

Historical and Ethnographic Features of the Uzbek Kurash

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Abstract: *This article describes the history and evolution of the Uzbek people's traditional folk dance and the national sport, the history of the Uzbek KURASH, in historical and ethnographic terms. It describes the methods of the kurash of Uzbekistan in the "Bukhara kurash" and "Fergana kurash", their common and ethnocultural aspects. The article also focuses on promoting the Uzbek Kurash in Uzbekistan and around the world.*

Keywords : *Turkish kurash, national sport, tradition, historical and ethnographic features, history, patron, archeological source, method, ceremony, competition, view, halal, symbol, Turkish folk.*

I. INTRODUCTION

Kurash is one of the traditional national folk dances and performances of the Uzbek people. It has been prevalent in all parts of Uzbekistan and, in essence, has both historical and ethnic features. The Uzbek Kurash has a very long history and academician A. Askarov relies on archaeological proofs and found in ancient Bactria (southern part of Surkhandarya region, northern Afghanistan) and claims that its roots have a history of at least 3,500 years .

Ancient scientist found the ancient archeological find of the VII century BC found in Panjikent, one of the ancient Sughd cities, by B. Marshak, who had a wall painting of the two wrestlers fighting in the Farghona style of the Uzbek national Kurash, and the author of the book calls play "Stage of a sports competition at the XVII object" (Stsenas portivnoy bor object XVII "). Archaeological findings, reflecting such competitions are found in the Chelak district of Samarkand region and Munchakhtepa near Bekabad, which in some ways shows that the two wrestlers of the Uzbek warfare are getting more and more attention in the Bukhara style of the Uzbek wrestling at the bottom stream of the Don River . However, in these ancient archaeological sources, there are photographs of wrestlers, warriors on the ground, on horseback. It confirms that the historical roots of the Uzbek struggle go back a lot in ancient times.

II. MAIN PART

There are also other types of racialism in the other nations of the world. However, the Uzbek kurash is characterized by its

ambience, honesty and a few elements of the rules of the game. In essence, the organization of the Uzbek kurash are specific in the following aspects:

Firstly, in the past, it was held only in mass festivals and competitions ("Navruz", "Festivity", "Flower Festival", etc.); Secondly, competitions in weddings and celebrations (marriage, sunnat-tuy, aqiqa, etc.);

Thirdly, official competitions. The Kurash has been widely held in weddings, festivals, national holidays and other public events, where all types of the population, as well as young people, participated in. Historical sources contain information about Alpomish, Gogolli, Avazhon, Ravshankhon, Pahlavan Mahmud, JaloliddinManguberdi and Amir Temur . From the people, such as Barchinai, Swallow, Moonlight, Tummaris, Uzbekistan has proven to be a wrestling genius. Thinker Abu Ali Ibn Sina stated that Kurash does not only harden a body, but also a soul in his work "The Law of Medicine," Amir Temur made his armors fight for physical exertion, trying to climb his armor, and added the Kurash as one of his kind of martial arts.

It is clear that in Uzbekistan, two types of wrestling are popularly convened. The first one is "Bukhara kurash", the second is " Fergana Kurash". In the "Bukhara kurash", wrestlers wear black and white collars (shorts) and wrap their belts. It reminds us of free-wrestling. It can be used in such ways as playing, bouncing, overbearing, overtaking. The wrestler is the winner, who touches the rival's shoulders . This trend is especially common in Bukhara, Samarkand, Kashkadarya and Surkhandarya regions.

The type of Fergana kurash is widespread in the Fergana valley, and wrestlers wear robe , bundle them up and hold each other with their hands. The method of Fergana kurash is strongly overcome, with the opponents pulling each other out of the ground with the help of their arm, and then removing them into the desired direction. Uzbek wrestling is forbidden by methods such as rugs, bells, footsteps. The peculiarity and honesty of the game is that it is absolutely forbidden to hold the legs under the rule of law, in which it follows the rules such as "halal", "yonbosh", "chala", "g'irrom", "dakki".

Although in the past there was a common denominator in the Kurash rules, there were some differences in some regions. In some of the Central Asian nations, they used their legs to make fall down each other in the Kurash, but in the Uzbek this is absolutely forbidden, and the wrestlers use each other's bandage (upper waist), a hug, a hook, and fight. This is called the Bukhara kurash.

