

ETHNOCULTURAL AND CONTEMPORARY RECREATIONAL TRADITIONS OF UZBEK PEOPLE

Nishanova Ozoda Djalolitdinovna

*Professor at the National University of
Uzbekistan, Doctor of Philosophical
Sciences*

Abstract. One receives the disputes that occur during working hours, decisions made by the administration which are sometimes contrary to the imagination and needs of the employee, as a matter of course, because work time is a responsibility imposed by the social system. A person obeys the above decisions and judgments, knowing that he must take on this responsibility, and strives to fulfill them in full. However, after work, especially in leisure time, a person does not accept all the views, norms, decisions that are present in a given society. He prefers to assimilate only the values that correspond to his interests and needs, to receive spiritual nourishment from them. He does not accept values or actions that do not suit his interests and needs, or openly denies them. Since ethnoculture is based on the spiritual, national and cultural needs and interests of the nation, formed over the centuries, it is impossible to adopt an attitude of indifference towards ethnocultural traditions. This phenomenon can account for the permanence of traditional values, the growing interest of our youth in the historical and cultural heritage, traditions of national holidays and rites. The article describes the methods of recreation and leisure in the ethnoculture of the Uzbek people with the example of calendar holidays, recreational festivals, nature-related ceremonies.

Keywords: *ethnoculture, recreation, leisure, recreational, Uzbek people, calendar holidays, festival, nature, holiday, ceremony*

Introduction

Culture (folk culture) with its internal structure and characteristics, its manifestation and organization in the social being, is a complex, multifaceted, sociodynamic phenomenon, and it has an important place in the spiritual and educational life. Ethnoculture is the core of this phenomenon, which is associated with the socio-historical, spiritual life, lifestyle of a particular people, nation, and has become a historical and cultural paradigm of the ethnos.

Socio-historical processes show that the most important features and characteristics of the ethnoculture of the Uzbek people are timeless due to the courage, patience, devotion to traditions, preservation of spiritual and cultural

riches of our people. It is difficult to fully understand the history and culture of the Uzbek people without knowing the ethnoculture of our people.

Historical events in the world in recent years, the expansion of globalization, pandemics, crises on different continents and countries have led people to, in Nietzsche's words, to "re-evaluate all values", [1] which is sometimes contradictory, even has destructive properties. Therefore, the study and preservation of the positive aspects of Uzbek ethnoculture in terms of national and cultural development is an urgent task.

Ethnoculture, by its very nature, is a multifunctional phenomenon related to all aspects of human life, activity and social existence. Therefore, it is directly or indirectly studied in various disciplines, such as philosophical sciences, cultural studies, history, ethnography, art history, pedagogy, economics, social theory, psychology, the basics of spirituality. Among the scholars who studied culture, including Uzbek ethnoculture, were A. Askarov, L. N. Gumilev, A. A. Divaev, I. M. Jabborov, H. Ismailov, Narshakhiy, A. Ochildiev, G. A. Pugachenkova, M. Rakhmonov, L. I. Rempel, E. V. Rtveladze, B. Sarimsoqov, M. Sattor, S. P. Tolstov, S. Sh. Shermuhamedov, Sh. K. Shoniyozov, G. Shadimetova, A. Erkaev, U. H. Karabaev, Y. G. Gulamov among many others. According to a renowned historian-ethnographer and philosopher I. M. Jabborov, "the study of our historical heritage is not only a scientific discovery, but also an important factor in enjoying the spiritual treasures created by our great ancestors, solving socio-political problems and the complete development of man as a person." [2; p. 3]. I. M. Jabborov is a mature scientist who has conducted research and created many works, not only as a historian and ethnographer, but also in solving problems of ethno-sociology and ethnoculture.

U.H.Karabaev has formulated a socio-educational, organizational and methodological approach to the restoration and development of folk culture. According to him, folk culture is a multifaceted phenomenon, so people need to preserve and promote folk culture, and in this regard, special socio-cultural

institutions should provide them with methodological and practical assistance. [3; pp. 36-38].

In another work, the Karabaev noted the need to approach the study of national holidays from the point of view of ethnography, ethnic culture, noting that it helps to study "Uzbek national holidays: as phenomena that are a) formed on the basis of national needs; b) become an integral part of life; c) inherited from generation to generation; g) examples of modern enrichment and perfection". [4; p. 14].

