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### Some Features of the Language of Bukhara Wedding Songs

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**Abstract:** *The genre nature of Bukhara wedding songs also plays an important role in revealing the genre nature of their songs. In particular, the region's zullisonayn (equal ability to speak Uzbek and Tajik) seems to enrich the charm of Bukhara folk wedding songs. This article also discusses some features of the language of Bukhara wedding songs.*

**Keywords:** Wedding, ulan, yor-yor, dialect, local features, onomastic units, toponyms, linguoculturisms.

#### L. Introduction

In distinguishing the local features of Bukhara wedding songs, first of all, it is necessary to pay special attention to the world of images and language. Also, their local language features play an important role in revealing the genre nature of Bukhara wedding songs. Therefore, the onomastic units of the region: toponyms, hydronyms, necronyms, as well as dialectics, ethnographies, linguoculturisms, which are used only in this region, have a special place in the folk songs of Bukhara wedding members. In particular, the region's zullisonayn (equal ability to speak Uzbek and Tajik) seems to enrich the charm of Bukhara folk wedding songs.

In the folklore of the region, the Bukhara macrotoponym and its micro-names such as Karakul, Alat, Gijduvan, Vobkent, Romitan, Shafirkan, Jondor, Kogan are often mentioned. This allows you to determine the boundaries of the song being

created or distributed. Some of the songs even mention the names of historical villages in the area, as well as the name of a historical monument. At the same time, they serve to create the art of talmeh in the poetic text and to ensure the art of the text.

#### III. The Main Part

One of the most common phenomena in regional wedding songs is the depiction of the Bukhara toponym as a talmeh. By quoting the toponym Bukhara in the following text, it is noted that it is a separate, distinctive, unique region:

*Buxoroda bugun to'y.*

*Do'stlar, keling, yor-yor.*

*Oltin kuyovga tushdi*

*Tilla kelin, yor-yor.*

In this song, the words related to the wedding, such as wedding, bridegroom, bride, etc., are related to one event and become close to each other, creating the art of poetic discourse. In this case, "wedding" as ethnography is the name of an event that is organized in the circle of relatives, friends, neighborhoods, according to the culture of life, beliefs, specific traditions of each nation, based on joy, representing a large family event. yor "means the name of the genre of the song sung during the transfer of the bride to the groom at a certain stage of the wedding, and the identity of the main causes of the wedding of the bride and groom.

Thus, due to the fact that the toponym Bukhara is used in Bukhara weddings, it is possible to understand that this song has a direct regional character, it was created and sung only in Bukhara.

*Buxoroda to'y bugun,*

*To'yga keling, yor-yor.*

*Qovushadi ikki oshiq*

*Kuyov-kelin, yor-yor.*

It is known that Bukhara has long been famous as a historical place. Various legends and myths about Bukhara have been created since ancient times. They indicate that Bukhara has a unique ancient history. The use of the phrase "Buxoro parisi" in the following text refers to similar ancient legends:

*Shofirkonning yigitarin*

*Kuydirgan qiz, yor-yor.*

*Cho'g'a kelib mehnatni ham*

*Do'ndirgan qiz, yor-yor.*

Shafirkan is one of the well-known toponyms in Bukhara. It is a place where many dear people have been raised. Therefore, the name Shafirkan is mentioned in Bukhara folk songs, sometimes some toponyms are distorted.

*Buxoro osmonida*

*Yangrar qo'shiq, yor-yor.*

*Jonaforda qovushar.*

*Ikki oshiq, yor-yor.*

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*Buxoroning parisi*

*Desang arzir, yor-yor.*

*Yori bilan yonma-yon*

*Mehnat qilar, yor-yor.*

In the Bukhara wedding songs, the names of some districts in the territory of Bukhara region are also mentioned as talmeh. It is known that the popularity of Bukhara's plum and *olmurat* (pear) is also mentioned in Bobur's "Boburmoma". From this we can see that horticulture and agriculture have been developed in Bukhara since ancient times. In addition, Romitan figs, Gijduvan's *shurdanak* (Bukhara wedding table is not decorated without salt), Gijduvan's *bread* (of course, it is taken from it when going to the wedding), Karakul layer are also famous in the republic. That's why the sense of pride can be seen in the songs created in the region. They can also be used to indicate that the song is being created in connection with the area. Including:

