
ANCIENT WEDDING DANCE “KAVZO”

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ABSTRACT

The article discusses the ancient mythological dance of folklore “Kavzo”, associated in common Uzbek folklore with the wedding-circumcision, i.e. “Sunnat tuyi” which is sacredly revered and observed in the Surkhandarya oasis. This custom, which was once a widespread element of the ritual folklore of the all-Uzbek wedding ceremony, is still preserved in the villages of the Baysun region. According to the ethnofolklore materials of the art scientist R. Abdullaev, in the villages of Sariosiyo, Gumatak, Orkoncha, Avlod, Rabot, Tuda, Ailangari, Pasurkhi and Gaza of the Baysun region, the custom of “khatna tuyi” is preceded by the rite of “o’tin to’y”. The essence of this ceremony, held two days before the wedding, is that people collect firewood in the mountains for the wedding.

KEYWORDS: *Mythology, Rite, Tradition, Folklore, Wedding.*

INTRODUCTION

During our scientific expedition, conducted in the regions of the Surkhandarya region, it turned out that an ancient custom, like the dance “Kavzo” associated with a wedding-circumcision, “Sunnat tuyi”, has survived to this day. [1]

Traditionally, circumcision weddings in the regions of the republic were announced in a special way. In the system of wedding rituals, circumcision of the population of the Surkhandarya region, the customs are “o’tin yig’ar” (harvesting firewood for a wedding), or “o’tin to’y” (treating pilaf for firewood purveyors), and “non pishirar” (baking flat cakes). Preparing firewood for baking cakes for a wedding, spreading logs and folding them in Andijan region are called “o’tin oshi”. [2]

This custom, which was once a widespread element of the ritual folklore of the all-Uzbek wedding ceremony, is still preserved in the villages of the Baysun region. According to the ethnofolklore materials of the art scientist R. Abdullaev, in the villages of Sariosiyo, Gumatak, Orkoncha, Avlod, Rabot, Tuda, Ailangari, Pasurkhi and Gaza of the Baysun region, the custom of “khatna tuyi” is preceded by the rite of “o’tin to’y”. The essence of this ceremony, held two days before the wedding, is that people collect firewood in the mountains for the wedding. On this day, at the initiative of the head of the village, young guys climb the mountains and collect dry juniper branches. In the house where the wedding is being held, the hosts arrange a special feast for the helpers. The guys climb the mountains, collect firewood there, then they load this collected firewood onto donkeys and peel the bark of juniper before returning to the village. In the language of Baysun people, that very bark of juniper is called “kavzo”. One of the guys, the smarter and more artistic, prepares masks from this bark and covers them with his chest, arms and face. The guy in the mask walks in front of all the guys and in a peculiar dance and movement enters the courtyard, where preparations for the wedding are underway. In the courtyard, he is greeted with joyful exclamations and friendly laughter together with the guys accompanied by him. The guy in the mask in the center of the circle dances to the accompaniment of the tambourine. [3]

THE MAIN FINDINGS AND RESULTS

The host of the wedding encourages the guys with various gifts. This dance is traditional and known under the name “**kavzo**” [Abdullaev 182] [4] (in some villages “**kavzo**”). His performance at a circumcision wedding, according to popular beliefs, portends a happy future for the boy.

The term “**kavzoq**”, through which the name of this traditional dance is conveyed, is derived from the verb “**kavzamoq**” with the meaning “to peel off the bark or skin of something”. In particular, in the Uzbek language, the peeling of the rice bark is sometimes called “**sholikavzamoq**”. A mattress that is placed under a baby in a special national cradle and filled with rice husks is also called “**kavzok**”.

In our opinion, the historical roots of the traditional dance “**kavzok**” go back to the ancient customs of our Uzbek people associated with the ancient mythological representations of the cult of the tree. In ancient times, people believed that every phenomenon and object in nature has its own master, and they imagined the spirit of trees and plants in the forest in the form of some kind of mythological creature. Arriving in the forest, people performed a special rite of sacrifice so that the spirit of the forest would not suffer from their actions. They asked permission to collect brushwood from a mythological character. In these traditional rituals, one of the collectors embodied in the image of the owner or spirit of the forest and performed a ritual dance with symbolic movements. Subsequently, this rite was forgotten, but its main essence continued to live in the form of a traditional dance of the wedding ceremony. In our opinion, the guy performing the dance “Kavzok” in a mask made of *archa* bark is a mythological symbol of the ancient “forest spirit”.

