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## ARTISTIC DESCRIPTION OF THE BRIDE AND GROOM IN THE WEDDING SONGS

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### ABSTRACT

This article is scientifically based on the artistic description and interpretation of the images of the bride and groom in the wedding ceremonies in the Bukhara region, as well as in folk songs performed at weddings. The images of the bride and groom in folk songs are proved by examples. Wedding songs such as ulan, yor-yor, kelinsalom were analyzed.

**Keywords:** *Wedding, ulan, yor-yor, kelinsalom, images of bride and groom, "Jar" ceremony, greeting.*

### INTRODUCTION

In wedding songs, the image of the bride and groom attracts attention with its activity, leading role, and the fact that it combines the ideas expressed. However, their specific artistic image, interpretation and description in the types of songs related to the wedding, such as ulan, yor-yor, kelinsalom, have not yet been specifically examined.

In such songs, it is usually the bride's inner and outer appearance, beauty, mediocrity, grace and her things, the most beautiful of the girls, the clever, the intelligent, the graceful, the beautiful, the imaginative, the thoughtful, the memorable is praised. It is through these words that she is described. The harmony of external and internal beauty is praised, and positive qualities are sung. That is why the fact that she is leaving her loved ones: her parents, her brothers and sisters, her friends, and going to another house makes everyone cry and grieve. Her departure will leave her home empty-handed. But other than that, the rest of the family is happy. It's as if she's moving into a new apartment as a symbol of happiness. The members of this family honor and respect the bride as the successor of their descendants.

### LITREARY REVIEW

Uzbek folklore studies are peculiar to the unique features of the wedding ceremonial folklore, L.Khudoykulova, M. Khuradova, Sh.Izamanazarova was analyzed in their dissertations,<sup>1</sup> M.Juraev, U.Jumanazarov, G. Toshava, and Kh.Kholova.<sup>2</sup> However, although bilingual, a resident of the population of

<sup>1</sup> Алавия М. Ўзбек халқ маросим кўшиқлари. – Тошкент: Фан, 1974; Давлатов С. Қашқадарё воҳаси ўзбек тўй маросимлари фольклори: Филол. фан. номз. ... дисс. автореф. – Тошкент, 1996; Қуронбоева Н.Р. Хоразм тўй кўшиқлари: Филол. фан. номз. ... дисс. автореф. – Тошкент, 1998; Исмонова О. Ўзбек тўй маросим фольклорини “келин салом” жанри (генезиси, ўзига хос хусусиятлари ва поэтикаси): Филол. фан. номз. ... дисс. – Тошкент, 1999; Худойкулова Л. Сурхондарё тўй маросими кўшиқлари: Филол. фан. номз. ... дисс. – Тошкент, 2011; Муродова М.Ш. Ўзбек никоҳ тўйи фольклорининг жанрлар таркиби ва бадияти (Ўрта Зарафшон воҳаси материаллари мисолида): Филол. фанлари бўйича фалсафа доктори (PhD) ... дисс. автореф. – Тошкент, 2018. – 53 б.; Имомназарова Ш.Х. Ўзбек фольклорини ўлан жанри (ўзига хос хусусиятлари, генезиси ва бадияти): Филол. фанлари бўйича фалсафа доктори (PhD) дисс. ... автореф. – Тошкент, 2018. – 57 б.; Жўраев М. “Келин тушди” маросими. – Тошкент: Республика халқ ижодиёти маркази, 2002. – Б. 7-8.

<sup>2</sup> Жўраев М. “Келин тушди” маросими. – Тошкент: Республика халқ ижодиёти маркази, 2002. – Б. 7-8; Жуманазаров У. Тўй маросим фольклорини олқиш жанри / Ўзбек фольклоршунослиги масалалари. – Тошкент: Фан., 2010. – Б.100–107; Тошева Г. Ўзбек-тожик тўй маросими фольклори алоқаларининг йўналиш ва принциплари // Ўзбек тили ва адабиёти. – Тошкент, 1993. – №4. – Б.39–42; Ҳайитова Ф. Тўй кўшиқларида дуо мазмунининг ифодаланиши // Ўзбек тили ва адабиёти. – Тошкент, 1997. – №4. – Б.64–65; Холова Х. “Ишимма” кўшиғига доир айрим кайдлар // Ўзбек тили ва адабиёти. – Тошкент, 1998. – №5. – Б.51–53; Ўраева Д. “Келин салом”лар ижро композициясида ҳамд ва наът. / Ёшларни миллий ва

