

## **Peculiarities of Poetic Symbols in the Songs of Family and Household Rituals**

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### **Abstract**

This article deals with the peculiarities of symbols in ritual songs associated with ancient cults. Also, all the songs performed in the ceremonies were created under the influence of superstitions, and all aspects of the natural world were expressed in them. Also, ritual folklore and its two parts - seasonal ritual and family ritual folklore are considered to be the main source of expression of the identity of each nation, the system of seasonal and family rituals of the Uzbek people and their folklore to understand the world, determine the place and role of man in it opinions were expressed regarding the fact that all life experiences, knowledge and conclusions of the people were embodied in this system of seasonal, family ceremonies and folklore examples sung in it.

**Keywords:** Uzbek folk songs, ritual songs, ancient cults, mythological imagination, fertility cult, Zoroastrian religion.

During the years of independence, as a result of the attention paid to the national-spiritual heritage, important works were carried out in this field in our country. In particular, the issues of perceiving the past fate of our rich musical heritage based on age-old values, deep and objective study of its history have risen to a new level. Moreover, it is commendable that today President Sh.M. Mirziyoyev is paying great attention to the development of culture and art, literature, mass media, as well as all spheres and industries. Especially in the next moment, great work is being done to raise the development of this industry to a new level. Ceremonies, which have been created as a centuries-old spiritual heritage of our people, have passed a long historical path and have become an integral part of the people's life. The ethnic and aesthetic aspects of the people's life find their expression in the rituals, which are embodied as a reality that directly reflects the people's age-old traditions, lifestyle, mentality, moreover, ideas and views. And the songs that make up the verbal part of the content of these rituals are ritual songs. Samples of ritual folklore are among the most ancient genres of folklore. Family-household ceremonies, which are ceremonial folklore, are important because they embody national values and traditions. Ritual folklore and its two parts - seasonal ritual and family ritual folklore - are the main source of the identity of each nation. The system of seasonal and family rituals and folklore of the Uzbek people reflect their worldviews related to the understanding of the world, defining the place and duties of a person in it. All the people's life experiences, knowledge and conclusions are first of all embodied in this system of seasonal, family ceremonies and folklore examples sung in it. Uzbek ritual folklore was almost unresearched until the 30s of the last century. A number of scholars who have studied, published and researched examples of Uzbek folk ritual folklore: M. Alaviya, B. Sarimsakov, M. Jorayev, A. Musakulov, Dorayeva, O. Sobirov, O. Safarov, Sh. Turdimov, L. Khudoykulova, S. Davlatov, O. Ismonova, G. Mardonova's scientific and theoretical views are of particular importance. Among the various traditions and customs of our

people, cradle wedding and wedding ceremonies have been ethnographically studied by scientists such as VNBasilov, H. Ismoilov, A. Ashirov, M. Sattorov, G. Tosheva.

Folklore scholar Muzayyana Alaviya has made great contributions to the collection and study of ritual folklore genres. Muzayyana Alaviya went on folklore expeditions in Kashkadarya, Surkhandarya, Khorezm, Samarkand, Bukhara, Andijan, Fergana, and Tashkent regions and collected folk songs, legends, narratives, and tales [1]. A significant part of Uzbek folk songs is inextricably linked with ceremonies. Rituals, rituals, fertility beliefs, animistic, totemistic views, and shamanic magic are based on mythological ideas. Therefore, myth and ritual should be considered as theoretical and practical aspects of one phenomenon. The core of primitive spiritual culture is made up of closely related myths and rituals [2]. The ritual occurs when important events occur in a person's life and records and formalizes the most important events in a person's life (for example, birth, marriage, death). In Uzbek families, a system of rituals that serves as a kind of spiritual "staircase" for raising young families, recording important life events from the birth of a baby to growing up and building a new family ("The arrival of a baby into the world", "Naming", "Baby Chilla", "Cradle Wedding", "Hair Wedding", "Teeth Wedding", "First Step", "Circumcision Wedding", "Muchal Yosh", "Marriage" etc.). Based on these ideas, it is impossible to examine the symbolic expressions in the ritual songs without separating them from the mythological worldview. lib, all aspects of the natural world are expressed in them. That's why "in addition to the external meaning of traditional folk songs, they are connected with the historical worldview, rituals, and beliefs of the people, which the listener cannot grasp at once. There are also literal meanings. This internal meaning, which is connected with mythological thinking to a certain extent, creates the need to conduct ethno-folkloristic research" [3]. Symbolic expressions are the basis of "sirat meanings" in folk songs. We will consider them below, divided into types.