*Shofirkonning avovi*

*To'yga o'tin, yor-yor.*

*Achitmaydi ko'zlarni*

*Achchiq tutun, yor-yor.*

*Shofirkonning yigitlarin*

*Kuydirgan qiz, yor-yor.*

*Cho'lga kelib mehnatni ham*

*Do'ndirgan qiz, yor-yor.*

Shafirkan is one of the well-known toponyms in Bukhara. It is a place where many dear people have been raised. Therefore, the name Shafirkan is mentioned in Bukhara folk songs. However, sometimes some toponyms are distorted:

*Buxoro osmonida*

*Yangrar qo'shiq, yor-yor.*

*Jonaforda qovushar,*

*Ikki oshiq, yor-yor.*

In our opinion, the word "Jonafor" in the third stanza of this poem is misspelled from the informant. He must be Jondor. Because there is no word "jonafor" in Uzbek language. In our opinion, it means "Two lovers will meet in Jondor".

In addition to the names of cities and districts, the names of some developed villages, ie microtoponyms, can be found in Bukhara wedding songs. Sektare is the name of one of the villages of Gijduvan district of Bukhara region. This is one of the places where the village is famous for its unique socio-cultural development and unique traditions. It is also revered as the birthplace of the famous Uzbek and Tajik artist Sadridin Aini.

The following text is noteworthy in that it includes the custom of slaughtering up to six sheep before the bridegroom brings the bride to his house, and the custom of the bridegroom wearing a golden robe from the white banoras:

*Soktareda olti qo'y*

*So'ydi kuyov, yor-yor.*

*Oq banoras zarli to'n*

*Kiydi kuyov, yor-yor.*



"*Kelinsalom*" is one of the most popular genres in the region. It is known that brides have their own order of execution. First of all, it is traditional for them to praise Allah, the Creator of the heavens and the earth and the two ages, and to praise the Prophet, peace and blessings of Allah be upon him, and the saints. However, in the past, the bridesmaids of Bukhara had a rule to send a special greeting to the ruler Amir on behalf of the bride. Therefore, in some of the bridesmaids recorded from the area, the motive of greeting the Amir stands out:

*Adolat manbai shohi jahon,*

*Amiri ro 'zg'orimizga salom!*

However, there are other variants of the salutation similar to the one above, in which the greetings addressed to 'Umar,' Uthman, and Haydar (Hazrat Ali) from the Chaharis are as follows:

*Yori ikkinchi – adolat manbai shohi jahon,*

*Umari odil – amiri ro 'zg'oringa salom.*

*Yori uchinchi amiral mo'min Usmon erur,*

*Jami ul-Qur'on o'shal chobuksuvoringa salom.*

*Yori to 'rtinchi Haydari mo'mini chashmi charoq,*

*Sohibi duldul amiri Shohsuvoringa salom.*

There are many legends about Hazrat Ali among our people. In them, Hazrat Ali is depicted and interpreted as a religious-mythical character. Legend has it that Ali had a flying widow, a sharp sword. Therefore, in the above text of the bride's greeting, Haydar-Hazrat Ali is described as "Sahibi duldul". It is said that Duldul was the only horse in the world that chased the wind when he ran. It had two wings in its armpits, and it flew freely in the sky, jumping from cloud to cloud. If he sees the enemy, he will not survive. If he ran away, he would chase him, bite him if he came in front of him, slap him if he came behind him, beat him if he came from the right side with his right hand, and beat him with his left hand if he came from the left side. He understands what people are saying, but he can't speak. This horse was

the horse of Hazrat Ali. Among the Uzbek people, there is a special belief that Hazrat Ali came to the land of Turan, Bukhara.

Due to the fact that in most parts of the Bukhara region there is a feature of bilingualism, this feature is also reflected in the examples of folklore created here:

*O'shal kun sanga, ey sho'xi suman, baroshno bo'ldim.*

*Jamolingni ko'ray deb, orzu birla ado bo'ldim.*

*Ba bozori muhabbat, gavhari qimmatbaho erdim.*

*Raqiblar ko'yidan misli sadafday kambaho bo'ldim.*

*Qalandar bori Sheroziy, navoyu nolalar qilsam.*

*Sani dardi g'amingdan, ey pari paykar, ado bo'ldim.*

The isophagal combinations in this muhammas, such as "*shoxi suman*", "*ba bozori muhabbat*", "*gavhari qimmatbaho*", "*dardi gam*", and "*pari paykar*", indicate that the poetic text was based on sweetness.

