

KINNA AND ITS CEREMONIAL OCCASIONS

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ANNOTATION

Kinna is one of the independent, ancient, traditional genres of Uzbek ritual folklore based on word magic. The term "Kinna" is derived from the Persian-Tajik word, which means "envy, envy, bitterness, revenge, enmity". Among our people, grudge is also called by such names as suq, kozikamok, kinna kerin, kinnalam, suqulan, koztaqmuk, and the rituals of "chasing a grudge", "releasing a grudge" or "putting a grudge" against it are measures. as an event, it is held by special professional singers.

The source of people's grudge is "eyes", "grudge", "eyesore", "sucked", "grudging" in relation to people who are black inside, miserly, jealous, and do not see the success of others. used expressions like According to the imagination of our ancestors, evil spirits enter a person's body due to the evil looks, words, and actions of envious and envious people. As a result, that person suddenly, unexpectedly falls ill and becomes restless. This situation indicates that a person has a grudge. A person who has a kina turns to a kina, who is engaged in the profession of kina making. The slanderer drives away the slander from the person who slanders by appealing to his pirs with the help of objects (knives, whips, sieves, etc.) that are believed to have magical powers. In this, he mainly turns to and relies on the word and its magical power. At the same time, he performs some symbolic actions in life in accordance with the word. Based on these, it can be said that the characteristics of kina as an independent genre belonging to Uzbek folk art are as follows:

1. Kinna is one of the ancient forms of artistic expression based on the power of magic and influence of words.

2. Statements related to the Kinna genre are performed in harmony with certain behaviors.

3. Kinna is manifested in the form of a holistic, artistic-compositional system.

The main task of kinnas is to break, return, and weaken the magic of words. Kinna's composition has a monologic-address form. That is, the text of the kinna consists of a monologic address of the kinna in a commanding tone aimed at chasing away bad or evil spirits. The form of monologic speech is the leading composition method of kina genres, and it has risen to the level of its main aesthetic principle.

For example:

Momo kirna bo'lsang, chiq,
Arvoh kirna bo'lsang, chiq.
Jin kirna bo'lsang, chiq,
Kul kirna bo'lsang, chiq.
Dev kirna bo'lsang, chiq.
Hasad kirna bo'lsang, chiq.
Ko'z kirna bo'lsang, chiq,
Suq kirna bo'lsang, chiq!

Betlaganning betiga bor,
Ko'zlaganning ko'ziga bor,
Har kimning o'ziga bor!
Suv kirna bo'lsang, chiq,
Pari kirna bo'lsang, chiq,
Qoning ichmay – to'ymayman,
Chiqarmasam – qo'ymayman,
Chiq, badbaxt, chiq!¹

It seems that in "kinna" evil spirits that have entered the body of a person are chased away by the command "come out". That is why the command verb "exit" is repeated many times in the text. In this case, it is said while stroking the patient from the head to the feet. Kinna uses various objects believed to have magical powers during her driving.

References:

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3. Safarov O. O'zbek xalq og'zaki ijodi. – Toshkent: Musiqa, 2010. – B. 368.

¹ Jo'rayev M., O'rayeva D. O'zbek mifologiyasi. – Toshkent: O'qituvchi, 2019. – 162 b.