", but in this case it is argued that it is not about a family ceremony.

There is not a single people in the world who do not celebrate public holidays with different relationships. Holidays are held with the preparation of the whole people. Big cheers are planned. Special dishes are cooked, festive costumes are sewn, entertainment, performances, competitions are organized. Therefore, in the system of national holidays, it is possible to form an idea of the history of the people, about national characteristics. These visions are complemented, perfected by family, rituals among the inhabitants of a certain territory, as well as national customs.

Family rituals conversely encompass all seasons in the lives of one family and family members that involve change. The content of family rituals consists of birth, wedding and mourning ceremonies, and the folklore patterns performed in these rituals form a component of family rituals.

Uzbek seasonal folklore covers genres that include: 1) Garden ritual folklore genre with seasons of the year: a) village ritual folklore genre: "Sherda", "snow letter". According to the ancient history of our people, information about various district rituals with information about farmers and gardeners who worked all year round and finished field work in the fall, as well as breeders who returned their flock to the village. People with a young equal, that is, a peer, a winner with a "equal-equal" of friends, a turfa of such types as "Gap-gashtak", "Dangana", "fulama", "Sherda", "Harfona" ("khalqona"), "pass", "feast", "Tashkent", "Gurung" performed the same rituals. Such events were widely popular among the people, and usually took place in a special way of ritual.

One of the ancient genres of seasonal ritual folklore associated with the winter season, which preserved a unique set of songs in the state of live performance until the 80s of the 20th century, has been called "Sherda". There are several different interpretations of the term "Sherda" among our people. In the Samarkand region Shepherd dialect, the word "Sherda" is used to mean "to cut a whole piece of cooked beef into equal pieces". The son of Hazratqul Bakhshi Khudoyberdi, who lives in the old Qamay village in qamashi District of Kashkadarya province, says that "What we say in the Sherda, for example, is the habit of 20 people joining together and slaughtering a sheep on a market day, dividing it into one and a half or two kilograms. The next week they take turns as me, and the next week as you do, and how much meat was originally taken when the lion began, that will continue, and twenty will also be slaughtered by one sheep."

A complete description of the "Sherda" ceremony was published in 1928 by ethnographer scholar M.F. which was recorded by Gavrilov from the seeds of "forty", "thousand", "hundred", "karapchi", "parchayuz", residing in the Zomin and Shahrstan districts.

According to tradition, the ceremony of "Sherda" is performed in two different ways, either in combination, in the way of buying or "pouring" the allegories that would be necessary for the party (hence M.F. Gavrilov wrote that this ceremony is called "shedding" in the villages around Tashkent) as well as by the way that each of the participants of the ceremony costs galma. Because the "lion" was intended to be held over the winter, the jauras, ulfats or peers who would participate in this ceremony elected one person as a "bek" (king) from within themselves. "Bek", on the other hand, appointed a "right fatherland" and a "left fatherland" to assist him. They were considered acting deputies for some reason if Bek failed to appear on the "Sherda".

A "Bek" was usually elected in the first "Sherda" held at the entrance of winter. A 70-year-old resident of Section 2 of the Forish State Farm in the Forish District of the Jizzakh region, Erkavoy Risbekov, says that this udum is called "Beck-raising". In this, after the young men gathered in the "Sherda" raised their most dignified Jura "back", they all sat down and one of them performed the following song with a bowl of booze from the hands of the bowl flower:

Ey begim, beklkinangga yona bo'l,

Majlisa kirgan yigitlar dono bo'1!  
Do'st kelib, dushman ketar kundir bugun,  
Ey begim, qo'sh otaliq, mardona bo'1,  
Begim allayor, allayor,  
Begim allayor, allayor!  
Ey begim, nechada bordir yoshingiz,  
Hamisha davlatda bo'lsin boshingiz,  
Do'st kelib, dushman ketar kundir bugun,  
Hamisha Xizr bo'lsin yo'ldoshingiz,  
Begim allayor, allayor,  
Begim allayor, allayor!  
Qor yog'mayin ola bo'lgan tog'lar-a,  
G'unchasinda xazon bo'lgan bog'lar-a,  
Kuyistonda kuyib o'tgan bedilxon,  
Ustida qag'illab o'tgan g'ozlar-a,  
Begim allayor, allayor,  
Begim allayor, allayor![2,56]

Family rituals. The system of family rituals in turn was divided into two large groups. 1) folklore of wedding ceremonies. 2) folklore of mourning ceremonies.

