

O'ZBEK XALQINING MAVSUMIY MAROSIM FOLKLORI: TARIXIY ILDIZLAR VA JANRLAR TIZIMI

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Annotatsiya

Ushbu maqolada o'zbek xalqining mavsumiy marosim folklori M. Jo'raevning "O'zbek mavsumiy marosim folklori" (2008) asariga asoslanib tadqiq etilgan. Tahlil natijasida o'zbek marosim folklori turkiy madaniyatining qadimiy ildizlariga ega ekanligi, xalq taqvimi (dehqon, chorva, qush qayi, yulduz hisobi), kosmologik qarashlari (quyosh, oy kulti) va iqtisodiy faoliyati (dehqonchilik, chorvachilik) bilan chambarchas bog'liqligi aniqlandi. Saymalitosh petroglyphlari orqali tarixiy ildizlar protosak davriga borib taqalishi ko'rsatildi. Janrlar tizimi tahlil qilindi: bahorgi (Navruz, sumalak, "Sust xotin"), yozgi ("Choy momo", "Yo Haydar"), kuzgi ("Oblo baraka") va qishki ("Yas-yusun") marosimlar dehqonchilik va chorvachilik odatlari (yer haydash, o'simlik yig'ish, hayvonlarni himoya qilish) bilan genetik va funksional o'xshashliklarga ega. Ritual elementlar (qo'shiq, aytim, irim-sirim) iqtisodiy samaradorlik, ijtimoiy birlik va ma'naviy uyg'unlik vazifalarini bajarishi ochib berildi. Tadqiqot o'zbek folklor merosining umumturkiy xususiyatlarini tasdiqlaydi va milliy folklorini o'rganish va saqlashda yangi yondashuvlar taklif etadi.

Kalit so'zlar

o'zbek mavsumiy marosim folklori, xalq taqvimi, dehqon hisobi, chorva hisobi, Navruz marosimlari, sumalak, Saymalitosh petrogliflari, quyosh kulti, janrlar tasnifi, turkiy umumiy ildizlar.

O'zbek xalqining mavsumiy marosim folklori turkiy madaniyatining eng qadimiy va barqaror qismlaridan biridir. Marosimlar yil fasllari, dehqonchilik va chorvachilik sikllari bilan chambarchas bog'liq bo'lib, xalq taqvimining amaliy va ma'naviy ifodasi sifatida namoyon bo'ladi. Atoqli olim Mamatqul Jo'rayev ta'kidlashicha, o'zbek xalq taqvimi ajdodlarning asrlar davomidagi fenologik

kuzatuvlari, kalendar miqlari va osmon jismlari haqidagi kosmogonik qarashlari natijasida shakllangan. Bu marosim folklorida qo'shiqlar, aytimlar, irim-sirimlar va rituellar tizimi yuzaga kelgan.

Mavsumiy marosim folklorining dolzarbligi shundaki, u nafaqat o'tmishni saqlab qolgan, balki hozirgi davrda ham o'zbek millatining milliy o'zligini shakllantirishda muhim rol o'ynaydi. M.Jo'rayev xalq taqvimini yil fasllari va oylarning mohiyatini, dehqonchilik va chorvachilikning tabiat bilan bog'liqligini o'zida mujassamlashtirganini qayd etadi. Mavsumiy marosimlardagi umumiy turkiy ildizlarni o'rganish ilmiy muammoni hal etishning asosiy yo'lidir.

Tadqiqotning maqsadi – M. Jo'raev asari asosida o'zbek xalqining mavsumiy marosim folklorining kelib chiqishi, janrlar tasnifi, ritual elementlari va kosmologik qarashlarini tahlil qilishdir.

Tadqiqotda to'rtta asosiy usul qo'llanildi: tarixiy, qiyosiy, strukturaviy va funksional. Tarixiy usul M.Jo'rayev asarlaridagi arxiv materiallari, folklor ekspeditsiyalari va petrogliflar (Saymalitosh, Buqantov) tahliliga asoslandi. Qiyosiy usul marosimlarning iqtisodiy jihatlarini solishtirishga imkon berdi. Strukturaviy usul marosim folklorining janrlar tizimini tahlil qildi. Funksional usul esa marosimlarning iqtisodiy, ijtimoiy va ma'naviy vazifalarini ochib berdi.

