



**ACADEMICIA**  
**An International**  
**Multidisciplinary**  
**Research Journal**  
 (Double Blind Refereed & Peer Reviewed Journal)



**DOI: 10.5958/2249-7137.2021.01327.6**

## TRADITIONS AND HISTORICAL ANALYSIS OF THE FOOD INDUSTRIES OF THE SURKHANDARYA OASIS

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### ABSTRACT

*In addition to the supra prepared by the craftsmen, there are a number of myths associated with the utensils used for baking such as bullets, sieve, rapid, encha, and kosov. The oasis artisans attached great importance to the cleanliness and purity of the cauldron, because their life could not be imagined without a cauldron. Copper and cast iron pots were used in the daily life of the oasis artisan family.*

**KEYWORDS:** *Cheese, Household Chores, Dishes, Supra, Chopped Soup, Bacon, Butter, Yogurt.*

### INTRODUCTION

In the material culture of the population of the Surkhandarya oasis, it is important to deeply study the features of technology made by artisans, as well as its functions in everyday life. It is only natural that the wonderful supra riddles made by local craftsmen will help the young housewife master the housework, prepare delicious food and earn herself a good reputation, as a result of which the hostess will become an adherent of honesty and cleanliness. All baked goods were prepared by the masters in the supra. According to local tradition, the supra was not left open and without flour, since the flour in the supra was a sign that the family's food would not be interrupted. Supra was popular with families of artisans and it was discovered as "Bismillahir Rahmanir Rahim". Old mothers taught young women that the Bismillah blesses every deed and that the devil does not interfere with what you do. When the work was done in Supra, it was collected by turning to oneself so that his blessings would surely remain with him. This tradition was followed in the Kashkadarya oasis [1.180]. When making dough in a supra prepared by artisans, a woman should have in her hand an "ashalol" (ashkhalol) ring. The handicraft bells in the oasis wore a ring as a symbol of purity. Not only in cooking, but also in other household

chores, women wore a ring with ashalole [2.18.]. There were fears that the bread would "bloom" if someone or a cat jumped over the supra. It has been said that if a woman leaves more flour after kneading during pregnancy, the unborn child will have more hair and less hair [4]. In the village of Koschinor, Denau district, before putting the child in the cradle, two women rolled him from side to side, and then wrapped him in the cradle so that the child would have a portion of food. When a girl was born in the family, her mother sewed her a supra. Because in our people, since ancient times, a house without a supra was considered a blessing. Therefore, there is a supra in every house. While the young brides simply lived on their own, an old and experienced mother stood by them at home and explained the blessings of the supra. Already now we see that in every house the supra is carefully placed in a special clean bag. Hence, the supra and associated rituals taught women to be chaste.

### Methods

In the village of Pandzhob, Baysun district, in the village of Pandzhob, Baysun district, a new bride came to the family in the crafts, dipped her hand into the supra, kneaded the dough with the addition [6]. It was a supra yadi ceremony, during which the bride's readiness for household chores, her ability to read, work hard and dexterity were tested. The idea of transferring to another social group, these rituals associated with preparing the bride for a new activity, were practiced in other regions and are called "supra saldi" [7.41.]. Among the Tajiks of Faizabad, the bride was presented with a supra in her right hand and "thin bread" in her left hand with the intention of becoming a good housewife [8.117.]. It was then that the supra was written, in which the bride was told to knead the dough for the cake. The mother-in-law poured butter on the bride's hand, and the bride kneaded the dough. The mother-in-law spread the dough and baked oshi ugro (chopped soup) thinly. The guests drank chopped soup and praised the young bride as a good hostess. In addition to the supra prepared by artisans, there are a number of myths associated with the utensils used for baking, such as bullets, sita, rapid, enchkha and kosov. For example, in the village of Khazarbog in the Denau district, families of artisans did not pay attention to the rapid, saying: "May the blessings of the house not rise, may our work not go to the left." In the villages of the Altynsay region, if a girl has two locks in her hair, her mother sews a lock on her forehead with the words: "My daughter should not have two marriages." In the village of Khazarbog in the Denau district, during the ceremony of a "boring woman" calling for rain, artisans at night poured rapids into streams or springs, saying: "This is the biggest." Among the inhabitants of the oasis, ammunition made by artisans was not erected, because the ammunition was set when the dead person left the apartment. Since the families of local artisans are the breadwinners of the people, great attention is paid to keeping the utensils used for cooking clean and wrapped in a specially sewn blanket or separate tablecloth. In addition to sheep and goat skins, artisans also used their belly as a container for tail fat, butter and yogurt [12.140]. The abdomen was thoroughly washed, turned out and hung up with a puff. Once the belly is well dry, it is soaked in plenty of salted yogurt. After standing for 10-15 days, not a trace of the demon remained in it, and it turned into a ready-made dish. The amount of oil placed in each belly depended on its size [13]. The oasis artisans attached great importance to the cleanliness and purity of the cauldron, because their life could not be imagined without a cauldron. As soon as the pot is removed from the oven, it is placed on a specially prepared stove and the neck is closed with a lid. The pot is washed immediately after cooking. The washed pot is based on the belief that "there is always desire." The necks of pots and pans are always closed so that the devil