Traditionally, contests were held in open areas, in the hills or plains daily, so there was no special place for the event. In cities, market areas, neighborhood gardens and tea houses are

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considered to be the most suitable places. In order to ensure that it is interesting and attractive, it is often customary for competitors to compete for a special prize, awards for the prize.

In the evening the competition was held in an open place near the fire. Such fights are even more interesting, and the fire gives a special celebration of the event, but this proves that the Zoroastrianists were formed in connection with the ancient "fire rituals". Fighting around the fire is particularly popular in the mountainous areas of Samarkand, Surkhandarya, Kashkadarya, Ferghana, Namangan, Navoi, Jizzakh and Tashkent regions in such mountainous areas as Bulungur, Urgut, Nurota, Baysun, Bostanlik, Parkent, Forish, Chartak, Vodil, Kosonsay, Chirakchi and Shakhrisabz. Organization of various games and individual competitions involving children and adults around the fire is widespread in other Central Asian nations. The military-physical and collective character of the people's games and performances are described by N.G. Gogoberidze in the example of the peoples of the Caucasus, including the Georgian villages. According to him, the fire is not only an attractive source, but also magical character, which is a symbol of fire, endless life, victories and honesty.

As mentioned above, ceremonies at the atonement ceremonies at wedding ceremonies remind of the "fire houses", "fire rituals" in the faith of Zoroastrianism before Islam. It is a logical continuation of the various wrestling competitions held at wedding parties by singing, dancing, and feasting at night in ceremonial events. S.P. Tolstov calls "fireplaces" as "men's houses". He writes that the supporters of fire conviction gathered in the room, drank sacred grapes, performed rituals, worshiped fire by community elders, and organized the games and shows associated with Avesto, the holy book of Zoroastrianism. Uzbek ethnologist K.Sh. Shoniyazov notes that the game around the fire was not only among the elderly, but also medieval and later half nomadic cattle herds of Tashkent oasis. The game was dedicated not only to the circumcision feast, but also to the young shepherds, who had been trained for two or three years by experienced shepherds at their wedding. In addition to the shepherd's relatives, the shepherds of desert were also invited, burned great fire and played and danced around the fire.

III. ANALYSES

In general, the popularity of the Uzbek kurash is that, in spite of the conditions under which it is held, the wrestlers from neighboring district, region, or even the khanate participants came as soon as they have heard about the competition. The specific ethnicity of the fight is that it does not require a special invitation or call for the wrestlers' visit to the fight. Wrestlers who heard the news came from long distances and took part in the fight.

The race for the competition was made on the bed, straw, sand or sod, surrounded by circular viewers. According to the rules of the game, after referee announced the start time young children, then teenagers, and, in some cases, older wrestlers opened the ceremony. Only then were the real wrestlers going to the stage. It was primarily educational, as well as raising the spectators and participants' moods, raising the sporty joy and excitement of the game, pointing to the fact

that younger children would become famous in the future, and the elderly wrestlers shared their skills and experiences. In the past, modern Kurash wrestlers also had special uniforms, which included a jacket, a beltball, and a white, red, yellow, blue band (belt, bundle) on their heads. In some cases, though, the contestants did not have a special color, but had a special sign that separated each soldier according to special rules of Kurash. Wrestlers were distinguished according to the color stripe attached to the wings white slip or a slippery sponge. The belt made it easier for the other, the color of the rainbow meant that the wrestlers belonged to a particular tribal or ethnic group.

Most of the uniform were white, blue, and yellow in color, and colors were selected in ancient times according to the concept of "world" and "the religion", and the white and blue pants of the wrestlers were the symbols of purity, and courage. In the past, some ethnic groups within the Uzbek nation also had distinctive marks. In particular, the Uzbek people were considered as symbols of "greatness", which is a black symbol of the "qoramang'it", "qora kuyunli", "qoraturkmen", "kraabdal" "Qorabo'ri" and "qorato'nli". In white seeds such as "oqquyunli", "oqsaroy", "oqaat", "oqilon" considered the white color as a mythological symbol, whereas, "kuksaroy" and "Kuktunli" seeds considered the blue color as a mythological beliefs. The sacred color of the Qangli family was yellow, and they were called as yellow Qanglis. Historical evidence suggests that the tribe of Yellow qangli wear yellow jackpots on the battlefield and carry yellow flag on the battlefield.

