

THE ROLE OF FUNERAL, RELIGIOUS AND MEDICINAL RITUAL MUSIC IN THE HISTORY OF THE UYGHUR PEOPLE

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Abstract: *mourning and funeral songs constitute a rich genre group of Uyghur songs. Their origin dates back to primitive times. The art of professional collectors has significantly enriched this type of musical folklore. In addition to mourning songs and lamentation, the Uyghurs also had songs announcing death. The main task of this article is to classify the ceremonies by genre and to have a closer look at the specifics of cult-ritual ceremonies. Our contribution to better understanding of the spirituality of our ancestors and restoration of their cultural heritage is our true patriotic duty.*

Keywords: *ceremony, cult-ritual, song, music, fol, religion, genre, naxsho.*

РОЛЬ ПОХОРОННОЙ, РЕЛИГИОЗНОЙ И ЛЕЧЕБНО-ОБРЯДОВОЙ МУЗЫКИ В ИСТОРИИ УЙГУРСКОГО НАРОДА

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Аннотация: *траурные и похоронные песни составляют богатую жанровую группу уйгурских песен. Их происхождение восходит к первобытным временам. Искусство профессиональных сборщиков значительно обогатило этот вид музыкального фольклора. Помимо траурных песен и плача, у уйгуров были и песни, возвещающие о смерти. Основная задача этой статьи – классифицировать обряды по жанрам и выделить специфику культово-ритуальных обрядов. Потому что наш вклад в понимание духовности наших предков и восстановление их культурного наследия является нашим истинным патриотическим долгом.*

Ключевые слова: *обряд, культ, песня, музыка, фольклор, религия, жанр, нахшо.*

Ceremonies in the cultural heritage of the Uyghur people were formed under the influence of centuries-old traditions and are divided into types of seasonal, family, and religious ceremonies.

In the domestic life of the Uyghurs, along with Islam, the remnants of the pre-Islamic faith have been preserved. A certain part of this is observed in the celebration of "Roza Hayiti" (Eid of Ramadan), "Qurban Hayit" (Eid of Sacrifice) and especially "Noruz" (Navroz). Nowruz is usually celebrated in March, and a big "seyle" (sail) is organized. Seven seeds and a sheep's head were prepared and various dishes were cooked from them. All of this was consumed during Nowruz, and the leftovers were soaked in water at night. They drank this water, which is called seven greetings water from Azan, and wished each other health.

Mourning and funeral songs form a rich genre group of Uyghur songs. Their origin goes back to primitive times. The art of professional pickers greatly enriched this type of musical folklore. In addition to mourning songs and cries, the Uyghurs also had death-announcing songs. Musically, funeral songs are divided into two layers: folk songs are relatively simpler in terms of ludo-intonation; the songs of professional collectors are complex and sophisticated.

In addition to mourning cries, the Uyghurs also had special patterns to announce death. In particular, the image of "Olum Kheviri" is preserved in the people's memory. In it, close relatives inform the mother about the untimely death of her son. A dead person is compared through poetic metaphors to a fallen beautiful sycamore tree or a fallen tree.

The melodic basis of the song is a melancholic, smoothly descending melody in the interval of a minor third and a constant reverberation. A downward quarter jump at the beginning of the cry is perceived as a cry of pain. Melody scale – IV reduced pitch kamnamo locri.

Aza-mourning is based on a prosaic mant. That's why their musical structure is characterized by badikhagoy-aytim. It is possible to give an example of two types of statements performed by a special collector (public and professional). The content of both is a mother's cry for her dead son. The first song - "Ai, balam" - is a folk song, characterized by its expressiveness and simplicity. The entire text consists of references and comparisons to his son Khashir-akhon, who died young:

Oh, baby, baby, baby,
Hey, Hashirahun, my child.
Oh, my clever child, my child,
Oh, my dear, my dear.
Baby, baby, baby, Moon!

One verse of the song ends with the repetition of the words "balam, balam" (8-10 times). As a result, two musical structures of six bars are created. Each has a kind of mournful cry - "Ay!" is available. The chord structure of the tune is made up of a major scale of IV with two heights.

