



Artistic Expression of Bukhara Wedding Customs in Ceremonial 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.

L. Introduction

Bukhara wedding is rich in traditions. Many of the traditions associated with it are notable for their artistic expression in the songs sung during the wedding ceremony.

The custom of inquiring, visiting, and dating the bride's house before the wedding is still practiced. The ritual, which is usually performed with the participation of older women, is popularly known as "Uy ko'rdi". Signs to it are expressed in the following way:

Keksa-keksa xotinlar

Borib keling, yor-yor.

Ikki yoqni ko'ndirib,

To'yni qiling, yor-yor.

To'y bo'lajak hovlini

Ko'rib keling, yor-yor.

Domotimiz onasini

So'rab keling, yor-yor.

II. 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,¹ M.Juraev, U.Jumanazarov, G. Toshava, and Kh.Kholova.²

¹ Алавия М. Ўзбек халқ маросим кўшиқлари. – Тошкент: Фан, 1974; Давлатов С. Қашқадарё воҳаси ўзбек тўй маросимлари фольклори: Филол. фан. номз. ... дисс. автореф. – Тошкент, 1996; Куронбоева Н.Р. Хоразм тўй кўшиқлари: Филол. фан. номз. ... дисс. автореф. – Тошкент, 1998; Исмонова О. Ўзбек тўй маросим фольклорида "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 фольклорида 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.

² Жўраев М. "Келин тушди" маросими. – Тошкент: Республика халқ ижодиёти маркази, 2002. – Б. 7-8; Жуманазаров У. Тўй маросим фольклорида олқиш жанри / Ўзбек фольклоршунослиги масалалари. – Тошкент: Фан.,

However, although bilingual, a resident of the population of 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.³ He also spoke about the assemblance and artifails of People's songs, again D.Rajabov.⁴

III. The Main Part

For women who come to see the groom's house, the groom's house is usually praised and described:

Kelin tushgan uyning

Naqshi bordir, yor-yor.

Bizga kelgan kelinning

Baxti bordir, yor-yor.

The women who visited the bridegroom's house and the house of the bridegroom praised and described the bride:

It is said that the results of "seeing the house" are sometimes asked by a friend of the girl:

Kelin tushgan uyning

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; Хайитова Ф. Тўй кўшиқларида дуо мазмунининг инфодаланиши // 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 умуминсоний кадриятлар руҳида тарбиялашда маданият ва санъатнинг ўрни" мавзусидаги илмий-назарий анжуман материаллари тўплами. – Бухоро, 2017 йил 15 ноябрь. – Б.31–32.

³ Ўраева Д. Халқ мухаммасхонлиги // Ўзбек фольклоршунослиги масалалари. Илмий мақолалар тўплами. Ҳ1 китоб. – Т., 2017. – Б.99–107.

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

Sveti bor, yor-yor.

Hamma xalqning dunyodan

Umidi bor, yor-yor.

Or:

Hay-hay o'lan, hay o'lan.

Hay saniki, yor-yor.

To'rt burchagi kumushdan

Uy saniki, yor-yor.

Tog'da kiyik sayr etib,

Soyga tushdi, yor-yor.

Maning sevgan dugonam

Qayga tushdi, yor-yor.

"Qayga tushdi?" – demanglar,

Ishq bog'ida, yor-yor.

Endi o'rin qolmaydi

Dil dog'iga, yor-yor

Jersi ko'ylak egnida

Guli mayda, yor-yor.

Tanimaymiz kuyovni

Uyi qayda, yor-yor.

Boqqa qo'chqor bog'lamoq,

Odat ekan, yor-yor.

Qalin berib, qiz olmoq,

Davlat ekan, yor-yor.

Uzoq-uzoq yo'l yurib

Surilmanglar, yor-yor.

O'n besh tillo pul berib

Kerilmanglar, yor-yor.

O'n besh tillo qalinni

Xarjlab keldim, yor-yor.

To'lgan oydek singlimni

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O'n besh tillo qalinni

Xarjlab keldim, yor-yor.

To'lgan oydek singlimni

Boshlab keldim, yor-yor.

"Sut puli" deb so'zlagan.

Qo'y-qo'zini ko'zlagan.

Tog'asiga bir salom.

Egri-bugri ko'chadan

Soy keladi, yor-yor.

Uzun bo'yli singlimga

To'y keladi, yor-yor.

Else:

Tizza bo'yi loy ko'cha,

Bu kecha, yorug' kecha.

Qo'shnimizda bo'ldi to'y.

Keldi to'yga semiz qo'y.

The answer to the question of the bride's friend of the woman who visited the house:

If the groom doesn't like the "housewives", that's right:

It is customary for a bride to be given a certain amount of "thick" on the groom's side. This is especially true of the "yor-yor" songs sung during the process of handing over the girl to the groom:

Apparently, the song emphasizes that the custom of "marrying a girl" is a state practice. The young man was specially prepared for this. He looked after the goods and collected money, because the thick price was determined either by money or by goods. The process of thickening is called "thick cutting". The groomsmen were responsible for the thick cut.

In some cases, the amount of thick can usually be a sign of its high cost:

It is not simply stated in these four paragraphs that it is not worth saying "I gave" a thick sum of "fifteen gold coins" and stretching. The reason for this is clarified in the following paragraph, which is cited as a logical continuation of this paragraph. The bride usually uses the money she received for the bride's

"thick" to make her dowry, to prepare for the wedding. Therefore, in the language of the Yangs who brought the girl, it is said that the money was spent, even though it was gold:

In some places, in addition to the thick, "milk money" is also taken. In some places, "thick" and "milk money" generally mean "thick." In fact, "milk money" (also called "snow money" in Surkhandarya) is money given by the mother of the groom to please the girl's mother. In general, it is no coincidence that the name of the tradition of giving "milk money", which persists among our people, including the people of Bukhara, is included in the songs associated with the wedding, which was created and sung in the region. An example of this is the following verses from the text of the song "Kelin Salom":

It is no coincidence that in the above verses, it is the uncle who speaks of "milk money" for which he is looking for sheep. Because, usually, in determining the "thick" and "milk money" the uncle participates as a supporter, a supporter and protector on both sides.

It is noteworthy that in recent years in many places the practice of receiving "thick" and "milk money" is disappearing. Therefore, the study of songs that provide information about them is important because it allows you to get acquainted with the historical and vital basis of folk ceremonial songs, to learn about them.

The bride has to look her best during this time, because of posterity more than anything else. The cost of the wedding is the amount sent by the groom to organize and hold the wedding reception, i.e. the body or ram to be slaughtered at the wedding, (sheep), oil, flour, sweets, and even o' tin etc. In the vernacular, such expressions are used to express this custom, such as "to increase the wedding", "to send a wedding", "to receive a wedding", "to bring a wedding", "to come to a wedding". Many have sent the "wedding" through the streets, secretly, with the intention of "keeping an eye out".

Egri-bugri ko'chadan

Soy keladi, yor-yor.

Uzun bo'yli singlimga

To'y keladi, yor-yor.

Or,

Tizza bo'yi loy ko'cha,

Bu kecha, yorug' kecha.

Qo'shnimizda bo'ldi to'y.

Keldi to'yga semiz qo'y.

IV. 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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