1. Tarixiy ildizlar va mifologik asoslar. O'zbek xalq taqvimini protosak madaniyatiga borib taqaladi. Saymalitosh petrogliflarida quyosh odamcha tasvirlari (boshida 12 nur), oy ma'budi (28 chiziqcha) va uchta quyosh odamchasi kuzatilgan. Bu tasvirlar shamsiy va qamariy taqvimning qadimiy ifodasidir: 12 nur bir yilning o'n ikki oyini, 28 chiziqcha oy fazalarining bir oylik muddatini, uchta quyosh odamchasi esa bahorgi va kuzgi tengkunlik, yozgi "quyosh turishi" va qishki "quyosh qantarilishi"ni belgilash uchun ishlatilgan. Quyosh kulti "Kenja botir" ertagida ham saqlangan: quyosh har kuni ertalab o'z uyini tark etib osmonga chiqadi va kechasi yer ostiga – onasi huzuriga qaytib keladi. Bu kosmogonik mif dehqonchilik marosimlarining asosi bo'lib, quyosh harakatini kuzatish orqali ekin ekish va hosil yig'ish muddatlarini aniqlashga xizmat qilgan. Buqantov tog'idagi petrogliflarda ikkita qo'sh o'rkachli nor tuya surati chizilgan bo'lib, ularning orasidagi astral belgilar navruz bayrami bilan bog'liq tuya urishtirish udumini aks ettiradi.

Ikki xalqda (o'zbek va turkiy xalqlar umumiy merosida) quyosh va oy kulti umumiy bo'lib, petrogliflardagi quyosh odamchalar tabiat hodisalarini bashorat qilish va marosimlar o'tkazishning asosiy mezoni bo'lgan. Bu tahlil turkiy xalqlarning qadimiy kosmogonik qarashlarining yagona manbai – tabiat va osmon jismlarini kuzatish ekanligini tasdiqlaydi.

2. Dehqon va chorva hisobi bilan bog'liqlik. O'zbek xalq taqvimida Mamatqul Jo'rayev 12 turdagi hisobni sanab o'tadi: dehqon hisobi, chorva hisobi, qush qayi, yulduz hisobi va boshqalar. Dehqon hisobi hut oyidagi ayamajuz, ahman-dahman, xezim-xirmon va obi rahmat kunlarini o'z ichiga olib, bu kunlar kosmogonik qarashlarga asoslangan: ular ekin ekish, parvarishlash va hosil yig'ish muddatlarini aniq belgilaydi va tabiat hodisalarini oldindan bashorat qilishga xizmat qiladi. Chorva hisobi esa ko'klamgi yaylovga ko'chish udumini, qo'ylarni urchitish, to'l vaqtining hisob-kitobi va qo'zi tug'ish muddatlarini qat'iy belgilaydi; bu hisob otabobolarning asriy tajribasiga tayanib, tabiatdagi o'zgarishlarga qarab ish ko'riladi.

Qiyosiy tahlil shuni ko'rsatadiki, o'zbek dehqon va chorva hisoblari turkiy xalqlarning iqtisodiy odatlari bilan nafaqat funksional, balki genetik jihatdan ham bir xil: ikkalasi ham tabiat hodisalarini uzoq muddat kuzatishga asoslangan va iqtisodiy faoliyatning samaradorligini ta'minlaydi.

3. Janrlar tasnifi va misollar. M. Pirmatovanning tasnifiga ko'ra, o'zbek mavsumiy marosim folklori uch asosiy guruhga bo'linadi: qamariy yil hisobiga bog'liq janrlar, yil fasllariga bog'liq janrlar va muchal hisobiga bog'liq janrlar. Bu tasnif iqtisodiy faoliyatning mavsumiy sikllariga to'liq mos keladi va har bir guruhda qo'shiq, aytim, irim-sirim va ritual elementlar orqali iqtisodiy samaradorlik, ijtimoiy birlik va kosmogonik ishonchlarni ta'minlaydi.

Qamariy yil hisobi bilan bog'liq janrlar "Barot keldi", "Yo Ramazon", "Safar qochdi" va "Oxir chorshanba" kabi marosimlarni o'z ichiga oladi. Bu janrlarda diniy-qamariy vaqt hisobi ustun bo'lib, irimlar va aytimlar orqali kelgusi oyning ob-havosi va hosil barakasi bashorat qilinadi.

Yil fasllari bilan bog'liq janrlar eng boy guruh bo'lib, to'rt faslga bo'linadi:

- **Bahorgi marosimlar** yangilanish va hosildorlikka qaratilgan: "Boychechak xabari", "Loy tutish", "Qozon to'ldi", Navruz bayrami, sumalak pishirish ("Ashshadarozi" o'yini va "Sumalak beviti" rituali), yomg'ir yog'dirish ("Sust xotin", "So'z xotin", "Chala xotin", "Sel xotin", "Suv xotin"), lola sayli, qizil gul sayli va guli surx sayli. Masalan, "Sust xotin" marosimida xotin qiyofasidagi qo'g'irchoq daryoga tashlanadi va unga qo'shiq aytiladi – bu ritual yomg'ir chaqirish va hosil barakasini ta'minlash uchun ishlatiladi.