In general, U.H. Karabaev classifies the internal systems and manifestations of the ethnoculture of the Uzbek people, looking at their specificity and generality as a sociodynamic phenomenon. This approach is also important for our research.

Main body

From time immemorial, people have divided daily life into work and leisure, productive and entertainment activities. On this basis, folk holidays and performances were formed as an attribute of everyday life. Folk festivals and performances made one feel "living between art and life. In fact, the festivities and performances were the life of the people, built on special games. [5; p. 12]. During these celebrations and performances, the people were happy to get rid of hardships work, marriage, formalities, free communication, the opportunity to express their feelings, to meet their psychophysiological needs, to relax and unwind.

One of the most famous philosophers of the twentieth century, Erich Fromm, explored the relationship between man and society, constantly confronting man with contradictions, the oldest of which is the conflict between the needs that compel man to live both animal and human life. concludes that only a society that creates living conditions that help develop human needs is healthy. [6; pp. 451-452]. In this case, he does not mean the needs formed under the destructive influence of "mass culture", but the social environment, ways of recreation, which help each person to fully express their inner spiritual world and the positive qualities. [6; p.131]. "According to Fromm, if it is not possible to meet these spiritual needs in the environment, in society, in the individual, both society and

the individual will engage in destructive behaviors, ‘severe mental deviations’ and disorders. [6; pp. 135-136].

Recreation and leisure are aimed at performing dialectically interrelated recreational (psychophysiological) and socio-spiritual (psycho-pedagogical) functions. It is true that, recreation and leisure, as a specific traditional type of ethnoculture, also perform other functions (e.g., communicative, cultural-creative, leisure, etc.). In our opinion, they can be generalized and called a “socio-spiritual function”. It should also be noted that it is very difficult to justify the fact that this or that function takes precedence over others in recreational activities, especially ethnocultural public holidays and performances. Therefore, in the study of the culture of recreation and leisure, we rely on the idea that recreational and socio-spiritual characters are always mixed and harmonized. However, this does not preclude the grouping of recreational activities and leisure traditions in terms of research objectives.

We can see the ways of recreation and leisure in the ethnoculture of the Uzbek people in calendar holidays, recreational festivals, nature-related ceremonies.

Calendar holidays include folk holidays and ceremonies that have become a tradition to be held at certain seasons and months of the year. They are called "eco-cultural traditions" by U.H. Karabaev [7; p. 78], “seasonal ceremonies” by Iso Jabborov [8; p. 192]. In our opinion, these ethnocultural events are seasonal in nature, reflecting the attitude of man to changes in nature (awakening, withering or change of seasons). Changes in nature have affected the human spirit, mood, health, cosmological views and ideas of primitive times have not gone unnoticed. The deeper a person realizes that he, his lifestyle and life is connected with the gifts of nature, the more he reflects it in colorful views, customs and rituals. [9; p. 183].

Most of the seasonal festivals date back to the Zoroastrian period. “During the time of Zoroastrianism, a system of holidays was formed by our ancestors. Holidays such as Navruz, Mehrjon, Sada, Angom were especially important. They

reflect the contradictions between good and evil, light and darkness, heat and cold, death and life, and in the customs of this period began to appreciate such spiritual and human qualities as goodness, kindness, benevolence, dignity, humanity” [4; p.14]. The Zoroastrians had many festivals dedicated to the glorification of fire (sun), water, air, and earth. Also, among the tribes, the custom of "*lagamzodan*" (putting water on a horse), "*zin zaran*" (saddling a horse), "*kambarbasta*n" was strictly followed. In the cattle-breeding communities, girls were taught to spin wool, work on yarn and wheels, weave fabrics, and sew clothes [10; p. 6]. Hence, Zoroastrian customs and rituals were associated with real life needs, the formation of socially necessary skills in people, especially young people.

Calendar celebrations play an important role in the ethnoculture of the Uzbek people. They celebrate Navruz, "Tolbargak" when the trees start to sprout, "The first seed" when the seeds fall to the ground, "oiling horns", "Sumalak feast", "Halim feast", when birds start coming back from the temperate lands "Return of the Swallow", "Festival of the Birds", "Flower Festival", "Wreath" when flowers open, when fruits ripen "Mulberry picking", "Strawberry picking", visits of city girls to relatives or friends in the village - "Spring visits" can be an example.