does not lick them. There is a rumor that the bottom of the pot was not broken, and the saying “if the bottom of the pot is broken, the angels will fly away”. In the village of Laylagan, Sherabad region, families of artisans believed that feeding the birds with food or grain in a pot would increase the welfare of the house and make it unattractive [14]. To protect the young bride from all sorts of calamities and disasters, a pot was placed in the corner of the chimpanzee. The craftsmen in the oasis worked on the pot. For example, wounds inflicted on the body of a small child are inoculated with pot black. A child feared by experienced artisan elders drank water from a cauldron. They rubbed his forehead with a cauldron so that he would not fly when carrying a small child at night. The neighbors vaccinated the patient, lit a lamp, adding a pot of blackberries to the side. The artisan families strictly adhered to the Udim and Irim-Sirim, while the breast of the lactating woman was vaccinated with one of the kitchen utensils, such as an elbow, a rapida, or a pen, by first tapping the four ears of the pot and then touching the ground. and then to the woman's chest. If the moon is darkened or the earth shakes, something gets into the cauldron (usually cappuccino) [17]. The masters paid special attention to the funeral rites. Including. Funeral ceremonies also performed rituals associated with the cauldron. On the day of the death of the deceased, the pot of food (gruel) was turned over for three days [18.161.]. To wash the deceased, the water was heated in a new cauldron and after washing it was turned upside down and some ash was sprinkled on it, as the people believed that ash would bring relief [19]. At the Tajik craftsmen Koragin and Darvaz, the water cauldron was thoroughly washed with ash or sand to wash the deceased and turned over overnight. In some villages, a cotton swab was placed over the ears of an inverted pot, claiming that "whiteness" would bring relief. In Kulob, Tajik artisans sprinkled an overturned cauldron with ash or flour with the goal of "so that the dead don't come out again, let the light come on after that." In general, in the house where the victims went out, not only a hot water boiler, but also other boilers were overturned for up to three days.

## RESULTS AND DISCUSSION

Copper and cast iron pots were used in the daily life of the oasis artisan family. Since the cast iron pots created by the craftsmen were cast and heavier than copper, more copper pots were used. That is why copper sandpits, teapots, bowls, basins, handkerchiefs, tuffons and samovars are made of copper. In Sherabad there were special coppersmiths who made various types of pottery. For example, Kurban Misgar is a famous artisan, whose ancestors were also engaged in this profession, and in the 20th century, the descendants of the master continued the profession of a coppersmith [20]. In the principality of Sherabad, experienced craftsmen made beautiful tufdons with the famous oriental cap, which was called dashoy-tufdon [21.66.]. Thanks to the painstaking work of the craftsmen, the place of the knife among the iron kitchen utensils is fragmentary. For example, in the village of Hamkon, Sherabad region, knives made by the master and blacksmith Abiramat Bobo were highly valued for their sharpness and irreversibility. Knives made by the craftsmen of the Boysun Center are also popular, and this tradition continues to this day. Knife myths have survived among the artisans of the oasis. In particular, they believed that if the knife struck, the enemy would multiply, and if the blade was directed upward, it would bleed out. It was customary to hold the knife while moving, trying not to touch the tips of the knives so as not to provoke a quarrel, and nail it to the ground if the tips of the knives touched each other. During prayer at the table, a knife was removed from the table so as not to cut the prayer. He rubbed the kirna with a knife to cut the kirna (kinna). Measures were taken to

prevent this, they say, if the girls cut the knives, they will cut their own happiness. Similar myths still exist today. For example, in wedding ceremonies, people with ill intentions believe that these young people will not be happy if they turn their knives upside down during the wedding ceremony [23.42.]. The knife was a constant companion of the young man. An example of this is the following. After the bread had been broken, the young man approached the girl for a "magic game." That is, the young man came and talked to the girl after dark. As a result of the conversation, if the girl became pregnant and the young man went on a journey without knowing it, the marriage was concluded by placing a knife in the middle of the young man, thereby removing the stigma. Here the knife served the young man symbolically. In other similar customs, we see that a knife is a constant companion of a young man. From the Uzbeks of the Ferghana Valley, the bride's brother demanded "a knife" or "money for a knife" when he brought the bride to the groom's house. For the knife prepared by the groom, they gave "money for the knife" if the knife was not prepared [25.41.].

### CONCLUSIONS

Particular attention was paid to highlighting the traditions associated with artisans, the attitude towards kitchen utensils, that is, our values, such as care and cleanliness in relation to them. The table was created as a source of food for artisans, to prevent waste, to create an image of ethnic traditions and life of the inhabitants of the oasis, focusing on the ethics of education, the criteria of education. The regional disposition of artisans also influenced their farming methods. Thus, an analysis of the kitchen utensils used in the daily life of artisans and the customs associated with them shows that they have both territorial and historical characteristics.

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