Gatherings in Uzbek Mourning Ceremonies

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Abstract: The article is devoted to mourning rites of Uzbeks; on the basis of field ethnographic and scientific literature the originality of mourning among the Uzbeks of Tashkent city is revealed.

Keywords: Uzbeks, family rites, customs, mourning tools, mourning.

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Introduction

One important feature that distinguishes one nation from another is its customs and rituals. A ritual is a social event that takes place through the material and spiritual demands and needs of human life. Any ritual is created and lived, embodying the basic attributes that reflect the level of socio-economic, political and cultural development of this or that nation at a certain stage of historical development [1]. Ceremonies are usually divided into national, religious, family and calendar ceremonies.

Family ceremonies are the transmitters and continuators of ethno-cultural and household traditions. Moreover, traditions related to people's livelihoods are somewhat stricter and more conservative than social and political traditions.

Birth, marriage and death rituals are not just thought, but emotional and spiritual milestones, many of which are rooted in ancient beliefs and religious convictions [2].

Mourning is a set of sad rites performed when a person dies. Mourning processions consist of many traditions, rituals, customs and meals. They are a manifestation of family rites, folk traditions and values, and are a practical symbol of the customs associated with a person's death and burial. Funeral gatherings consist of a strict order - rules, traditional customs, planned meals, and are held to a certain standard and everyone tries to follow the rules. Funeral and condolence rites, prohibitions and the way they are conducted have their own ritual characteristics in each district of the republic.

One of the first signs of death among the Uzbeks of Tashkent, as among other peoples, is weeping, and neighbors and neighbors, hearing the sound of weeping, visit the house. After a person dies, mourning is done through weeping. The custom of weeping in azad also goes back to ancient times. According to ancient beliefs, the door to the realm of the dead cannot be opened without wailing and only the songs of wailing alert the spirits of the world that their ranks have increased by one. The ghosts, notified by yiga songs, come in the path of the deceased, meet him and lead him to their realm [3].

The custom of mourning for the deceased can be traced back to primitive society. In the eyes of primitive people, death was not considered the end of life, and they regarded the dead body as in fact physiological and spiritual life. Ancient religious beliefs, such as faith and fear that the dead could harm the living, made them weep loudly to win their favour. Therefore, the initial grief of loved ones, naturally mourning separation from the deceased, grief for loneliness, powerlessness took the form of loud mournful lamentation, praising the way of life and good deeds of the deceased [4]. They express the inner spiritual experiences of the bereaved.
Historians write that the custom of women wearing *dodas*, loudly letting their hair down, beating themselves and crying existed among the ancient Sakis, Sogdians, Khorezmians, Byzantines, Chinese, and to a greater extent survived among Muslim peoples [5].

In ancient Turkic peoples not only a widow of a deceased, but also close relatives of a deceased mourned, pulled his hair, scratched his face and ears and cried [6]. According to Chinese sources, Turkic peoples, whose relatives died, brought horses and sheep to the altar, got on a horse and walked around the altar seven times, then before entering the altar they cut their faces with knives and cried loudly [7]. Various forms of hair-pulling and self-torture during women's crying are reflected in the Punjikent finds and in the murals found at Tok Castle [8].

One historical example of crying is the folk songs dedicated to the death of Siyovush, as reported by Narshakhi in his book *The History of Bukhara*. The singers called these songs *"Kini Siyovush"*, i.e. *"The Battle of Siyovush"*[9].

According to P.Mayev, women in Tashkent used to let their hair down, tear at their faces and cry [10]. Among Uzbeks in Ferghana, if their faces do not bleed it is considered a disgrace [11]. As a sign of mourning a widow should tear at her face until it bleeds. In Uzbeks, the fact that girls and women part their hair is associated with death is also reflected in shouts:

- *My hair is black*
- *Death spread over me."
- *My face is red,
- *Death in the field [12]"

*[Qop qora sochim manim,
Ustimga yoydirgan o’lim.
Qip qizil yuzim manim,
Maydonda so’idirgan o’lim].

Although the custom of unclasping hair at funerals in Tashkent disappeared by the second half of the twentieth century, a saying "*if I die, you will unclasp"* is sometimes found among the people.