In summer, "Garden Festival", "Grape Festival", "Water Festival", in autumn, "Hawthorn Festival", "Harvest Festival" dedicated to collecting year's harvest, "Mehrjon" holiday, and in winter "First Snow", "Snow-letter", "Snowstorm", "Meeting Holiday", when the days are cold "Find a riddle", "Ghazal reading", "Fairy-tale", "Quickly tell", "Storytelling", "Praise", "Poetry", "Reading" "Debate", "Masalchilik", "Legend citing" traditional games were held. The girls gathered and organized a cultural holiday - "Halfana".

Spring festivals are more common in the ethnoculture of the Uzbek people than in other ceremonies. "In the spring, not only nature but also man himself will change. The human heart becomes subtle and thirsty for elegance, beauty and novelty. At this time one seeks novelty and beauty in every event. It is this state of affairs in human nature that turns every natural phenomenon into an event, a ceremony with a poetic meaning." [11; p. 174].

Navruz is a social reality that affects the ethnoculture of the peoples of Central Asia, Azerbaijan, Afghanistan, Iran, Pakistan and North India.

Navruz is the beginning of the year, a holiday that invites people to embrace nature, enjoys the fresh air, the beauty of the world, the sun, and gives emotions and pleasure to people who are tired of the boring and bitter winter. It contains everything from the first mythological notions of our ancestors to the spiritual views of our contemporaries.

Preparations for Navruz begin a week to ten days in advance. The ladies “raise the house,” the houses, courtyards, ditches, and streets are thoroughly cleaned, and everyone puts on new clothes.

“Navruz will start on the night of March 21-22 with the ritual “The pot is full”. "The pot is full" is a pure family tradition, and each family prepares delicacies according to their ability." [12; p. 10]. On the evening of "The pot is full", the ladies prepare pilaf, green somsa, dumplings, and these dishes were shared with neighbors. The "the pot is full" tradition is associated with the ancient beliefs of our ancestors about fertility.

“beginning with Navruz, people try to forget all the worries and put an end to guilt. On the days of Navruz, it is obligatory for no one to utter bad words or insults, and wars are forbidden ... Hospitality and humanity are evident during Navruz. Relatives, friends and acquaintances visit each other. Young people bring Navruz gifts to the elderly. It is everyone's duty to visit the sick, the poor, the orphans and the widows on the days of Navruz.” [13; p. 98]. It is obvious that the days of Navruz are full of order and mutual respect.

“Navruz has been a day of freedom and liberty since ancient times. It is a crime to labor on this day, people are free from daily work, duties and worries. [11; p. 177]. On the days of feasting, people prepared themselves for rejoicing. On the days of Navruz, people gathered and cooked *sumalak* and *halim*.

Wheat was collected for *sumalak* and its production was entrusted to a woman of high morals, who was respected among the people. There are opinions that how the wheat grows depends on whether the landlord who takes care of it is a good or

bad person. Older women point out that wheat production is a task that requires special attention. Wheat is spread in the same thickness on a board or, if not, in a room where it is neither too hot nor too cold. It is sprinkled with water 2-3 times a day, each time before entering the room where the wheat is harvested, it is cleaned and entered the room with the right foot. Wheat germinates in 4-5 days, and then the buds will be like needles and ripen for sumalak. Occasionally, there are cases when the wheat does not grow evenly or when the wheat is covered with mold. Therefore, the production of wheat is entrusted only to a woman who is clean and responsible in all respects. Other women have been told when the wheat is ripened and gets as good as it can get. A house or a nice place was chosen for cooking sumalak, and all the housewives in the neighborhood or village, depending on their means, brought flour and oil. The participation of the men in this ceremony consisted of digging a furnace to set up the cauldron and preparing firewood for the fire. The sumalak cooking ceremony was usually presided over by elderly, clean, middle-aged, single-marrage mothers with many children who were respected by the people of the neighborhood or village. Because "sumalak-thirty malak", that is, sumalak is cooked by thirty *malaks* (angels), it is said that in the morning, when everyone is tired and asleep, the angels put salt in the sumalak, and the sumalak salted by the angels will be sweet.

According to another narration, "Sumalak was the food of Bibi Fatima. One day her children went hungry. When she wanted to cook, there was nothing in her house that could be put in a pot. Then came the winter, and now it was time for the greenery to rise. Bibi Fatima was sowing a handful of grain on one side of her yard in the fall, and when she looked, it was green and grassy. Immediately, they cut the grass, put it in a pot, crushed it, added a pinch of flour from the *supra*, mixed it well, poured water over it and set fire to the bottom of the pot. After digging the pot for a while, Bibi Fatima joined her sons and fell asleep. When they woke up in the morning, they saw thirty angels digging a pot and cooking. That is why the name of this dish became sumalak. Because sumalak means thirty angels. [12; p.

