Lullaby Rite and Traditions of "Beshik Tuyi" of Surkhan Oasis

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Abstract: In the system of the genre of the traditional ritual folklore of the peoples of Central Asia, associated with the birth of a child, an important place is occupied by the first swaddling and lullaby festive ritual folklore. Beshik tuyi is considered one of the oldest components of the ritual folklore of the Turkic peoples. Consequently, verbal components, texts of a magical nature, which are the basis of ritual customs, are due to magical action associated with ancient historical ideas. The ancient tradition of folklore, associated in Uzbek folklore with the wedding of “beshik tuyi”, has been preserved in the Surkhandarya region and at present, although in the form of post-folklore, continues to live. During our scientific expedition, it turned out that such elements of ancient customs as “uyquchi” (“sleep”), “qurquv-qurquv” (“fear”), “sog bulsin” (“let it be healthy”) have survived to this day.

Keywords: lullaby rite, post-folklore, historical representations, rite, Uzbek folklore, customs, motif, magical actions.

It is known that in the system of the genre of the traditional ritual folklore of the peoples of Central Asia, associated with the birth of a child, an important place is occupied by the first swaddling and lullaby festive ritual folklore. Beshik tuyi (hereinafter referred to as the lullaby rite or wedding) is considered one of the oldest components of the ritual folklore of the Turkic peoples. In Uzbek folklore, the history of origin, the order of performance and artistic features of folklore works performed during the ceremony were studied in many scientific studies of the country's scientists. This article deals with the result of the most complex ethnogenetic processes that occurred on the territory of Central Asia, various forms arose in the system of ritual folklore of the population living in this territory. In inseparable connection with these processes, polyphonic artistic and folklore forms and territorial distinctions also emerged in the verbal and ritual performances of the Uzbek ritual poetic system associated with the lullaby rite. In the ritual folklore system of the lullaby rite "beshik tuyi", which occupies a special place in the structure of the genres of ritual folklore of the Uzbeks of Surkhandarya region, there are peculiar features that distinguish them from the folklore and ritual system of the population living in other regions of the country. According to the Uzbek national tradition, beshik (cradle) is made from the trunks and branches of mulberry, djida, uryuchina, which are fruit trees. The fact that beshik is made from fruit trees has a symbolic meaning. In the view of ancient ancestors, fruit trees were symbols of productivity, abundance. They believed that the fertility and productivity of trees through a derivative, such as beshik, would be transmitted to the child.

In various districts of the region, the rite of the first swaddling of a child has common and distinctive features. According to tradition, infertile women are not invited to this ceremony, as well as women who gave birth, but their children were not viable. Divorced and remarried women did not interfere in the swaddling ritual. The participants of the ceremony were relatives and friends, as well as neighbors. The ritual ceremony was usually led by large, older women who took place in the life, i.e. grandmothers. As it happens in other regions and in Surkhandarya region, when buying a beshik (cradle), they do not bargain about its price. Talking about beshik’s
price is considered a bad sign. And therefore, the beshik seller sets a commensurate price, and the buyer pays the purchase price without bargaining. According to belief, if the purchase price is reduced due to bargaining, then the child's life will be shortened in accordance with this. According to local tradition, beshik, along with its attributes, is brought by the bride's parents.

The beshik accessories include: sumac (wooden object); clay pot; gavropush; arzondona (a small litter stuffed with juniper leaves, symbolizing longevity, which is believed to be transmitted to the child); a long kurpacha filled from the inside with millet, as a symbol of having many children, a quality that should be passed on to the child; kulbog (hand strap); oekbog (leg strap); a knife and a small cake. According to the tradition established in Surkhandarya region, after the umbilical cord heals, i.e. when the child turns 3, 5, 7, 9 days, a captivity ceremony is performed (due to the climatic conditions of the region, the umbilical cord disappears faster in summer, and takes a longer period in winter). Traditionalism in the use of these numbers in folklore lullaby rite "beshik Tui" is associated with ancient folk mythological ideas about magic numbers. Among the population of the Surkhandarya oasis, the days of the week Monday, Thursday and Friday are considered favorable. Therefore, in accordance with tradition, the lullaby ceremony is held on these days of the week. During the beshik tui lullaby ceremony, a treat was prepared for the participants of the ceremony. During the baby swaddling ceremony, a bonfire was made in the yard, and kayvonii (a female person chosen by local residents for various events in the mahalla) or kushnoch (a folk healer who healed human ailments using various rituals), lifting beshik, walked around the fire three times. This ritual was dedicated to the "purification of beshik" or "expulsion of unclean spirits". When carrying the beshik into the house, the room where the beshik should stand was fumigated with harmala. One of the old ladies participating in the rite pronounced the following incantatory words:

Ҳўш, дарвеш,
Сузанада теш.
Испанд, чилбанд, бўзбанд,
тумор бўлсин!
(Ну, дерииш(блаженный),
Проделай отверстие на сюзане.
Крепко связанный на сорока местах сюзане,
Пусть гармала станет талисманом!
(Well, dervish (blessed),
Make a hole on Susan.
Tightly bound in forty places suzane,
Let harmala become a talisman! and she hung a bunch of harmala on the wall so that this talisman would protect the child from all eyes.

In the village of Khayrabad, Denau district, a cotton splinter was lit in seven places of beshik to purify beshik, and the ashes were shaken into a pot. During the purification, beshika put cotton wool in seven places and lit it. After that, she threw the burnt pieces of cotton wool into the water, saying the word "alas-alas". This ritual correlates with the most ancient ideas that fire has a cleansing power. When moving to a new place of residence, they passed between the lights, and during the wedding, the bride and groom performed the rite of "worship to the fire". Due to the fact that fire has been considered sacred since ancient times, a lot of rituals and magical actions related to fire are associated with it. According to the information that was recorded from X. Mamatkulova, when for the first time a child begins to be swaddled in beshik, a kind of rite was performed. This rite was performed by a large, well-established woman. When swaddling, a woman with the words "Bismillohir rahmonir Rahim" took the baby in her arms and brought his head not to the headboard, but to the foot of the beshik and laid him down. Then she asked, "Is it
right for me to put him down, is it right?" The participants of the ceremony jokingly answer in chorus, "No, no, damn you old lady, you put the baby wrong!"). After that, the old woman laid the child across the beshik, and again asked the advice of the women around her, they again answered her in the negative. The third time she put the baby right. The participants of the ceremony with the words "Right, right" confirmed her actions.

The old lady, when she puts the child on the beshik for the first time, performs the following poem (song):

Шугина жоним, шу жоним,
Боишмдаги гултожим.
Бўйнимдаги маржоним,
Шу дунёни кўрсин деб,
Шу бешникка кирсин деб,
Худо берди севсин деб,
Олтин бешик ҳам берди,
Шу бешикка кирсин деб.

Подстрочный перевод:
Это моя душа, моя душа,
На голове ты моя корона,
На шее бусы,
Чтобы ты с этим миром познакомился,
Чтобы в этот бешик ты улегся,
чтобы ты любил его,
Бог дал тебе золотой бешик,
Чтобы ты вошел в этот бешик.

**Subscript translation:**
This is my soul, my soul,
On your head you are my crown,
Beads on the neck,
So that you can get acquainted with this world,
So that you can lie down in this beshik,
so that you love him,
God gave you a golden beshik,
So that you can enter this beshik

The comparisons used in this song serve for the transparency of the artistry of the text. In particular, a mother comparing her child with a crown on her head, with a bead on her neck, and also using the epithet “golden” in relation to beshik (“golden beshik”) puts all her love into the song, since beshik is considered the birthplace of the child.

In the material recorded on July 22 , 2007 from a 61 - year - old resident of the village of Tangimush of the Kumkurgan district , Hayitgul Ibragimova kayvoni performs song during the captivity:

Бешик боласи, бек боласи,
Беклар жотган бешинин келтириң-а,
Бешик боласи, бек бачаси,
Беклар жотган бешинга жотсин-а,
Эгажони келди-я,
Кучуклари кочсин-а,
Утовига эгажони келди-я,
Ўнгми, чамми?

Подстрочный перевод
Колыбельное дитяко - ребенок бека(правителя)
Принесите колыбель в котором спали беки.
Колыбельное дитятко - ребёнок бека(правителя)
Пусть ложиться в колыбель бека (правителя).
Пришел хозяин колыбели,
Уходите собаки,
Пришел хозяин в свой дом,
Направо или налево?