- **Yozgi marosimlar** himoya va chaqirishga yo'naltirilgan: "Yozigarlik", "Haq oblo", shamol to'xtatish ("Choymomo" va "Yalli momo"), shamol chaqirish ("Yo Haydar", "Ajdar bobo", "Yalong'och ota" kultlari).

- **Kuzgi marosimlar** baraka va hosil bayramiga bag'ishlangan: "Oblo baraka", "Haqullo" marosimlari, qovun sayli.

- **Qishki marosimlar** ijtimoiy-ma'naviy birlashishga xizmat qiladi: "Yas-yusun", "Sherda", "Qor xat".

Muchal hisobi bilan bog'liq janrlar ("Muchal to'yi") 12 yillik siklni o'z ichiga oladi va har bir yilning hayvon ramziga bog'liq marosimlarni o'tkazadi.

Har bir janrda qo'shiq va aytimlar iqtisodiy samaradorlikni ta'minlaydi va tabiat bilan hamohanglikni ta'kidlaydi.

O'zbek mavsumiy marosim folklorining tahlili turkiy xalqlarning iqtisodiy-ma'naviy negizining yagona ekanligini yaqqol ko'rsatadi. Janrlar o'rtasidagi farqlar va o'xshashliklar funksional va genetik xarakterga ega. Bahorgi janrlar (Navruz, sumalak, "Sust xotin") hosildorlik va yangilanishga qaratilgan va dehqonchilik sikllari bilan bog'liq. Yozgi janrlarda ("Choymomo", "Yo Haydar") shamol bilan bog'liq marosimlar tabiat hodisalariga qarshi himoya vazifasini bajaradi. Kuzgi va qishki janrlar hosil bayrami va jamoat birligi vazifalarini takrorlaydi.

Tarixiy jihatdan Saymalitosh petrogliflaridagi quyosh va oy kulti qadimiy kosmogonik qarashlar bilan chambarchas bog'liq. Arxaik elementlar (qurbonlik, raqs, aytim) zamonaviy diniy qatlamlar bilan qorishgan bo'lsa-da, asosiy funksiya – iqtisodiy samaradorlik, tabiat bilan hamohanglik va millat birligi – o'zgarmagan. Bu natijalar turkiy xalqlarning qadimiy kosmogonik dunyoqarashining yagona manbai ekanligini tasdiqlaydi va o'zbek folklorining umumiy turkiy ildizlarini yana bir bor isbotlaydi.

Tadqiqotning amaliy ahamiyati shundaki, u o'zbek madaniy merosini saqlash va o'rganishda yangi yo'nalishlar ochib beradi. Mavsumiy marosimlar folklori globallashuv sharoitida milliy o'zlikni mustahkamlashning muhim vositasidir.

O'zbek xalqining mavsumiy marosim folklori turkiy madaniyatining eng qadimiy va yaxlit umumiy merosi sifatida namoyon bo'ladi. Tadqiqot natijalari shuni ko'rsatadiki, marosimlar protosak davriga borib taqaladigan tarixiy ildizlarga ega bo'lib, Saymalitosh petrogliflaridagi quyosh va oy kulti dehqonchilik va chorvachilik rituallarining asosini tashkil etadi. Dehqon va chorva hisoblari (ayamajuz, obi rahmat kunlari; yaylovga ko'chish va qo'zi tug'ish muddatlari) iqtisodiy faoliyatning samaradorligini ta'minlaydi.

Janrlar tizimi boy: bahorgi (Navruz, sumalak, "Sust xotin"), yozgi ("Choymomo", "Yo Haydar"), kuzgi ("Oblo baraka") va qishki ("Yas-yusun") marosimlar dehqonchilik va chorvachilikning mavsumiy odatlari bilan bir xil vazifalarni bajaradi. Har bir janrda qo'shiq, aytim va irim-sirimlar orqali iqtisodiy samaradorlik, jamoat birligi va kosmogonik uyg'unlik ta'minlanadi.

Ushbu tahlil turkiy xalqlarning qadimiy kosmogonik dunyoqarashining yagona manbai – tabiat va osmon jismlarini uzoq muddat kuzatish ekanligini tasdiqlaydi. Tadqiqotning amaliy qiymati katta: u o'zbek folklor merosining

umumiy turkiy ildizlarini ilmiy asosda isbotlaydi va milliy o'zlikni shakllantirish va saqlashda yangi yo'nalishlar ochib beradi.