28]. Sumalak is such a spotless and delicate, sacred dish that it should not be seen by unclean faces and eyes while it is cooking.

The women sometimes quarreled, sometimes exchanged ideas, sometimes sang songs, sang lapars, had fun and mixed sumalak. The women who went out to cook sumalak brought with them green somsa, green dumplings, and various sweets. At the foot of the cauldron, people ate meals and cooked sumalak with fun until midnight, the girls and younger brides served as waiters. Under the pretext of cooking sumalak, old and young women met, forgot about the worries of marriage, listened to exemplary stories from older women and relaxed. The young brides became acquainted with the women of the neighborhood or village.

Therefore, the sumalak cooking ceremony is one of the rituals that brings women closer together, awakens love in their hearts, and leads to goodness. In it, women rested and relaxed.

Darveshona. Money was collected from the people for the "Darveshona". The money raised was used to buy cattle to be sacrificed to make the year a better one. Part of the sacrificial meat was allocated to low-income families, the rest was prepared in large pots (soup, pilaf, fry). The elders of the neighborhood consulted about the work to be done in the coming year. The cooked food was distributed to households. The reason why the ceremony is called "Darveshona" is that in ancient times the sacrificial meat was distributed to dervishes, orphans and widows.

In the summer, folk performances and ceremonies combine the characteristics of calendar holidays and recreational (leisure) ceremonies. It is known that the climate of Uzbekistan is very hot in summer, so it has become a tradition in Uzbekistan to relax in the open air, in nature, on the waterfront, that is, in the cool and shady places. Therefore, recreational ceremonies can also be considered as seasonal events.

Autumn festivities. During the Zoroastrian period, in the Middle Ages, the holiday of Mehrjon (Mehrgon) was celebrated in autumn. Mehrgon was celebrated nationwide, "Mehrgon was celebrated as an official holiday of the state. For this purpose, funds were allocated from the state treasury, gifts were distributed, soup

was given to the country, parties, competitions and performances were organized. [11; p. 79]. The Zoroastrian customs of Mehrgan were forgotten over time. After the independence of the Republic of Uzbekistan, along with many other holidays, Mehrjon was revived.

Harvest holidays were held in our country during the former Soviet era. Ethnocultural symbols of the peoples of our country are widely reflected in the harvest festival. It reflects, firstly, the socio-philosophical essence of the folk proverb "Labor brings favors", and secondly, the notion that the rational use of nature by human force brings happiness and prosperity. Autumn is not just a change of nature in time and space, it is a result, an end, an indicator, a symbol that represents the fact that human actions, aspirations, plans have come true in one form or another. That is why there is a "symbolic meaning" in the autumn holidays. [14; p. 38-62].

Harvest festivals began to be held in market squares, and later in gardens, alleys, and open stages. Early in the morning, the people visited the squares where ceremonies were held with their families and relatives in beautiful clothes. The celebration began with a ceremony, and the winners and runners-up are awarded various prizes. In the artistic part, the artists delight the hearts of the field workers. In other areas, a variety of fun games are played, including various performances, such as clowns, puppet shows, equestrian games such as "Capricorn", "Race", "Girl chase". People can watch these shows and participate in the games themselves. This turns the audience into direct participants and subjects of the harvest festival.

Winter ceremonies. Uzbek people had more free time in the winter, especially in rural areas. They played various word games around the sandals, sang songs and *lapars*, poems and ghazals. Recreational signs are evident in winter ceremonies. One of such ceremonies is "Khalfana". Our respondent Pulatkhon Kabirkhodjaeva tells about the Khalfana ceremony: "In winter, the girls of our *mahalla* used to gather once a week and play Khalfana. I was about 13-14 years old at the time. I was once invited to the house of a friend who was also taking me to Halfana. When

I go, the house is full of girls, one of them decorating the table, the other looking after the food, and the third sprinkling water on the yard. When all was said and done, *halfa* (she was a girl 3-4 years older than us) invited everyone to the table. We had a great chat that day, ate well and had the most memorable time.” [15]. As can be seen from this story, *Khalfana* is a weekly, monthly gathering of adolescent girls to relax.