Subscript translation
Lullaby child - the child of bek (ruler)
Bring the cradle in which the beks slept.
Lullaby child - the child of bek (ruler)
Let him lie down in the cradle of the bek (ruler).
The owner of the cradle has come,
Go away dogs,
Did the owner come to his house
To the right or to the left?

After that, the rituals of “uyquchi” (“sleep”), "qurquv-kurkuv" (“fear”), "sog’ bulsin" (“let him be healthy”) were performed. After the child is swaddled in beshik, the sleep of the participants of the ceremony is taken away from him. The woman who swaddled the child curling a black-and-white thread approaches each participant of the ceremony and addresses her with the words "uykungizni bering" (give your dream”), "uyqungizni bolaga berdingizmi?”(“have you given up your dream”). After she answers "uyqumni berdim" (“I gave my dream”), the presenter, as if receiving a dream, ties one knot. Thus, she bypasses all the participants collecting a dream for the child. Having collected the whole dream, she ties a thread with knots in a beshik. Tajiks living on the territory of Surkhandarya region collect a black-and-white rope crushed into a snake's eye powder, as well as exfoliated skin, and make a talisman out of it and hang it on a beshik. The black and white rope personified the image of a snake, and the eyes were protected from the evil eye. The population living in Surkhandarya region had the idea that the snake protects from death. Therefore, Turkmens and Tajiks sewed black and white ribbons into children's clothes. The ritual connection of beshik and snake was investigated in their research by E. V. Antonova, L.A. Chivir.

In various territories of the country, various magical rituals were performed during the ceremony associated with “beshik tuyi". First of all, these are rituals, the consequence of which the child should not have woken up from fright, but should have slept quietly and calmly. For example, in order for the child to be balanced, and his sleep was full-blooded, beshik was covered with a kurpa. In Surkhandarya region, the ritual “kurkuv-kurkuv” (“fear”) was held for this purpose.
During this ceremony, the old woman performing the ritual struck the beshik three times with a reed stick intended for knocking down cotton wool. One of the elements of the ritual was considered to be the breaking of a nut on the levers of a beshik. In addition, a ritual ritual was performed when a skimmer heated in a fire was lowered into the water, which made a strong hissing sound. The child had to get used to this frightening sound. During these actions, women of the older generation performed ritual song.

Отанг онангни урушса - кўркма,
Эшикда пишаклармиевласа – кўркма.
Кўчада кучуклар вовилласа – кўркма,
Ҳанги эшак ҳангилласа – кўркма!

Подстрочный перевод
Если папа ругает маму - не бойся,
Если кошки мяукают - не бойся,
Если во дворе собаки гавкают - не бойся,
Если осел ревет - не бойся!

Script translation
If Dad scolds mom, don't be afraid,
If cats meow, don't be afraid,
If dogs bark in the yard, don't be afraid,
If the donkey roars, don't be afraid!

One of the components of the ritual folklore associated with the birth of a child and his stay in beshik is a ritual ritual called “sog bulsin” (let him be healthy”). This ritual was carried out at the end of the lullaby rite by grandmothers – beshik was covered with a sheep skin. According to the testimony of informants, in order for the child to be meek as a sheep, beshik was covered with a sheep skin. The fact that this ritual was performed by the inhabitants of the Zaravshan Valley and the Tajiks of the Hissar Valley was described by the scientist ethnographer A. Mardanova.

Due to the fact that the ancient ancestors revered the sheep as a useful part of its shoulder blades, the skull was hung in a prominent place. Because these things were able to repel impure forces. In the mythology of the peoples of Central Asia, the sheep is considered an animal that brings prosperity and success.

Therefore, keeping amulets made in the form of these animals in the house was considered sacred. A statuette of a sheep with a ribbon around its neck, found during the excavations of ancient Yerkurgan, also testifies to this.

After the baby is swaddled, the grandmothers bring the baby's mother from the right side of the beshik and give her the opportunity to feed the baby. Before the mother starts feeding the baby, kayvoni gives her a bite of bread. It is known that taking a bite of bread from the ancestors had a symbolic meaning - this product was sacred among the people, it always accompanied him, was considered a source of life support. In this sense, in order for the child to grow up healthy and strong, like those children who play outside, the bread that the child's mother bit off is distributed to children. After that, a lullaby "alla" was sung to put the child to sleep. The lullaby was performed by the child's mother or old ladies.