In general, wedding songs have a special place in the dialect because they are the product of the living language of the people. The use of such dialectal words as synonyms is also common:

*Qolin-gilam ustida*

*Bir gul eding, yor-yor.*

*Enang bilan otangning*

*Bulbuliding, yor-yor.*

In Bukhara, the word "carpet" is used instead of the word "*qolin*". Sometimes the word "carpet" is pronounced as "*gilem*":

*Peshkadagi qalin gilem*

*Bir guliman, hoy o'lan.*

*Otam bilan onamni*

*Bulbuliman, hoy o'lan.*

It is no coincidence that the word "carpet" is used in these songs. After all, in Bukhara this field is very

developed and famous. In general, Bukhara has long been a place of craftsmen and artisans. Not only doppelidoz, but also *tondoz* and *belbog* (*chorsti* or *belgars*) sewing are developed in this area. Bukhara is famous for its swords, knives, silk dresses, especially *zardozi*, and national ornaments, which have a special place in folk songs. In particular, the following muhammas text is evidence of our opinion in this regard:

*Zar kalapo 'sh kiyganingga*

*Man tasadduq.*

*Bozu gardoning*

the influence of dialect. For example, in the following texts, the word "*sovchi*" is pronounced as "*savchi*"; the word "*kuda*" is pronounced as "*qudo*"; the word "*rovog*" is pronounced as "*ravog*", and the word "*mo'ndi*" is pronounced as "*mundi*":

*Borib-kelib qudalarni surishtirgan.*

*Ikki yashning yulduzini yarashtirgan*

*Savchilarga ko'p salom.*

Or:

*Ravog'dagi qaychilani*

*Zano boshti hoy o'lan*



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*Zar kalapo'sh kiyganingga*

*Man tasadduq.*

*Bozu gardoning*

*Jonimga ursin.*

*Qaqarlab kulganingda*

*Dushmanlar o'lsin.*

*Sani tuqqan onang*

*Maqsadga yetsin.*

The muhammas mentions the *zardozi doppi* worn by brides in Bukhara, that is, the *zar kalaposh* and the women's jewelry worn around the neck, known as the "*bozu gardon*". In this case, the lyrical protagonist, in addition to using them as an artistic means to express their spiritual experiences, curses the enemies of the woman, applauds her relatives and wishes her good health and long life.

The following "*Huy bale!*" The word "*jugona*" used in the song is also typical of Bukhara dialect and means "calf". At the same time, the bride's irony and ignorance of what is happening and what she is doing is being mocked by *jugona zoosemy*:

*Kelin keldi loladay.*

*Har ko'zi piyoladay.*

*Na salomu na alik.*

*Qo'shga qo'shgan jugonaday.*

*Huy bale!*

During the wedding ceremony, songs performed live often contain distorted pronunciation of a word under

the influence of dialect. For example, in the following texts, the word "*savchi*" is pronounced as "*savchi*", the word "*kuda*" is pronounced as "*qudo*", the word "*rovog*" is pronounced as "*ravog*", and the word "*mo'ndi*" is pronounced as "*mundi*":

*Borib-kelib qudalarni surishtirgan.*

*Ikki yoshning yulduzini yarashtirgan*

*Savchilarga ko'p salom.*

Or:

*Ravog'dagi qaychilani*

*Zang bosibti, hoy o'lan.*

*Undan kelgan qudolarni*

*G'am bosibdi, hoy o'lan.*

Also:

*Madondagi mundila*

*Ahorimikan, hoy o'lan.*

*Undan kegan qudola*

*Nahorimikan, hoy o'lan.*

Due to the fact that the Bukhara dialect belongs to the Qarluq dialect, one of the most notable features of this dialect is the use of a vowel without "a", front row, wide vowel instead of "o".

In the above-mentioned texts, the word "*qaychilar*", and the word "*mo'ndilar*" also contain the vibrating sound "r". The word "*madon*" in the poem means a small house (a place where a garden and other household items are stored) in an old-style courtyard, which is built on the side of a large house.