The girls of the village or neighborhood came together and chose a talkative, resourceful, respectable girl as their "*halfa*". *Halfa* sets the rules for who the next meeting would be, who would bring what, and the rules for *halfa*. The girls brought a variety of food to the table. Eating is not the main attribute of the ceremony, of course. The main purpose of the ceremony is to have a free conversation, to play a circle or *dutar*, to sing songs and lapars, to dance, to recite poetry, to recite *ghazals*, to hold poetry readings. In it, the older girls taught their younger friends the secrets of cooking, table decoration, hospitality, and the culture of treatment. Therefore, we can argue that, *Khalfana* was also tasked with preparing the girls for marriage.

Sada holiday. In Zoroastrianism, the holiday of Sada is widely celebrated. On the feast of Sada, a large bonfire was lit, around which they entertained and performed various ceremonies. The Zoroastrians allegedly tried to drive away the winter cold with the help of fire.

Recreational parties. Recreation and relaxation are the main functions of recreational parties. Rest and relaxation in calendar holidays and ceremonies comes after man enters into a relationship with nature. They have the power to subdue nature to their desires, to ask for something from it, to beg from it, in short, to encourage them not to withhold their generosity, but to reward them according to their deeds. This compensation function takes the lead in calendar holidays and ceremonies. In recreational activities, however, it stems after a person's hard work and psycho-physiological needs, inactivity, replacing physical labor with mental labor, mental labor with fantasies, dreams, wishes, or jokes.

Recreational festivities include public and cultural events of the ethnoculture of our people, such as Mint Festival, Flower Festival, Mountain Festival, Garden Festival, Field Festival.

Mint Festival. As soon as spring begins, the young girls, grown-up girls and women rush to the mint festival. The mint festival is held either as a gathering of friends or as a family. Women gather mint, sit in a circle in the fresh air, eat a variety of food they bring with them, sing, dance, and relax in the bosom of nature.

Flower festival. The flower is a symbol of goodness, generosity, beauty. The tradition of presenting a flower to friends as a symbol of respect and esteem, expressing mutual love with a flower is of great importance in educating people in the spirit of good intentions, kindness, compassion and piety. That is why in the ethnoculture of our people flower festivals - "*Boychechak* Festival", "*Lily* Festival", "*Chuchmomo* Festival", "Red Flower Festival", "*Tulip* Festival" have important meaning. The main subjects of these festivities are women and girls. In Khorezm and Bukhara "Red Flower Festival", in the Fergana Valley and around Tashkent "*Tulip* Festival", in the mountainous Chust and Denau districts "*Sumbula*" festival, "*Boychechak*" festival are held and celebrated. [11; pp. 178-179].

The "Red Flower Festival", which was held in a large part of ancient Sogdiana before the introduction of Islam in Uzbekistan, is associated with the name of the legendary hero Siyavush. Siyavush (*Siyovarshan* in the Avesta, *Siyavakhsh* - "black horse") - one of the heroes of the epic "Shahname" and he was said to have descended from the Kayani dynasty. According to the mythological notions of the peoples of Central Asia, he is a symbol of a deity that is equated with the Sun, extinct and resurrected." [16]. The Red Flower Festival was held to commemorate Siyavush, who was slandered and executed at a young age. This holiday is called "Red Flower Festival" ("Sayli guli surkh"). Beruni claims that Siyavush is a legendary ancestor of Khorezmshahs. According to legend, Siyavush was the son of a Turanian girl and the Iranian king Kaikovus. When Siyavush was born, his mother died. When Siyavush grows up, his stepmother Sudoba falls in

love with him and tries to get him stray from the path of righteousness. When Siyavush refuses, Sudoba slanders him. Eventually, Siyavush has to pass the test of fire, campfire, and comes out of the fire with his horse harmless, that is, Siyavush's innocence is proved. When the war between Iran and Turan begins, Siyavush goes to war against Turan. When the war ended, King Afrosiab of Turan married Farangis, his daughter. Soon the enemies slander and Afrosiab kills Siyavush. According to legend, red flowers grow from the places where Siyavush's blood drips. The Sogdians loved and cherished Siyavush so much that they even elevated his image to the level of the god of the resurrection and death of nature. Later, the Sogdians celebrated the awakening of nature in the spring (usually in April) as a symbol of the resurrection of Siyavush with flowers. He also said that "every year, before the sun rose on New Year's Day, every man had to slaughter a rooster for Siyavush" [16]. Bukhara region still holds the "Red Flower Festival" ("*Sayli Guli Surkh*").