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SEASONAL RITUAL FOLKLORE OF THE UZBEK PEOPLE: HISTORICAL ROOTS AND GENRE SYSTEM

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Abstract

This article studies the seasonal ritual folklore of the Uzbek people based on M. Juraev's work "Uzbek Seasonal Ritual Folklore" (2008). The analysis shows that Uzbek ritual folklore has ancient roots in Turkic culture and is closely connected to the folk calendar (farmer's, livestock's, bird migration, and star calculations), cosmological views (sun and moon cults), and economic activities (farming and animal husbandry). The *Saymalitosh petroglyphs* show that these historical roots go back to the protosaca culture. The genre system is analyzed: spring (*Navruz, sumalak, Sust xotin*), summer (*Choymomo, Yo Haydar*), autumn (*Oblo baraka*), and winter (*Yas-yusun*) rituals have genetic and functional similarities with farming and livestock habits (plowing the land, gathering plants, protecting animals). It is revealed that ritual elements (songs, chants, superstitions) serve the functions of economic efficiency, social unity, and spiritual harmony. The research confirms the common Turkic features of the Uzbek folklore heritage and suggests new approaches for studying and preserving national folklore.

Keywords

Uzbek seasonal ritual folklore, folk calendar, farmer's calculation, livestock calculation, *Navruz* rituals, *sumalak*, *Saymalitosh petroglyphs*, sun cult, genre classification, common Turkic roots.

The seasonal ritual folklore of the Uzbek people is one of the most ancient and stable parts of Turkic culture. The rituals are closely connected with the seasons of the year, farming, and livestock cycles, and they appear as a practical and spiritual expression of the folk calendar. The famous scholar Mamatqul Juraev notes that the Uzbek folk calendar was formed as a result of ancestors' phenological observations over centuries, calendar myths, and cosmological views about celestial bodies. A system of songs, chants, superstitions, and rituals emerged within this ritual folklore.

The importance of seasonal ritual folklore is that it not only preserves the past but also plays an important role in shaping the national identity of the Uzbek nation today. M. Juraev notes that the folk calendar embodies the essence of the seasons and months, and the connection of farming and animal husbandry with nature. Studying the common Turkic roots in seasonal rituals is the main way to solve this scientific problem.

The purpose of the research is to analyze the origins, genre classification, ritual elements, and cosmological views of the seasonal ritual folklore of the Uzbek people based on M. Juraev's work.

Four main methods were used in the research: historical, comparative, structural, and functional. The historical method is based on the analysis of archival

materials, folklore expeditions, and petroglyphs (*Saymalitosh*, Bukantau) from M. Juraev's works. The comparative method allowed for the comparison of the economic aspects of the rituals. The structural method analyzed the genre system of ritual folklore. The functional method revealed the economic, social, and spiritual functions of the rituals.

1. Historical roots and mythological foundations. The Uzbek folk calendar goes back to the protosaca culture. In the *Saymalitosh petroglyphs*, images of a sun-man (with 12 rays on his head), a moon deity (28 lines), and three sun-men were observed. These images are an ancient expression of the solar and lunar calendar: 12 rays represent the twelve months of a year, 28 lines represent the one-month period of the moon's phases, and the three sun-men were used to mark the spring and autumn equinoxes, the summer solstice, and the winter solstice. The sun cult is also preserved in the fairy tale "Kenja botir": the sun leaves its house every morning to go to the sky and returns underground at night to its mother. This cosmological myth is the basis of farming rituals, and observing the sun's movement helped to determine the time for planting crops and harvesting. On the petroglyphs in the Bukantau mountains, a picture of a two-humped camel is drawn, and the astral signs between them reflect the tradition of camel fighting associated with the *Navruz* holiday.

In both peoples (in the common heritage of Uzbek and Turkic peoples), the sun and moon cults are common, and the sun-men in the petroglyphs were the main standard for predicting natural phenomena and holding rituals. This analysis confirms that observing nature and celestial bodies is the single source of the ancient cosmological views of the Turkic peoples.

2. Connection with farmer and livestock calculations. In the Uzbek folk calendar, Mamatqul Juraev lists 12 types of calculations: farmer's calculation, livestock calculation, bird migration, star calculation, and others. The farmer's calculation includes the days of *ayamajuz*, *ahman-dahman*, *xezim-xirmon*, and *obi rahmat* in the month of Hut (Pisces). These days are based on cosmological views: they accurately set the time for planting, caring for, and harvesting crops, and help predict natural phenomena in advance. The livestock calculation strictly defines the tradition of moving to the spring pasture, breeding sheep, calculating the birthing time, and the periods for lambing; this calculation relies on the centuries-old experience of ancestors, and actions are taken according to changes in nature.