It is known from historical and ethnographic literature that mourning cries and the custom of women parting their hair and tearing their faces to weep existed among the Kazakhs [13], Kyrgyz [14], Nogai [15], and Pamiri Tajiks [16] as well as Uzbeks.

In our opinion, pre-Islamic and Islamic forms of belief in ancestral spirits and ghosts were embodied in mourning songs, attitudes towards the personality of the deceased, death and the spirit world, visions of the way to the netherworld., belief in the ‘other world’.

The Islamic Shariah prescribes not to make a sound during mourning and to weep patiently and quietly. A hadith states that the Messenger of Allah (peace and blessings of Allah be upon him) said: *"Whoever slaps his face, tears his collar and cries while uttering inappropriate and inappropriate words of people of pre-Islamic ignorance , he is not one of us”* [17]. Accordingly, these practices are remnants of various pre-Islamic beliefs [18] and are condemned as having nothing to do with the Islamic religion and Muslim traditions [19].

There is a belief among Muslims that when a person is born, his ears are heard from the moment when the *"azan"* is recited, to the moment when his *"janaza"* is recited, and urban Uzbeks try to express their reverence and grief for the deceased. in their cries.

There are also certain rules of lamentation in *Azad*. In general, lamentations differ in themes, depending on whom they are addressed to, i.e. the relationship of the mourner to the deceased, and each of them forms a separate category. For example, the songs differ in their dedication to the object of reference, i.e. people related by kinship, such as father, mother, grandfather,
grandmother, brother, sister, child, husband, wife, aunt, uncle or nephew, and artistic means. Mourning is also done according to the age, status and gender of the deceased. Each lives separately, independently, and depending on whose death is dedicated to each other, they form a large group of cries [20].

In mourning it is also customary to remember the good deeds of the deceased and to sing them. But not everyone could do so, because singing and chanting the deceased was difficult. This task was performed by one of the deceased's closest relatives, if there were no such women, ethnographer M. R. Roziyeva said, a special "storyteller" was invited to the ceremony in Tashkent. The mourners so lamented the pain of the mourners in verse that there was no one around who was not weeping. The Uzbeks of the Kashkadarya Oasis and Ferghana Valley called the woman invited to weep in mourning a "g'oyanda" [21].

The custom of weeping loudly at the funeral is also typical for other Muslim peoples of Central Asia - "agii"[22], and among the Kyrgyz the woman crying in mourning is called "kamokchu" [23]. In Islamic religion, mourners who sing are called noykh and noyha, and those who weep for the deceased in a mourning rite are called "nawha sabish" [24]. This custom is also found in Christianity [25].

The lamentation of the daughter and sister of the deceased was considered the saddest and most painful cry. The mourners renewed the painful experience in the hearts of each grieving woman with their verses and songs and made them weep. Remembering the deceased in tears, in every line if the deceased father, "voy otam", if the deceased mother, "voy onam", if the deceased brother "voy akam", "jigarim"", if it is a spouse, "voy arslonim", if it is children, "voy bolam".

For example, the girl whose father died cried like this:

Oh my father, who had juice when I asked for water,
Oh my father, who had sweets when I asked for bread.
Oh my father who planted in the garden,
Oh my father, who bent my back like a willow.
I make letters from willow leaves, my dear father,
My dear father, let your ways be a monument.
Oh my father, who grew flowers from his place,
Oh my father whose words are overflowing.
Dear father, my counsellor.

[Suv deganda sharbat tutgan voy otam,
Non deganda novvot tutgan voy otam.
Tomorqaga tollarni ekib ketgan voy otam,
Tol xivichdek bellarimni bukib ketgan voy otam.
Tol bargidan xatlar qilay jonim otam,
Yurgan yo’llaringiz yodgor qilay jonim otam.
O’tirgan o’rinlaridan gul ungan voy otam,
So’zlaridan bol to’kilgan voy otam.
Mehribonim, maslahatgo yim voy otam]

If a mother died in the family, she was mourned as follows:

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I would come to burn like house, Oh dear mother,
I could see my love overflowing, my good mother
An age has passed, the caravan has moved, Old times reign,
So if I miss my beloved, now is the time to see her.
I know my pain, oh my mother,
My sorrow is my sorrow, my mother.
My mother is the angel of my home
My mother is the master of our yard