Apparently, the fact that words or one vowel in a word is replaced by another vowel did not affect the meaning of the word. But this humiliation is not always preserved. For example, in the following text, a paronym is derived from the change of the sound "o" to "a" under the influence of dialect. As a result, the meaning of the word has changed:

*Aravaning gupchagi*

*Yorug' ekan, yor-yor.*

*Qizga bergan qo'yingiz*

*Ariq ekan, yor-yor.*

In this case, it was necessary to use "*aravaning gupchagi*" "*yoriq*" - split in two. Because the word "*yorug*", which is his parony, means "*bright*". The hood of the car may be cracked, not light. It was also necessary to use the word "*ariq*", which is a paronym for her, instead of the word "*oriq*" ("thin") for the sheep given to the girl. Thus, morpheme analysis is similar in pronunciation, that is, pronunciation, but words with different or partial lexical meanings are paronyms, and care must be taken in their use.

Or:

*Go'zaldir bu to'ylar, sevgisi ravon bo'lsa.*

*Otalar bosh qo'shsayu, onalar rizo bo'lsa.*

*Kelin-kuyov qalbida ahdu vafosi bo'lsa,*

*Qayinukayu singillaringga bergin salom,*

*Egilib-egilib bergin salom.*

There is no denying the influence of dialect on the language on the use of the verb "*tug'*" in the texts as "*tug'ibdur*", the pronoun "*bu*" as "*bu*", and the word "*rozi*" as "*rizo*".

#### IV. Conclusion



*Yorug' ekan, yor-yor.*

*Qizga bergan qo'yingiz*

*Ariq ekan, yor-yor.*

In this case, it was necessary to use "aravaning gupchagi yoriq" - split in two. Because the word "yorug'", which is his parony, means "bright". The hood of the car may be cracked, not light. It was also necessary to use the word "ariq", which is a paronym for her, instead of the word "oriq" ("thin") for the sheep given to the girl. Thus, morpheme analysis is similar in pronunciation, that is, pronunciation, but words with different or partial lexical meanings are paronyms, and care must be taken in their use.

Sometimes the use of antonyms in wedding songs also gives them a special charm. For example:

*Kechasi sovchi ketdi Oydin uchun, yor-yor.*

*Oydinni to'y qilmoqchi og'am uchun, yor-yor.*

In this context, "kechasi" creates a logical contradiction in terms of the concept of darkness and "moon" light. As a result, the art of tazad emerges.

Depending on the use of words such as train (train), car (car) in some examples of Bukhara wedding songs, it is possible to understand that they were created in relatively later periods. Such examples provide a basis for distinguishing between traditional and modern varieties of Bukhara wedding songs.

*Devor ustida akka, yor-yor-yorone,*

*Poyizga mindim yakka, yor-yor-yorone.*

*Chetga buring moshinni, yor-yor-yorone,*

*Buxoroda yorim yakka, yor-yor-yorone.*

In some songs, the influence of classical literary language is also felt:

*Zarvaraqing maydasi,*

*Oblo Buxoro pistasi.*

*Buncha ham nozik tug'ubdur,*

*Bul juvonning onasi.*

Or:

*Go'zaldir bu to'ylar, sevgisi ravon bo'lsa,*

*Otalar bosh qo'shsayu, onalar rizo bo'lsa,*

*Kelin-kuyov qalbida ahdu vafosi bo'lsa,*

*Qayinukayu singillaringga bergin salom,*

*Egilib-egilib bergin salom.*

There is no denying the influence of classical literary language on the use of the verb "tug'ubdur" in the cited texts as "tug'ubdur", the pronoun "bu" as "bul", and the word "rozi" as "rizo".

#### IV. Conclusion

The Bukhara wedding songs often contain such lines as "Buxoro parisi", "Buxoro osmoni", "Buxoroning qizlari", "Buxoroning yigitlari", "Buxoro minorasi", "Buxoro pistasi". The songs used by these compositions can be considered as created by the people of Bukhara region.

Thus, when Bukhara wedding songs are studied in the context of Uzbek folklore, it shows that they have their own area features. In fact, the folklore of the region has many local features, which is reflected in the folklore of his wedding.

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