Bukhara, has not been philological surveillance, has not been the object of special scientific research so far, O.Safarov, collections and others. Some ideas are described in their articles. D.Uraeva described his thoughts on the discussion at Bukhara wedding.<sup>3</sup> He also spoke about the assemblance and artifails of People's songs, again D.Rajabov.<sup>4</sup>

## THE MAIN PART

As in other parts of the country, Bukhara weddings have their own peculiarities. The wedding will take place in Bukhara at the bride's house. On the day of the wedding, the bridegroom visits the bride's house surrounded by friends, wearing a turban and a pair of long wooden ends with a burning *Jar* torch. It's a "Jar" ceremony where "*Huy bale!*" the song is sung. The bridegroom enters after the bride has circled the open fire three times in front of the door. Then with a greeting he is brought into the *chimildiq* (tabernacle). Before that, the bride is wrapped in a shawl and greeted with a greeting. Sometimes they are brought to the tabernacle one by one, sometimes in pairs, with a pair of loaves of bread on their heads and a candle in front of them. The greeting is read aloud woman.

Interestingly, the artistic depiction of the bride and groom in wedding songs is not always aimed at expressing their positive qualities. Sometimes their descriptions are based on satirical or humorous interpretations. For example:

Kelin keldi loladay,  
Har ko'zi piyoladay,  
Na salomu na alik,  
Qo'shga qo'shgan jugonaday.  
Huy bale!

Such descriptions and interpretations are meant to protect the bride from eye contact.

Kelinni ko'ring, kelinni,  
Kelmay turib tilini.  
Kelinni ko'rdik, kal ekan,  
Kelinni ko'rdik, shal ekan.  
Huy bale!

In these verses, the information that the bride's tongue is long, thick, and shallow is also given in order to protect her from the evil eye.

The following verses draw attention to the fact that the bride is equated with beauty, ugliness, good and evil:

Kelin kelar loladay,  
Har ko'zi shopiyoladay.  
Ko'zga surtgan ilikday,  
Qoshu ko'zi pilikday.  
Huy bale!

умуминсоний кадрятлар руҳида тарбиялашда маданият ва санъатнинг ўрни" мавзусидаги илмий-назарий анжуман материаллари тўплами. – Бухоро, 2017 йил 15 ноябрь. – Б.31-32.

<sup>3</sup> Ўраева Д. Халқ мухаммасхонлиги // Ўзбек фольклоршунослиги масалалари. Илмий мақолалар тўплами. ҲI китоб. – Т., 2017. – Б.99-107.

<sup>4</sup> Ўраева Д., Ражабов Д. Бухоро халқ кўшиқларининг тўпланилиши ва бадияти хақида / Бухор элда гул сайли: Бухоро халқ кўшиқлари ва термалари. – Т.: Мухаррир, 2010. – Б.3-15.

In fact, it seems unnatural for the groom's parents and relatives to ask such questions about the girl, who was chosen as the best of the girls and believed in her beauty and virtues. So, the purpose is to protect the bride and groom from harm. The bride is portrayed negatively, not positively, for "eye contact". Therefore, neither the bride nor her loved ones will be offended by these satirical verses. Everyone is used to the negative lyrics of the song.

Just as every image and every element is exaggerated in wedding songs, so is the bride. The image of the groom The wedding song "Yor-yor" depicts the groom in a difficult situation.

Chimildiqning yonidan sichqon qochdi, yor-yor.

Pista-mayiz topolmay kuyov qochdi, yor-yor.

In the song "Ulan" sung by the bride, it is said that the bridegroom came to the bride without a gold ring and necklaces because of her serious condition:

Hay-hay o'lan, jon o'lan, uzuk-uzuk, yor-yor.

Qani kuyov, to'y oldida tillo uzuk, yor-yor?

Hay-hay o'lan, jon o'lan, qiynalur jon, yor-yor.

Qanikuyov, to'y oldida shoda marjon, yor-yor?

In addition, the groom himself is not allowed to wear velvet clothes, and even came without a horse.

Hay-hay o'lan, jon o'lan, choy tutingiz, yor-yor.