[Agar oilada ona vafot etgan bo‘lsa, uniga quyidagicha yig’langanlar:

Kelar edim o‘day yonib, mehribonim voy onam,
Ko‘rar edim, mehriq qonib, mehribonim voy onam
O‘tdi davron, ko‘chdi karvon, ul davru-davronlar qaydadir,
Shundayin mehribonimni sog‘insam, endi ko‘rmoqlar qaydadir.
Dardim bilgan, darkhishim voy onam,
G‘anim bilgan g‘amkashim voy onam.
Uylarimning farishtasi voy onam
Xovlimizning sarishtasi voy onam]

The younger ones were mourned as follows:
Oh my heart wandering down the narrow street,
Of I remember you, my heart is like a moth.
Are not your wrists white?
O my heart, do not your desires exceed Allah [26].

[Yoshroq qazo qilganlarga atab quyidagicha yig‘langan:

Tor ko‘chada talpingan voy jigarim,
Tenglaridan adashgan voy jigarim.
Ariq bo‘yi chiyadir voy jigarim,
Seni eslasam yurak bag‘rim kuyadir jigarim.
Oq emasmidi bilaklaring voy jigarim
Allohdan ko‘pmasmidi tilaklaring voy jigarim]
When her child died, the mother wept like this:
Gardener of my garden, O my boy,
The sultan of my house is my child.
My grey house has been set free, my dear
Oh, my child, who has lost her mother.
Your garden will not be without a gardener, my friend!
May your home be without a sultan, my friend!
My throne is smooth, my child,
Oh, my world, my son [27].

[Farzandi vafot etganida ona quyidagicha yig’lagan:
Boqqinamning bog’boni voy bolam,
Uyginamning sultoni voy bolam.
Bo’z uyimni bo’shatib ketgan, voy bolam
Onasini qaqshatib ketgan voy bolam
Bog’ing bog’bonsiz bo’lmagay do’st-yorim!
Uying sultonsiz bo’lmagay do’st-yorim!
Taxti ravonim voy bolam,
Mulki jahonim voy bolam].

In Tashkent it was considered a shame for elderly women to mourn the death of their husbands and to weep loudly in processions. It is also found among the Kazakhs and Kyrgyz [28].

In the 20-50s of the 20th century in Tashkent women were falling down and crying. During the Sadr’s descent, women let their hair down, plucked their faces and mourned their grief in verse. And the surrounding women consoled and comforted the weeping relatives of the deceased. In mourning, special attention is given to the weeping of the deceased's daughter. If a girl does not cry over the death of her father or mother, it is considered unkind and shameful [29]. According to research, by the 1980s in Tashkent mostly people who died young were buried. Among the Yaghnobi Tajiks the death of the old is considered a holiday and they are not buried (30).

In Tashkent at the beginning of the twentieth century there are reports that "zikr" was arranged among women in the house of the deceased at the "three", "twentieth" and "fortieth" rites of the dead [31]. It should be noted that the decision of the executive committee of the old city of Tashkent No 265 of October, 8, 1923 prohibited the zikr ceremony [32]. For this reason, the zikr ceremony gradually disappeared in subsequent years.

The songs sung during the morning ceremony are usually divided into two types. These are mourning songs and yor-yors of mourning [33].

In the course of research, a lot of information was collected about mourning rites performed by Tashkent Uzbeks, but there was no information about the performance of mourning songs.

The yor-yors of mourning are mostly performed in cases when a deceased is a virgin male or female of a young age. The dreams of a virgin girl or a young man, who died prematurely at the age of adulthood when their dreams were just beginning to come true, were reflected in the hopes and dreams of their parents. The residents of Tashkent province, the Kashkadarya oasis and Bukhara sing mourning songs for young boys and girls who did not marry before adulthood [34]. For example, in To’ytepa town of Tashkent, if an unmarried or single person died before 80s of the 20th century the goshan was hung on the top of the room, the deceased was put into goshan, and sarpos (presents for upcoming weddings) with his or her name were put in the room. The women who had gathered for the funeral used to first call out and sing for deceased and then began to mourn him/her. The lamentation was usually sung by elderly, experienced, seasoned women, followed by others:

Your hair is tangled and dusty, yor-yor
Your mother’s heart is broken for you, yor-yor
My heart is bleeding; it became black, yor-yor
Your bride's sarpo is now in mourning [35].