Results

According to the sources, the fighters were not given special clothing. Special clothes were introduced, as fighting without clothes caused a great deal of discomfort to the wrestlers and injured wounds. Until the period of Islamic era The wrestlers who went to Central Asia to fight on the battlefield had a tattoo (saliennial sign or scrapbook) on their wrist to distinguish themselves from each other. Tattoo boys - girls were considered to be the best of wrestlers in the Turkic nations and amongst famous fighters. If a fighter is a woman, that tattoo was on her neck. The tattoos in everyday life were under the clothes, and nobody looked at it, and when he or she went to the battlefield, the opponent was overcome by the tattoos of the wrestlers. The applause of the audience was more focused on them. The tattoos were distinguished by what it was designed and attractive. Such wrestlers fought without a jacket.

The belts of the wrestlers, however, have helped the wrestlers to keep one another, but also symbolizes respect for the wrestlers. It is likely that this was the custom of the Sidratus tradition in ancient Zoroastrians. In particular, the ethnologist A.Ashirov writes that when the beliefs and traditions of the ancient Zoroastrians were practiced as the alone religion, they were dressed in a white cloth, which had a perfect, high moral character, who fulfilled the Sunnah in the Ahuramad and the Zoroaster tradition. a turban and a belt on his waist. The belt is swung three times in the waist and tied up three times before the front. His beloved Zardushty was wearing this belt and wearing a saddlebag over his entire life. Only after every prayer he removed the belt and turned it three times and then fasted three times. Transforming it

three times and ending was the three ethics of the Zoroastrian ("noble thought", "noble word", "noble act") .

According to tradition, the competition was run by an elder or referee, and the fight between wrestlers continued until the last opponent were quit the competition. The winners were awarded with various prizes, jewelry, carpets, cloaks, fur coats, even horse and camels.

Historical and ethnographic literature contains information not only about men, but also of women in the history of Turkic peoples participated in Kurash. The conditions that young men make on the eve of their marriage wer rooted in the laws of making firewood , and as a result of the marriage, one of the main conditions for the marriage of a girl is that she first had to win her peers in the fight among women .

It is clear from ethnographic field surveys that women fought in Kurash in the past in the example of a wedding ceremony in the village of Big Ej, in Nurata, Uzbekistan's Navoi Region. That is, in the evenings of the wedding, at the bride and groom, with the participation of the women, the fight was held in a house . If the women in the competition were victorious, on that wedding night the women of that party were treated with special respect, gifts and valuable presents. According to a second tradition, the people who won the fought was considered as superior, no matter if it were a bridegroom or bride in that family. Thirdly, it is typical of the Oriental people that the bride is usually ashamed of the wedding night, and women were fighting to raise the bride's mood up. The wrestlers were mostly middle-aged women, and each of them volunteered to join each other. At the ceremony, the audience welcomed them with a clap. Until the end of the fight, the bridegroom, young boys or men were not allowed to come in. Main organizer of the ritual rewarded the participants with rugs, coins, scarves and sweets .

DISCUSSIONS

During the years of the Soviet Union, the Uzbek kurash and its traditions were limited. At the end of the 80's of the 20th century, the revival of the national and spiritual identity of the Uzbek people and the independence of the country allowed them to rebuild the Uzbek kurash as well as other values. Under such conditions, Komil Yusupov master of Kurash, judo, and sambo listed the category, terminology, rule of law, and restored the millennial traditions associated with the kurash. Thus, the Uzbek national kurash again reflected its multinational history and philosophical traditions. In 1998, the International Kurash Association was established in Tashkent with the participation of specialists from 28 countries in Asia, Africa, Latin America and Europe. World, Asian, African, Latin American and European championships are currently being held. The Kurash was included in the Asian Games in Closed Constructions in 2017 and in 2018 Asian Games.

IV. CONCLUSION

Based on the abovementioned considerations, the following features of the historical and ethnographic characteristics of the Uzbek Kurash can be summarized as follows:

Firstly, the Kurash performed the team function. That is, it united the people and called them to join them. He

characterized moral and ethical qualities of people, characterized the people's way of life and social relationships among people.

Second, the educational significance - as part of the lifestyle of the people, it has revealed moral and physical training in people.

Thirdly, it is military-physical. In the fight, this quality has been more evident, and it has shaped youths with agility, efficiency, courage, fearlessness and military skills.

Fourthly, the aesthetic look of the Kurash is significant. It has provided for everyone, regardless of where, when and under what circumstances. Not only in the wrestlers, but also in the audience, the ability to maintain self-control, mutual respect, respect for the opponent, shaped honesty skills in people.

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