In terms of music and text, the song "Latin, baby" dedicated to the deceased son of a professional picker is much broader:

Wow! Wow, baby, wow, baby!
Hungry cups are satiated, hot,
English puttigu, Latinima...
My famous five balls, Latinima...
If you call me sleepy, I'm not sleepy.
I can't sleep, Zeytun and gold unsa...
I'm going to give you five, wow, my son,
Whoa, whoa, whoa, whoa, whoa, whoa!
I'm going to take off the mask and go, wow, baby, wow, baby!
He said, "I'm going to go to the cradle of your mother and take care of the bald people."
Do I dream the days, wow, baby, wow, baby!

The musical language and genre features of this song are reflected in sad cries. The metrical feature is unique, as well as the syncopation and dotted rhythm, giving the rhythm of the song a mournful expression.

Funeral songs by character are close to mourning cries. Their texts have a strict and regular structure. That is, there is a poetic poem. This is where the precision of the musical form comes from. If laments have a lyrical structure, funeral songs are close to lyrical songs. As a vivid example of funeral songs performed by professional collectors, the song "Anam, anam" can be cited. The broad, "revealed" text of the song is especially valuable. It is performed by a son. Along with the detailed description of the funeral ceremony, it vividly expresses the pain of the death of a beloved child. This is especially evident in the expressive and varied praise addressed to his mother that follows each stanza:

When my mother was crying, my mother, my mother, my mother.
I fell asleep, my mother, my mother, my mother.
Ah, my dear, my mother, my mother, my mother...

The musical structure of these funeral songs is a two-part form with a refrain in each verse.

Thus, it can be seen from the given examples that the songs of mourning and funeral ceremonies of the Uyghur people are characterized by the following: prosaic text and sayings in mourning, poetic text and a wide melody in funeral songs; minor range of melodies (fifths); the number of appeals; lat instability and a semi-syllabic form with an accent (mother's song "Latin, baby" is an exception to the rule).

The manifestations of ancient shamanism that have reached us - some parts of the pre-Islamic faith - have been preserved in the religious-healing songs of the Bakhshis or Perikhans of the Uighurs. Bakhshis attributed the causes of various illnesses to the actions of demons and fairies and therefore "cured" the sick with incantation songs. It is interesting to note that the mantras of the ancient healing songs were exchanged with the mantras of the Qur'an, and later with the texts of various genres of nakshas. Enchanting songs of the Uyghur Bakhsh are grouped into several large musical genres. Certain "healing" actions are attached to each category (oyyun).

Valuable resources found as a result of archaeological excavations in East Turkestan, the homeland of the Uighurs, rich and rich cultural resources created by our ancestors, examples of written literature, examples of folk art, various narratives and various other sources show that material and spiritual life has appeared in this land since the most ancient times and indicates that it has a unique high development. Especially as a result of the passage of the Great Silk Road connecting the ancient East and the West in several branches in this area, the meeting of the Mediterranean, Indian, Greek and Mesopotamian cultures, and the interaction of the Christian and Islamic religions, this land is the oldest culture in the world. became one of the hearths [1].

Uyghurs are one of the Turkic peoples who started to accept Islam since the 10th century. Historian Turgun Almas writes that at the invitation of Abu Nasr Samani, who came to Kashgar from the Middle Ages, Sultan Bugrikhan, the Khan of the Karakhanids, was the first to accept Islam in 920 and changed his name to Abdukarim Bugrikhan. After that, the religion of Islam spread throughout the land of the Uighurs in two centuries [2, 221].

With the introduction of Islam to the Uyghurs, a unique Islamic culture, including religious traditions and rituals, was formed and developed. Among them, the "Ramzan Eytish" ceremony, which takes place in the holy month of Ramadan, occupies a special place.

It is known that in the religion of Islam, the month of Ramadan is considered the greatest and most generous of the twelve months, in which the doors of blessings and kindness are opened wide.

During a month, there are rituals such as "calling Azen" announcing the time of breaking the fast, "saying ramzan" after breaking the fast, and "sweeping the zoga" during the journey of the fasting people.

Young children or a group of people take part in the "Ramzan Eytish" ceremony, they are popularly called RAMZANCHILAR. The song samples are called "ramzan naksholari" (songs). If the young children walk from house to house and say ramzan, the older professional ramzaners come to the gates carrying panus (patnis) with official training. They are distinguished by the fact that the Ramzan texts they perform are numerous and complete.

The "Ramzan Eytish" ceremony, like other ceremonies, has local characteristics, and each oasis has its own performance traditions to a certain extent. During a month, there are rituals such as "calling Azen" announcing the

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