Tulip Festival was called "*Guli surkh*" ("Red flower") in ancient times. According to its social essence and content, it is a ceremony for people to rest, have fun, relax. It was a tradition to pick not only tulips, but also *chuchmomo*, *kagigul*, tulips, to separate them from each other, to give them as gifts to others. [17; p. 44]. Respect for the flower was an exemplary feature in the ethnoculture of our people.

Girls and young girls gathered to pick flowers in the gardens and weave braids in their hair. They wore a *tolbargak* in their hair and had fun.

Spring-visiting. In the early spring, the city girls were invited to their villages by relatives and friends in the villages, who said, "Go spring-visiting". Bored all winter, the girls, who missed spring, drove to the village in carts, singing and singing along the way, rejoicing. In the village they were invited every evening by a landlady. The girls played the *dutar*, the *doira*, sang, danced, sang, and sang. Such beautiful and lifelong habits are also reflected in our works of art. For example, in Chulpon's novel *Night and Day*, "spring is coming" is artistically

described. In it we can see the cultural recreation of Uzbek women as a tradition in the 19th century. [18; p. 54].

The visiting girls spent a few days in the village, walking in the cool, airy places of the village. At the same time, urban girls got acquainted with the lifestyle of rural people, exchanged views with rural women. Not only was it a tradition for friends to visit each other's homes, but village girls also had a tradition of visiting friends in the city.

We refer to Chulpon's novel "Night and Day":

"I know very well!" said the old woman. She spoke as fast as if she had taken the words from the mouth of her daughter-in-law. *"You both went and stayed for a week in the fall." They sent you away happy, even though you were poor. You both talked about it for a long time...*

- Indeed! said Enakhon. *"Her father, too, is just a petty artisan, he doesn't have land, he doesn't have instruments. The household is big ... Despite all this, what great deeds have they done for us!"* [18; p.45].

The participants in the trip between the twins were not only unmarried young girls, they were sometimes accompanied by one of the older women. The village girls, in turn, rested in the city and got acquainted with the city life. The remarkable aspect of this hospitality, which is characteristic of the ethnoculture of our people, is that the guests are not only rich landlords, but also homeless people. The parents tried their best to pass on the tradition as best they could so that the girls who went to the party were mostly grown-up girls, but that they could be married until next spring and never spread and play around with their friends as they did when they were girls. Through this tradition, urban and rural girls learned from each other the secrets of cooking, knitting and sewing, housekeeping, the culture of interaction, the etiquette of hospitality. They exchanged ideas with each other, listened to stories and narratives about marriage lessons from older women, and raised their worldviews.

Mountain festival. To the mountain festival following characteristics can be attributed: a) it is held when the mountain tulip opens in spring; b) it could be organized with the intention of changing the air on hot summer days; c) it could be attached to the "hawthorn festival" in the fall. It was customary for family or peers

to gather for a “mountain party”. Young people were having fun at the foot of the mountain, while those who believed in their own strength climbed to the top of the mountain. They stood on the top of the mountain and expressed their intentions in their hearts. They took snow in the containers they took with them for those who remained below the top of the mountain.

The "mountain festival" first of all allows a person to be in the right weather, to change the environment. Second, one forgets about household chores, daily worries, and relaxes in the bosom of beautiful nature. Thirdly, one will not only be surrounded by the concerns of one's environment, but will also have the opportunity to get up close and personal with the lifestyles, living conditions, and customs of the mountain peoples. This develops in them the ability to enjoy the diversity of life. Today, it has become a tradition among our people to go to the mountains for a "snow festival" in winter.

Garden festival. The garden festival is characterized by a very ancient ritual in the ethnoculture of Uzbek women. In the past, girls had many health treatments with boys, such as "catch-play", "hide-and-seeK", "All-all", "*Ok terakmi-kok terak*", "*Kizil durracha*", "Quick say", "Riddle", "Proverb", and played mental games like “Tell a Tale”. At the same time, there were only girls' games "House", "Puppet", "Aunt", "Guest", and "Mother-Child".