Qani, kuyov, to'y oldida barqutingiz, yor-yor?

Kuyov bolani boy deydilar, boyligi qani, yor-yor?

Yakka mixga bog'langan oti qani, yor-yor?

However, in primitive times, young men were considered worthy of marriage only if they had a horse. In the poems, the image of the groom is given in a satirical direction: "soqov", "puchug", "og'zi qiyshiq", "gungalak", "paxmoq soqol", "og'zi qiyshiq", "go'laxta", "engi yirtiq", "labi tirtiq", "kal".

Qir ustida ko'ringan u o'tovmikan, yor-yor?

Kuyov pochcham gapirmaydi, soqovmikan, yor-yor?

There are also images of the groom, who took the wound of the young man when his lover could not get married due to the demands of life.

Kuyov yigit hammadan zo'r bo'larmi, yor-yor?

Birovning suygan qizin obketarmi, yor-yor?

A positive image of the groom is also given. The image of a dreamy bridegroom made by slaughtering sheep, weddings and houses is sung.

Qo'shtepadan olti qo'y so'ydi kuyov, yor-yor.

O'nta peshayvonli uy qurdi kuyov, yor-yor.

In the songs "Yor-yor" we also see the image of the groom, "mehnatkashligidan kelinga yoqgan", "shuhrati bilan elga tantilgan" ("liked by the bride for his hard work" and "famous for his fame").

Kuyov yigit mehnatda chaqqon ekan, yor-yor.

Bizning kelin kuyovga yoqqan ekan, yor-yor.

Childirmaning sadosi ko'kka etgan, yor-yor.

Kuyov bola shuhrati elga etgan, yor-yor.

In the song "Ulan", the groom is described by his friends as a "shoir", "mehnatda sinalgan qodir" ("poet", "a man tested in labor").

Kuyovni so'rasangiz

Shoir yigit yor-yor,  
Mehnat bilan sinalgan  
Qodir yigit, yor-yor.

Although the groom is in a difficult financial situation, it is said that he will have such an unequal daughter.

Kuyov yigit tomlarini toldan yopgan yor-yor.  
Shunday qizni kuyov bola qaydan topgan, yor-yor.

The image of the bride and groom, who are happy for a lifetime, is sung.

Kelin-kuyov birga bo'ldi, ko'ngli to'ldi, yor-yor.  
Bir umrga ikkisini baxti kuldi, yor-yor.

We will also look at the image of the groom in the opposite position to "Yor-yor" above. Image of young people who could not reach each other:

Ikki sandiq ro'ba-ro'y,  
Qulfi siniq, yor-yor,  
Kelin bilan kuyovning  
Ko'ngli siniq, yor-yor.  
Kuyov bola kuyib yongan  
Er ishqida, yor-yor.  
Kuyib-kuyib ado bo'lgan  
Yor ishqida, yor-yor.

The adjectives "oltin", "mushk", "tilla", "kumush" or "anbar", which means gold to a beautiful and intelligent bride, are skillfully used for a happy, hard-working groom.

Oltin kuyovga tushdi tilla kelin, yor-yor.  
Biri oltin, biri kumush par bo'libdi, yor-yor.  
Biri mushku biri anbar, yor bo'libdi, yor-yor.

In "Kelin salom" the positive features of the image of the groom are sung.

Ikki qo'li qalamli,  
Ko'rgan joyda salomli,  
Kuyovpochchaga bir salom.

To'lib oqqan soydek,  
O'n to'rt kunlik oydek,  
Kuyovbolaga salom.

In the next "Kelin salom" we will see a humorous image of the groom.

Beqasam to'n qiyqimi,  
Yigitlarning shilqimi,  
Yor-yor, chori yor,  
Kuyov to'raga bir salom.

## CONCLUSION

In conclusion, the historical foundations of Uzbek folk wedding songs are very deep, and they have a unique epic and lyrical interpretation of the ancient, traditional customs and rituals of our ancestors who lived in

ancient times is observed. In wedding songs, the image of the bride and groom attracts attention with its activity, leading role, and the fact that it combines the ideas expressed. These images are expressed in a variety of figurative colors in folklore genres related to the wedding, such as ulan, yor-yor, kelinsalom, and other genres to convey emotional meanings.

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