Wedding ceremony folklore. The wedding is a ceremony typical of all peoples of the world. The term "wedding" means an important turning point in the life of a particular person through the meanings of "to be fed", "to feast on el-yurt". Consequently, a wedding is a ritual of both material and spiritual nutrition.

Uzbek wedding ceremonies are not limited to wedding weddings, but are also made up of the likes of khatna (circumcision), cradle wedding. Because these rituals are conducted with different relationships, the folklore genres performed in them also gain diversity.

Cradle wedding folklore generally states that the cradle wedding is held for the first (eldest) child in the family and is a solemn occasion. Sometimes this arrangement may also change in relation to the material standard of living of the family.

Circumcision wedding folklore. In our people, there has been a unique folkloric tradition of the "hand-halting", the ritual of circumcision, of boys. The word "circumcision" is actually Arabic and is a practice that the Prophet has performed and recommended to others. It is also known as the "khatna wedding" in many places. After all, since the term "khatna" is derived from the Arabic word "khatnun" meaning "to cut", "to cut", the ritual involving cutting the skin of the three parts of the male genitals is also referred to as "khatna wedding".

The historical roots of the tradition of child penance go back to the ancient traditions associated with test-initiation rituals of the time of the primitive community, in particular, the transfer of children from one age-gender affiliation to another. The practice of correspondence has also been observed in the peoples of Ancient Egypt, Indonesia, Australia, Africa. Circumcision is also common among the Somali peoples who lived in ancient Babylon. Although there has been speculation that khatna existed in Central Asia from time immemorial, it became widespread after the introduction of Islam (8th century).

The ceremony is referred to by names such as "khatna wedding", "circumcision wedding", "to make a nation", "do huydo-huydo", "chuk wedding", "Tuyi pisar", "chukburon", "chukron wedding",

"boy's wedding", "nevara (grandchildren) wedding", "hand-Halling wedding" in the provinces of our country.

At the circumcision wedding, the tradition of calling the Village-neighborhood people to the wedding was called "jar" by the special jarchi. At the circumcision party for the son of a man called polwon, a cowhide who lived in the village of Hadikent in the Chortok district, jarchi called:

Qo‘yvoshboyning oshi bor,

Oltmish qo‘yning boshi bor,

Bola-chaqang ola bor,

Qil jo‘rjinni sola bor.

Lyrical songs make up the main source of Uzbek folk songs. In this place, by lyric, we mean romantic songs about love. Lyric singing may also refer to in the direction (ulan and lapar), which is not in the direction of recitation, can be classified into songs of different themes.[2, 67]

According to the tradition of our people, there are also several rituals performed in the days after and after the wedding, which are distinguished by their unique song, that is, the verbal component. The ceremony, which takes place the next day of the wedding to open the bride's face, is said to be "bet ochar". According to the Surkhan Oasis tradition, the ceremony "bet ochar" is performed on the next day of the wedding, in which the kayvani (a woman who rules the ceremony) holds a branch in the hands of a young boy, broken by an arrow or a branch of a fruit tree. On the tip of this arrow, white cotton is wrapped. A young boy with an arrow in his hand, cover a special cover placed on the bride's head, raising a handkerchief and opening his face. After that, the same reading is given to the boy himself, who opened the bride bet. In some places, a small boy's hand is given a stick of a fruit tree, and a piece of cotton or gauze is wrapped around the tip of that stick. The boy opens the bride's bet with this baton.

In the "Bet ochar" ceremony, kayvoni brings the bride towards the groom to her relatives and neighbors, and humorously introduces the bride to her new family members as well as those close to the household.

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