[O'ram-o’ram sochlarig, tuproq bo’ldi yor-yor,
Sen uchun onaizor ado bo’ldi yor-yor,
Yurak qonga to’ldi-yu, qaro bo’ldi yor-yor,
Kelinliging sarposi endi, aza yor-yor].

In the process of collecting information in Tashkent it was not discovered, but at the beginning of the 20th century, when a young man or a girl who had a "blessing wedding" died, there was a custom to throw the sarpo wreath prepared for it around the neck of kalandars invited to the funeral, according to the belief that they would touch the deceased in the light [36].

After the burial of the deceased in Tashkent, the daughters and sisters of the deceased "wept" "yig’i berish" or "make a sound" "ovoz chiqarish" for three days in the morning. In this the women one by one expressed their sincerity, respect and love for the deceased by weeping with longing. The weeping used to stopped by the time an elderly woman began reciting verses from the Koran. In the Ferghana Valley, the custom of " making a sound " lasted for forty days for every deceased, and not only the women but also the sons of the deceased took their part [37] took part in it. And Toitepa had a habit of crying at night[38]. This custom is now disappearing.

Funeral cries can be divided into five types:
1. The relatives of the deceased cry loudly for their sorrow until the body is exhumed;
2. Crying during the reunion with relatives and friends;
3. "Making a sound" in the morning;
4. Crying over the grave of the deceased (until the year of the corpse has passed, every visit);
5. Crying at a wake.

Another type of crying existed during the war years 1941-1945. In these years the family members who received a black letter would put the clothes or headgear of the deceased in front of them when they cried [39].

Azada had its own way of crying. For example, local Uzbeks believe that one should not cry during the washing of a corpse, so that the tears of those crying would not get on the corpse. According to legend, if tears fall on a corpse its grave will fill with water. Such notions can also be found among the Kazakhs [40].

At the same time, there is a belief that it is impolite to cry when it is late in town. They hold the belief that one should not cry even when a corpse is being buried and the Qur'an is recited.

In general, although weeping occurs in connection with external influences, it expresses a state of mind in a particular emotional situation; it satisfies certain vital needs, i.e. it fulfils a magical task. For example, in Tashkent men took a cane (a stick made of a freshly cut branch) and stood in a row in front of the house where the deceased lay, leaning on it [41]. In the custom of men to weep by leaning on a cane when a man was dying, the cane not only served as a support, but also represented a symbolic sign of the loss of one's support in the household [42]. In return, it should also be noted that it was popularly believed that the more a person leaned on a cane and wept, the easier it would be for the deceased.

Relatives of the deceased who carry a cane in their hands during the funeral are called 'cane bearers' "hassakashlar". In the second half of the 20th century the custom of men participating in a funeral ceremony leaning on a stick disappeared, but relatives participating in mourning are still called “hassakashlar”. The habit of weeping while leaning on a willow stick can be found
in scientific literature among the Uzbeks of Kaskkadarya, as well as among the Tajiks, Kazakhs and Khakasses [43]. When Kazakh men cried, they not only leaned on the stick but also occasionally beat the grass with it [44].

In the 1940s, not only men, but also young girls cried with canes in their hands. Although the custom has now disappeared, it is still possible to hear proverbs and advice such as: "throw a stick away, did your father die?".

**Conclusion**

On the basis of the considerations outlined above, it can therefore be said that ritual gatherings connected with a person's death are an integral part of mourning processions, and represent a special ritual performed in connection with burial and condolence. Mourning songs are of a high artistic level, with simple language and expressiveness, and can therefore make many people weep. Mourning cries are a form of ethnic identity that survives to this day as an expression of a person's plight, suppressed moods, anxieties and dreams. In addition to expressing a unique poetic form of folk art and philosophy of life, mourning songs occupy a special place in the study of national cultural masterpieces and spiritual heritage because they embody traditional ways of life, ethno-national values. And age-old customs.

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