Another important feature is the mask made of *archa* bark, in which the guy danced on the day of “khatna tuyi” (circumcision wedding), is thrown into the fire, on which the wedding pilaf is prepared. This action also bears a symbolic coloring, personifying the cleansing from evil spirits, incarnating in the form of a forest spirit.

In the rite of circumcision of the Kungirat clan of the Surkhandarya region, a special place is occupied by “kiyit pichar” (a piece of cloth for guests). In the work of Muhammad Salih “Shaybaniname” the word “*qiyit*” is used in the meaning of “donated clothes and shoes”, “clothes from head to toe” [Muxammad Solix 1961, 258]. [5]

Consequently, this word is directly related to the tradition of donating clothes from head to toe, and already in the XY-XYI centuries. Formed as the name of the rite. In the Surkhandarya region, on the day of the ceremony “kiyit pichar” for the wedding employees of men and women, they cut and sew belts and aprons from roll materials prepared especially for the wedding. At the wedding, they differ in this particular dress. In addition, clothes for guests and matchmakers are being prepared. [6]

According to the ritual “bola kiyintirar” (to dress up the birthday boy), the grandparents give clothes to the boy's father and mother. In the village of Elbaen, Shurchinsky district, during the ritual “bola kiyintirar”, when the grandmother dresses the boy and gives him a small chaplan, women in a circle sing the following song:

Ana mundok kiyamiz-o,

Mana mundoq kiyamiz-o,

Bo'yingga jarashibdi-yo,

Mana bundoq kiyamiz-o.

Kiyib ko'rgin bolajon,

Davr surgin bolajon,

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Ota-onang baxtiga-yo,

Omon bo'lgin bolajon

[Archive of the Academy of Sciences of the Republic of Uzbekistan, No. 1833, 81-82]

Interlinear translation into Russian:

Так оденем чапан,

Вот так оденем чапан,

Идет он очень вашему росту,

Вот так оденем чапан.

Ну-ка, одень, деточка,

Время проводи, деточка,

К счастью безграничному,

Будь здоров, деточка!

Interlinear translation into English:

So let's put on a chapan

Let's dress the chapan like this,

It suits your height very well,

This is how we dress the chapan.

Come on, put it on, baby,

Spend time, baby

Fortunately for the limitless

Be healthy, baby!

In the samples of oral folk art, in particular in the above songs, the simplicity of the combinations used is striking.

According to tradition, a chapan intended for a boy is given by his grandfather or one of the venerable elders of the village, while saying:

Чопончанг қуллуғ бўлсин,

Бир кунда беллиғ бўлсин,

Эки кунда эш бўлсин,

Уч кунда улуш бўлсин,

Тўрт кунда товли бўлсин,

Беш кунда бовли бўлсин,

Олти кунда адо бўлсин,

Жетти кунда жанда бўлсин

[Archive of the Academy of Sciences of the Republic of Uzbekistan, No. 1833, 81]

Interlinear translation into Russian:

Поздравлю я с чапаном!

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*Чтобы первый день был ясным,
А второй день был родным,
Третий день чтоб был твоим,
А четвертый день был крепким,
Пятый день пусть будет шнуром,
А шестой день оборвется,
И седьмой день постареет.*

Interlinear translation into English:

*Congratulations on your chapam!
To make the first day clear
And the second day was familiar,
The third day to be yours
And the fourth day was strong
Let the fifth day be a cord
And the sixth day will end
And the seventh day will grow old.*

Alliteration in the artistic construction of this sentence speaks of the antiquity and tradition of this text. The consonance of the first sounds in the words of the song “*eki - esh*”, “*uch - ulush*”, “*turt - tovli*”, “*besh - bovli*”, “*olti - ado*”, “*zhetti - zhanda*”, that is, light alliteration gives special artistry of the text of the song.

CONCLUSION

The use of syntagmatic units in a certain order based on the numbers from one to seven embodies the ideas of our people associated with magic numbers: through the number seven, people express good wishes to the boy.

Therefore, the verbal components, i.e. ritual songs, texts of a magical nature, which are the basis of ritual customs, are due to magical action associated with ancient historical concepts.

An ancient tradition of folklore associated in common Uzbek folklore with a wedding-circumcision, i.e. “Sunnat Tuyi” survived in the Surkhandarya region and continues to live at the present time. Dance “Kavzo”, which are sacredly revered and observed in the Surkhandarya oasis.

All this gives grounds to assert about the regional originality of the observance of ancient customs glorified in the common Uzbek ritual folklore.

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