## **SYMBOLS RELATED TO THE WORLD OF NATURE**

The natural world is very vast. Man lives in the natural world. He imagined himself as an integral part of it. They began to interact with the natural world of plants, animals, and birds. He imagined the celestial bodies in his own way and evaluated them. As a result, there were many symbolic expressions related to natural phenomena. These can be grouped by bottom.

A) Symbols related to the flora. The life of primitive man is inextricably linked with the world of plants. Residual beliefs associated with plant beliefs are many and varied.

"For a primitive man, the plant world performed universal tasks. In addition to the plants serving as materials for the house built for shelter for people, food, clothing, weapons, firewood, and medicine were also obtained from them [4]. This increased people's faith in plants, and people began to have beliefs about them. In mythological thinking, man, plants, and nature as a whole are perceived as a whole. It is for this reason that it is considered legal for humans to emerge from plants or vice versa[5]. According to James Frazer, Attis, the god of vegetation, emerged from a tree and then took human form. His mother, Nana, placed almonds and pomegranates on her chest as a girl and became pregnant with Attis under their influence[6]. There is no doubt that the world of plants played a major role in the early stages of human society. Trees provided man with fruit, the fire that revolutionized his life also appeared through trees, tree provided man with the first weapon. Many abstract and mysterious phenomena related to the world of trees and plants led man to the magical world. A tree is a totem, a person considers it an ancestor, a tree is a fetish, a tree is the abode of the spirit and soul, ultimately a sign of divinity. All these are expressed in the folklore of the countries of the world. Khorezm ritual folklore is no exception. The remains of the deification of the flora have been preserved here for a long time. Also, like in other places, there are many "holy" trees in Khorezm, on which religious people hang rags. Such trees are mainly in cemeteries, and all plants are taboo in this place. It is forbidden to cut and break them. Although the main idea that plants define the believer appears in different versions, they all go back to the animistic notion that trees are the abode of spirit and soul. So, the fruit of the tree has the symbol of a child. Such a scene can also be found in Khorezm epics. In the epic "Ashiq Mahmud", when a childless man named Ganjaboy was praying for a child from God, one

day in a dream he was given a red apple in his hand. Shortly after that, she will have a son and name him Mahmudjan[7]. In Khorezm, there are still cases of referring to trees as people. For example, a tree that has not borne fruit in two to three years is grafted to a "female branch" because it is from a "male branch". These and similar factors have led to the emergence of a number of symbolic expressions based on beliefs about trees. One of the main characteristics of poetic symbols is that they have a national, domestic and regional character [8]. The same characteristics can be seen in the songs created in Khorezm. For example, white and black types of willow grow in Khorezm, they are white sovit, known as the Black Soviet. Black Soviet has acquired a magical character and is a symbol of healing and purification:

Sarhovuz's height is black willow,

When he came in, when he came out, it was like a tulip field. (People of Khorezm, p. 195)

The shadow of the Soviet, the shore of the water,

A guy's loneliness, the flash of an eye. (People of Khorezm, p. 115)

Crushing a branch of black willow and bathing in water will restore health to patients suffering from sunstroke. Lying in its shadow is another form of healing.

It is not for nothing that the Soviet shadow is emphasized in poetic verses. Because at the heart of the concept of a young man in the Soviet shadow lies the question of love. When the tree by the water is mentioned, the Soviet name is mentioned because it has magical properties. Besides, willow is also a symbol of love [9]. A. Musakulov notes that the poplar cult also existed in the Turkic peoples [10].

Symbolic expressions associated with poplar are often found in songs:

Does it look like a poplar?

A lover lying in the shade.