According to U. Karabaev, “In addition to popular games, there were games for boys and girls, and then games for men and women ... The instinct specific to boys and girls begins to manifest at the age of 2-3 years. For example, young girls tend to play with puppets, while boys choose toys that are similar to work and war weapons ... " Girls played games like '*Bakki (Chekimtash, Tuppa Tosh), 'Goose'.*' [19; p. 27]. It was considered a shame for girls to play with boys when they were 9-10 years old. The girls gathered in shelters, gardens, where they could not be seen by strangers, and had fun and rested. For example, one of the girls gathered in the garden, hung a rope on the branch of a fruit tree and flew a swing. Usually the swings were not hung on the branch of a fruitless tree because there was a myth that girls should not be childless like a fruitless tree in the future. This seemingly

insignificant mystery also shows the importance of childhood in the ethnoculture of the Uzbek people.

"Garden Festival" is one of the most popular traditions among our people. Today, almost all city and district centers of Uzbekistan have parks. They have not only greenery, flowers and trees, but also various playgrounds, restaurants, dance halls, lakes, bathing areas and similar recreation areas. However, it should also be noted that some organizations have cut down many trees under the pretext of various constructions, and the drying up of lakes is causing serious damage to nature.

Field festival. The field festival will show the boundless love of our people for the land, for our motherland. Its purpose is to travel to the fields, rivers, hills and mountains, forests, to enjoy the beauty of nature, fresh air, fragrant scents of plants, flowers, the coolness of clear waters. A person will have the opportunity to express his feelings accumulated in his heart by singing at a field festival. Therefore, it gives a person artistic and aesthetic pleasure, provides voluntary rest, strengthens solidarity.

Rituals related to nature. These ceremonies reflect the attitude of our people to existence, the environment, the ontological foundations of the world. They also combine the mythological notions of our ancestors, such as direct reference to natural phenomena, water, land, air, which are important for a prosperous life. It is also possible to see calendar holidays and recreational signs in nature-related ceremonies. But their main purpose is to encourage nature to be compassionate, kind, generous in accordance with human requests.

Nature-related rituals include "Sluggish Wife", "Bathing", "Fire Woman", and "Tea woman".

The "Sluggish Wife" ritual is rooted in the high belief in water of the peoples of Central Asia. "Since ancient times, the peoples of Central Asia have been engaged in irrigated agriculture in two different ways. These are agricultural areas based on both artificial and natural irrigation. People living in non-irrigated areas have been holding rain-calling ceremonies under several names, such as "Sluggish

Wife", "Milk Woman", "Water Woman", and "Half Woman" when there is no rain in the spring." [20; p. 65].

The "Sluggish Wife" is one of the rituals that have existed since the time of Zoroastrianism.

It was held in the order of

- 1) organization of the ceremony;
- 2) holding the ceremony;
- 3) dismissal

The lack of rain and drought in the spring led to the extinction of livestock and famine. In ancient times, people believed that drought was caused by an increase in sin. Therefore, it was thought that sacrificing to the god of rain should be performed in a ceremony dedicated to him. The village elders summoned the eloquent, organizing women and instructed them to organize a "Sluggish Wife" ceremony. "During the ceremony, a body of the "Sluggish Wife" in the form of a giant woman will be made of grass and small twigs. Posing it upright, women revolved around it and sang "Sluggish Wife" and the ceremony was performed. Everyone took water from a ditch in a bucket, a jug, or even a hand and sprinkled it on the "Sluggish Wife" ... Of course, this custom was performed on Sundays, Thursdays, and Fridays, which are the special days of the week. It was considered irresponsible to hold the ceremony on days that were considered improper.

*Make a rain, sluggish wife,
Ripen the wheat, sluggish wife.
Dropping a drop from the sky, a sluggish wife,
Feed the land, sluggish wife.* [21; p. 130].

The song "Sluggish Wife" was sung by a woman, whose chorus was repeated over and over again:

*Sluggish wife, sultan wife,
Shadow area wife,
What does a sluggish wife need?
She needs the rain that pours by gallons...* [21; p. 130].

At the last stage, the case was filed on behalf of the entire population in a special place.

Many Zoroastrian ceremonies are rooted in the ethnoculture of the Uzbek people. True, not all of them have survived, some have either been transformed or forgotten. One of such ceremonies is "Mother of Fire", "Woman of Fire". [22; p. 538]. An experienced, responsible, knowledgeable Zoroastrian woman was selected for this ceremony, and she began to perform her duty (preserving the grass) after performing special rituals. [10; pp. 15-16].