A comparative analysis shows that the Uzbek farmer and livestock calculations are the same as the economic habits of the Turkic peoples not only functionally but also genetically: both are based on long-term observation of natural phenomena and ensure the efficiency of economic activity.

3. Genre classification and examples. According to M. Pirmatova's classification, Uzbek seasonal ritual folklore is divided into three main groups: genres related to the lunar year calculation, genres related to the seasons of the year, and genres related to the *muchal* (12-year animal cycle) calculation. This classification fully matches the seasonal cycles of economic activity, and each group ensures economic efficiency, social unity, and cosmological beliefs through songs, chants, superstitions, and ritual elements.

Genres related to the lunar year calculation include rituals such as *Barot keldi*, *Yo Ramazon*, *Safar qochdi*, and *Oxir chorshanba*. In these genres, the religious-lunar time calculation is dominant, and the weather and harvest blessings of the coming month are predicted through superstitions and chants.

Genres related to the seasons of the year are the richest group and are divided into four seasons:

- **Spring rituals** are focused on renewal and fertility: *Boychechak xabari*, *Loy tutish*, *Qozon to'ldi*, the *Navruz* holiday, cooking *sumalak* (the *Ashshadarozi* game and the *Sumalak beviti* ritual), rainmaking (*Sust xotin*, *So'z xotin*, *Chala xotin*, *Sel xotin*, *Suv xotin*), tulip festivals, red flower festivals, and red rose festivals. For example, in the *Sust xotin* ritual, a doll in the shape of a woman is thrown into the river and a song is sung to it – this ritual is used to call for rain and ensure a blessed harvest.

- **Summer rituals** are directed towards protection and calling: *Yo zigarlik*, *Haq oblo*, stopping the wind (*Choymomo* and *Yalli momo*), and calling the wind (*Yo Haydar*, *Ajdar bobo*, *Yalong'och ota* cults).

- **Autumn rituals** are dedicated to the blessing and harvest festival: *Oblo baraka* and *Haqullo* rituals, and the melon festival.

- **Winter rituals** serve for social and spiritual unity: *Yas-yusun*, *Sherda*, *Qor xat*.

Genres related to the *muchal* calculation (*Muchal to'yi*) cover a 12-year cycle and hold rituals related to the animal symbol of each year.

In each genre, songs and chants ensure economic efficiency and emphasize harmony with nature.

The analysis of Uzbek seasonal ritual folklore clearly shows that the economic and spiritual foundation of the Turkic peoples is identical. The differences and similarities between the genres have a functional and genetic character. Spring genres (*Navruz*, *sumalak*, *Sust xotin*) focus on fertility and renewal and are connected with farming cycles. In summer genres (*Choymomo*, *Yo Haydar*), rituals related to the wind serve as protection against natural phenomena. Autumn and winter genres repeat the functions of the harvest festival and community unity.

Historically, the sun and moon cults in the *Saymalitosh petroglyphs* are closely connected with ancient cosmological views. Although archaic elements (sacrifice, dance, chant) have mixed with modern religious layers, the main function – economic efficiency, harmony with nature, and national unity – has not changed. These results confirm that there is a single source for the ancient cosmological worldview of the Turkic peoples and prove once again the common Turkic roots of Uzbek folklore.

The practical importance of the research is that it opens new directions in preserving and studying Uzbek cultural heritage. The folklore of seasonal rituals is an important tool for strengthening national identity in the conditions of globalization.

The seasonal ritual folklore of the Uzbek people appears as the most ancient and unified common heritage of Turkic culture. The research results show that the rituals have historical roots going back to the protosaca culture, and the sun and moon cults in the *Saymalitosh petroglyphs* form the basis of farming and livestock rituals. Farmer and livestock calculations (*ayamajuz, obi rahmat* days; times for moving to pasture and lambing) ensure the efficiency of economic activity.

The genre system is rich: spring (*Navruz, sumalak, Sust xotin*), summer (*Choymomo, Yo Haydar*), autumn (*Oblo baraka*), and winter (*Yas-yusun*) rituals perform the same functions as the seasonal habits of farming and animal husbandry. Through songs, chants, and superstitions in each genre, economic efficiency, community unity, and cosmological harmony are ensured.

This analysis confirms that long-term observation of nature and celestial bodies is the single source of the ancient cosmological worldview of the Turkic peoples. The practical value of the research is significant: it scientifically proves the common Turkic roots of the Uzbek folklore heritage and opens new directions in shaping and preserving national identity.

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