If it is our land lying in the shadow

Are there days when you play and laugh? (People of Khorezm, p. 43)

In the songs created in Khorezm, there are many names of trees such as Gujum, Karamon, Jiyda, Iishtirik. Some of them have risen to the level of poetic symbols. Any tree cannot be included in the songs. The trees mentioned in them must have taken place in the people's perception through some magical property. For example, there are such irims in Khorezm near Gujumakh. Its seedlings should be planted by a person over the age of sixty. Because the one who planted me says that I will provide shade after my death. It is forbidden to cut the tree. This tree grows rapidly after the death of the person who planted it [11]. Gujum is tall and beautiful, growing in the form of a bush, so it is revered as a symbol of family and parenthood, and is planted in front of the door, if possible, by the pool. References to the gujum tree are frequent in songs:

I went out with the call to prayer.

The black boy entered the house. (People of Khorezm, p. 185)

A lantern is lit under the fire,

If you stand in a place where I will not go. (People of Khorezm, p. 187)

In some songs, the word "Narvon", which is considered the second type of gujumn, is used:

I turned my back on the big ladder,

Hello, I am sending a letter to the city of Tashkent. (People of Khorezm, p. 210)

Is it not a porch for you, a porch for us?

Isn't there a ladder in the middle? (Ajiza, p. 30)

If you pay attention to the verses, it is not difficult to see that they reflect the feelings of two lovers. From this it becomes clear that gujum is associated with love, a child as a symbol of family and fertility cults in general.

#### B) Symbolic expressions related to water.

Water cults are very common among fertility beliefs, and in Zoroastrianism, fire, water, earth, and air were created by Ahura Mazda [12]. According to Elshunos GPSnesarev, the concept of holy water surpasses the idea of the deified land for the first time in the peoples of Central Asia [13]. In ancient times, when the Amudarya water was sent to canals in early spring, they threw mirrob into the first flowing water [14]. This situation is a symbolic expression of the practice of worshiping water and offering sacrifices to it in ancient times. In fact, in the past, it became customary to hold rituals and make sacrifices dedicated to Amudarya. In the books "Vedevdot" and "Yasht" of "Avesta" there are many narrations dedicated to Amudarya. In them Ardvissura – Anakhita is depicted as the most revered goddess of Amudarya [15]. Water is a symbol of purification. The practice of baptizing the bride before marriage is also a ritual event and a sign of marriage. Or the custom of immersing a child by throwing a coin into the water on the 7th, 20th, 40th days is still preserved in Khorezm, and this ritual is also a sign of the sanctity of water. The coin is a symbol of confidence that the child will be rich in the future. Attributes of water such as pond, river, pond, spring are used a lot in songs.

Chakar by the pool,

Yorim's lips are sugar. (People of Khorezm, p. 129)

It's like a cup overflowing with water.

Our yor kelmaka uyalarmakan. (Khorazm folk., p. 149)

Seasons played a big role in the life of primitive man. Each of the seasons has risen to the level of a symbol for the people according to its character. In folk songs, the seasons of spring and summer always convey the concepts of love, concealment, and blooming. This feature is also found in the folklore of other nations, especially Russian. The presence of special songs related to driving away winter and summoning spring in Russian ritual songs has been noted in some studies. It is worth noting that in the songs, winter - winter, spring - love, life, autumn - khazonrezgi, summer - blooming - life have risen to the level of a symbol. That's why winter is always contrasted with spring and summer in the verses of the song:

Sori Sadaf tunes one by one,

Sori boy flirts while standing in the middle,

So, if a boy flirts while standing in the middle of nowhere,

When I come home, winter warms my heart. (People of Khorezm, p. 158)

After winter comes spring,

It's close to my heart,

you will see if you survive

A flower garden will come in his arms. (People of Khorezm, p. 215)

The winter of the soul is a symbol of depression. Spring is a celebration of joy and happiness. The departure of winter and the arrival of spring is a symbolic expression that reminds us of the symbol of love. In the songs related to autumn, there are mainly cases of turning yellow and referring to the color yellow, which is given as a reference to symbolic expressions such as emigration and separation. In general, it can be said that some elements of primitive beliefs, for example, animistic visions, appear in Khorezm rituals in different periodic forms. Also, magic takes a leading place in rituals. In Khorezm, one can come across its various appearances and

characteristics. The main part of it is magic. In particular, we can take as an example the magic methods of childless women and wedding rituals of fertility believers.

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