The "Tea woman" ceremony is aimed at urging a strong storm or flood not to plow hard-grown crops and not to shed fruits prematurely. The participants in the ceremony were mostly women, who asked the wind deity to curb the evil forces in nature.

From the above analysis it is clear that both the subject and the object of folk festivals and performances are the people. The people were their organizers and participants, and they rested and pleasure in them.

Conclusion

In the Uzbek ethnoculture, there are such artistic and aesthetic works and experiences, which we include in the function of organizing recreation, aimed at resting people, restoring health through work, meeting the psychophysiological needs of the body and correcting flaws. This performs such functions as free communication, cheerfulness, innocence, correcting shortcomings, having fun, and celebrating a date, an event. The function of the organization of recreation in the Uzbek ethnoculture leads a person to realize that he is one with the whole being, society, convinces him to create an artistic and aesthetic state, situation, glorifies beautiful and noble qualities, harmony between nature and man.

Of course, the recreational traditions of our people have undergone a sharp transformation in recent years. These innovative changes are natural, but it is also important to preserve and effectively use the traditions of recreation and leisure, which have not lost their value in the ethnoculture of the Uzbek people. A sane society, as Fromm said, is built not only on the creation of "decent conditions for the satisfaction of the will and needs of the individual," but also on the ethnoculture, ethno-psychology and traditions of the people, the nation. Only in

this way will evolutionary development be ensured in society without revolutions and upheavals.

List of references

1. Ницше Ф. Воля к власти Опыт переоценки всех ценностей (1884-1888).- М.: ТОО «Транспорт», 1995.
2. Жабборов И. Антик маданият ва маънавият хазинаси. –Тошкент: Ўзбекистон, 1999. -3 б.
3. Карабаев У.Х. Традиционная народная культура: тенденции возрождения и развития. Автореф. дисс... докт. филос. наук. –Тошкент, 1993. –С. 36-38.
4. Қорабоев У.Ҳ. Ўзбек халқи байрамлари. –Тошкент: Шарқ, 2002. –14 б.
5. Бахтин М. Творчество Франсуа Рабле и народная культура средневековья и Ренессанса. –М.: Худ. лит-ра, 1990. –12 с.
6. Фромм Э. Мужчина и женщина. –М.: ООО «Фирма Изд-во АСТ», 1998. –С. 451-452.
7. Карабаев У.Х. Традиционное народное творчество: проблемы возрождения и развития. –Тошкент: Фан, 1991. –С. 78.
8. Жабборов И. Ўзбек халқи этнографияси. –Тошкент: Ўқитувчи, 1994. –192 б.
9. Қорабоев У. Маданий тадбирлар. –Тошкент: Картография фабрикаси, 2003. –183 б.
10. Ашуrow А. “Авесто”дан мерос маросимлар. – Тошкент, 2001. – 6 б.
11. Усмон Ҳосил. Одатнома. –Тошкент: Ўзбекистон, 2016. – 175 б.
12. Наврўз. –Тошкент: Фан, 1992. – 10 б.
13. Алимардонова О., Назаров Қ. Ҳаёт ва турмуш одоби. –Тошкент: Шарқ 1996. – 98 б.
14. Иванов В.В. Проблемы этносемиотики // Этнографические изучение знаковых средств культуры. – Ленинград: Наука, 1989. –С. 38-62.

15. Кабирхўжаева П. 1900 йилда туғилган. Тошкент шаҳар Чилонзор тумани Саноат кўчаси 19-уйда истиқомат қилган. 1996 йил декабрда вафот этган. 1994 йил 15 апрелдаги суҳбатдан.
16. <https://qomus.info/encyclopedia/cat-s/siyovush-uz/>
17. Ғафуров Ғ. Удумларда халқ қалби. –Тошкент: Ёш гвардия, 1986. – 44 б.
18. Чўлпон. Яна олдим созимни. –Тошкент: Ғ.Ғулом номидаги адабиёт ва санъат нашриёти, 1991. –54 б.
19. Қорабоев У. Ўзбек халқ ўйинлари. –Тошкент: Санъат, 2001. –27 б.
20. Саримсоқов Б. Ўзбек маросим фольклори. –Тошкент: Фан, 1986. – 65 б.
21. Маҳмуд Сагтор. Ўзбек удумлари. –Тошкент: Чўлпон, 2007. –Б.130.
22. Басилов В. Н. Мифология тюркоязычных народов // Мифы народов мира. –М.: 1992. Т. 2. –С. 538.