

# The Ascendancy of The Uzbek National Family in The Life of Society in Folk Oral Creativity

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**Abstract:** This article describes the emergence and formation of the Uzbek family as a long process of historical development. The family and marital relations of the local people were formed mainly based on the tenets of Islam. It is reported that such rules as the honesty of marriage, mutual respect between family members, respect for elders and younger, and the preservation of kinship ties were considered important factors ensuring the strength of the family.

**Keywords:** The epic poem "Alpomish", "The old woman died", "I will enter through the door", "Golden Pumpkin", "Malla Savdogar", "Allanazar Olchinbek", "Khomkon", "Alpomish", "Kelinoy", "Kuntug'mish", "Oysuluv", "Malla Savdogar", "Birth of Goroglu".

**Introduction:** In the course of community development, however, families tended to appear differently in form and content, depending on socioeconomic and political factors. Factors such as subsistence farming, livestock or handicrafts, size of land and property, division of labor directly influenced the composition of the family. Therefore, they could be classified into main groups, such as a small family, an undivided family and a large family. The small family was made up of a couple and children. This form of family was more common in artisans, townspeople, or young families who had the opportunity to run separate farms. In them, the duties of fasting, child education and labor were largely assumed by the couple, decisions were also made independently.

## METHOD

The undivided family consisted of a couple, children and parents of the couple, and 10-12 people lived in one household. In such a family, property was considered common, the division of labor was determined by age and gender: adults were in charge, women did household work, and young people took part in farm work. Usually the head of the family was the eldest man, who dealt with all the issues.[2:31].

The remains of a large patriarchal family are preserved in Central Asia, including Uzbekistan, along with small and Undivided Families. In such families, several

generations and several married sons lived in the same courtyard with their children. Land and livestock were common, and the family operated economically as a single farm. This is especially common in rural areas, where farming and animal husbandry prevail. In particular, while the Uzbek family has changed shape in different periods and Conditions, its main content has remained constant in values such as the duration of generations, mutual assistance, respect for adults and the maintenance of family unity. As part of the study of the udums associated with the marriage ceremony presented in the epic of the Uzbek spiritual epic "Alpomish", the "old woman died" udum in the work symbolically expressed the idea of saying goodbye to old life and moving to a new family stage. Through this, the team has adopted a new family, spiritual kafol for its stability.

## RESULTS AND DISCUSSIONS

This udum, referred to in the epic "Alpomish", i.e. "the old woman is dead", demonstrates a close connection with the social life of the family and society. This is how this ritual is stated in the epic: "In the Bahmal oat, holding a chime, the groom tried to enter the groom with his navkars, and a few women "died old woman", took something to die, saluted all the time, went inside the house, sat down when it was pinched, put a tablecloth in front of him, baked the sheep's bed, put it

in front of this, ate a plow, gave the navkars topki, a scarf, an investment, all fulfilled their official rule, and the bridegroom navkars left.

The description shows that the groom had to go through a series of symbolic barriers to enter the room where the bride was. As they approached the bridal room, the Women closed the door and did not let her in. When the groom says "I enter the door", he saw an older, respectful old woman in bosaga. His sitting with his face covered with a handkerchief stopped the groom. This udum was traditionally referred to as "the old woman is dead". He stands as a symbol of alertness and reverence until the old woman standing at the bosom allows the groom to enter the room. It was only after the groom gave money to the old woman that she stood up and the groom entered the room. This udum is not only an artistic epic image, but also reflects the socio-ethnological character of the Uzbek family rituals of the past. Through it, the bride and groom are shown to receive consent from the family's elders, the community, to comply with the laws of the household, and respect for family upbringing. Also, all the signs of gift and reverence in this ritual - sheep's nets, handkerchiefs, dowels and investments - were a means of strengthening social ties in society and encouraging family unity.[3:25]

As such, the "old woman is dead" udumi is considered significant not only as a symbolic act in the marriage ceremony, but also as a tradition that establishes social order, respect and solidarity in the family and society. Epics and examples of oral creativity, which reflect the facets of folk creativity in social life, are Talai, each of which maintains an image of its time and the life of society. One of these epics is the epochal palvan saga. Abdunazar Poyonov, who was born in the village of Khomkon, Kiziriksiy district, awarded the title "people's Bakhshis of Uzbekistan", created a rich heritage of folk oral creativity. He is the author of "Golden pumpkin", "Malla merchant", "Allanazar Olchinbek", "Khomkon", "Alpomish", "Kelinoy", "Kuntuğmish", "Oysuluv", "Malla merchant", "birth of a frog", "Hasankhan", "Oyparcha", "Sanamgavkhar", "Ravshankhan", "Rustam Khan", "Khondalli", "Khonoyim pari", "Tursun mergan", "Circle polvan" sang many epics, such as. In each Epic itself, the life of society, labor activity, family and traditions.

## CONCLUSION

The epic describes the social responsibility of the Davrkul polvan in his deeds, his reputation in society, his relationship with people, the social life of that time, the values, customs of people, the ways of life associated with agriculture and livestock. For example, Davrqul's skill in cattle raising, his strength and courage

as a polwon enhanced his dignity among the villagers, making him one of the leading figures in society. Thus, in the epochal polvon Epic, not only courage and personal qualities, but also values associated with the social life of the people, Labor, family and society were expressed in an artistic form. This reiterates the important role of folk oral creativity in preserving and conveying the life of society to generations. Through this episode, a clear picture of the social life and way of life of the people of that time can be formed in the epic of Davrqul polwon. In the epic, for example, the father of Davrqul, Eshqurban, was unjustly beaten by Red soldiers [4:17]. His wife Uldona, on the other hand, used techniques typical of folk medicine to treat her husband's injuries: she thinly tied the blonde to her husband's back, and within a month the wounds healed as black scabies. This ointment is associated with folk healing traditions that have survived to the present day in the villages of Surkhan Oasis. For example, the practice of treating a burnt or damaged area by applying a mixture of butter and egg yolk is still used today. This episode not only represents a dramatic event, but also reveals the living conditions of the family of that time, the social and family roles of a woman and a man. The wife was actively involved in her husband's health and well-being through the use of treatments available in society. At the same time, these ritual and healing methods also show that folk oral creativity retains its own phenological and medical knowledge. Hence, through the epic The Life of the inhabitants of the oasis of Surkhan, with a complex social relationship in the way they live. [5:34].

In conclusion, the formation and formation of the Uzbek family is closely related to the long historical process of development. The family and marriage relations of the local people were formed mainly based on the dogmas of Islam, but their content and practice were firmly connected with living conditions, socio-economic factors and territorial customs. Rules such as honesty of marriage, respect among family members, attention to the big-kiçik, the maintenance of kinship ties have been adopted as the main criteria for ensuring the stability of the family. Thus, the family has adapted to various socio-economic processes of society, not only as a unit of living and work, but also as a basic unit of socio-life. The reflection of these processes in folk oral creativity can also be seen in the epics "Alpomish" and "Circle polvon". The "old woman is dead" udumi in the "Alpomish" saga symbolically says goodbye to old life and represents the transition to a new family stage. Also, through the episodes in the epic "Davrqul polwon", one can see the life of the inhabitants of the Surkhan oasis of that time, the way of life associated with labor activity, livestock and farming[6:132].

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