

Section 1. Folklore

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COMPOSITION OF IMAGES IN THE GENRES OF "OLAN" AND "YOR-YOR" OF UZBEK WEDDING RITUAL FOLKLORE

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Abstract

The purpose of research: This article analyzes the use of symbols, similes, similes, exaggerations, and comic art in describing the images of the "olan" and "yor-yor" genres of Uzbek wedding ritual folklore.

Research methods: All genres of wedding ceremony songs have a special spirit and, when appropriate, sad nature, cuteness, playfulness, delicate artistry, composition of unrepeatable images, gain a lot of importance in Uzbek folklore.

Research results: In the process of analysis, it can be seen that all these songs contain the beliefs of our ancestors, their imaginations and beliefs, their attitude to life, and their dreams. Another important point is that these songs use philosophical observations, beautiful allusions and symbols to portray the characters of the active participants in the wedding ceremony.

Practical application: It is worth noting that it is necessary to analyze and deeply understand the essence of all images and symbols reflected in folk songs, their ethnographic-philosophical-historical features.

Keywords: *Uzbek wedding, ceremony, folklore, "die", "yor-yor", image*

Introduction

According to scientists, "Olan" songs, based on the competition, sung by the groom and the bride on the day of the Uzbek wedding in the mountain, sub-mountain villages, and steppe regions of Uzbekistan, differ from other genres with their originality, enthusiasm, and beauty.

In particular, "...the key to the treasure is in knowing the magic word". It is under-

standing the meaning of the WORD and finding the tone and saying it" (Turdimov, Sh., 2020), says teacher Sh. Turdimov.

Wedding ceremony songs – "Olan", "Lapar", "Yor-Yor", "Welcome to the bride", "Welcome" in addition to being diverse according to genre, the abundance of unique symbols and symbols in each variant speaks of the wisdom of the people. "The world is made up of symbols, and this was the first but true

creation of mankind. Folklorist J. Eshankulov is right when he says that this creation could unite the ages” (Eshankulov, J., 2011).

Until the middle of the last century, in the remote, mountainous districts of the Fergana Valley, Tashkent region, the dead and the sayings were said during the wedding ceremony. This competition served to show the speaking skills of the groom and the bride. Olan is one of the most beautiful genres of Uzbek wedding ritual folklore. This can be said not by a person who wants a genre, but by a performer who is skilled in connecting words to words, eloquent, a high poet, who has the ability to give a worthy response to a line spoken by a colleague.

Boy: Даданг менга берармикин, туя берсам, дейди,

Топганимни олдига уя берсам, дейди.

Дадангни мен қулимас, ули бўлсам, дейди

Ёмон-ёмон феълимни қўя берсам, дейди.

Girl: Дадамди оқ уйи бор, минг қўйи бор, дейди,

Дадам сенга бермайди не зўринг бор, дейди.

Ким сенга ваъда берди тегаман деб, дейди

Ўзим сени хоҳламайман совчи қўйма, дейди.

It can be seen that in order to connect words to words and create a wonderful text, to provide information to the listeners through that text, to nourish them spiritually, it is necessary to be experienced, to become a jeweler of words. A young man is ready to leave everything, give a camel, that is, bet his life, to get a girl's visa. But the girl does not want to bow her head at all, her “father has a white house and a thousand sheep”. The girl is reporting her father's wealth and opportunity through the white house complex. The young man's insistence that he is head over heels in love with his mistress means that he has reached the age of starting a family, that he has matured sexually and physically.

Each fighter has the goal of winning over his opponent when he enters the circle to compete. Even then, while reciting the olan, the rhythm is constantly increasing, and an effort is made to maintain the rhythm. There will be those who fight against those who are

equal to them. They don't get into a circle with an opponent who is eloquent and has low skills.

“Olan” recorded by the dissertation from Abdusattor Muhammadiev, who lived in the village of Kokbulok, Qamashi district, Kashkadarya region of the country, and Kyzlarbas Ravshanova, who lived in the village of Kon, is sharply distinguished by local characteristics. Each fighter has the goal of winning over his opponent when he enters the circle to compete. Even then, while reciting the olan, the rhythm is constantly increasing, and an effort is made to maintain the rhythm. There will be those who fight against those who are equal to them. They don't get into a circle with an opponent who is eloquent and has low skills.

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Товдан ошиб келаман ошиқ отиб-ов,

Ошиғим чикка тушди ёр жўғотиб-ов.

Ёрганамнинг дарвозаси арчаданма-ов?

Белин қисган женгсизлари

парчаданма-ов?

In Egypt, the coming of a young man in love to “tov” has gained symbolic importance and is a sign of height. In the eyes of the ancient Turks, oppressors live in high places – mountains, hills, villages. In Oland, the main image is to find a way to the heart of the “friend” and the difficulty of reaching the goal is pointed out by emphasizing that his gate is made of “juniper” and “sleeveless skirts cut at the waist are made of cloth”.

Айтибиргин жавобингди бераламан-ов,
Айтар габим мунчоқдайғана
тераламан-ов.

Сирғаларим жолтираса сенга нима-ёв?

Ирғаларга кирар бўсам сенга нима-ёв?

The use of the word “bead” in the verse of the girl's answer “aytar gabimin muncha-daigana teralaman-ov” is a symbol of mating, reproduction, readiness to start a family.

In Olan, the means of artistic representation are widely used – mengzash, characterization, poetic repetition, kochirim, kesatiq, pitching. Returning a joke with a joke, an attempt to fool the opponent, increases the

attractiveness of the dead. This genre has added interest to Uzbek weddings.

Such sayings are usually said in front of the girl's gate, hospitality with a good mood, wedding customs are allowed.

"yor-yor" is of particular importance among the genres of wedding ceremony songs. In them, symbols and symbols often change, poetic images are significant with their variety, and they are extremely rich in ethnographic details. But it should be noted that the main image in them is a girl who is going to be a bride. In the verses, she sometimes appears as a "girl", sometimes as a "bride", but the address is directed to one person.

Дарёларнинг ул юзида,
Минораман, ёр-ёр.
Ярми тилло, ярми кумуш,
Пиёламан, ёр-ёр.

If we take into account that the girl's heart is reflected in the song, there is a subtle hint that her purity, virginity, the existence of a border between a boy and a girl, and the fact that she is "half gold, half silver cup" are not calm about her future life.

Folk songs, including yor-yorar, often refer to the word water and river. "Each of the four elements considered as the basis for the structure of the universe is an important mythological symbol, a ritual element in all folklore examples, and is poetically observed in a wide and diverse way" (Turdimov, Sh.), says teacher Sh. Turdimov. It can be considered that the river is a symbolic boundary between two hearts. River – purification, renewal, stepping into a new life. It includes motives of wishing light and happiness to the girl who is dying and entering the world of womanhood – a new world. The word "tower" expresses the feelings of a girl's heart hidden from the eyes of others, while the word "peach tree" means that she is approaching the destination of happiness. In the people, there is a lot of confidence woven in connection with the peach blossom. "If you touch a peach blossom, you will be cured", "If you smell a peach blossom, you will become blind." So, the use of the word "peach tree" in folk songs, in particular, refers to the destination of happiness for the bride and groom, and the fulfillment of their dreams.

In some variants of "Yor-Yor" there are jokes and taunts about the son-in-law, but such allusions are not used about the girl.

On the contrary, its definition is expressed in beautiful verses. Her beautiful hair, her face like a flower, her eyebrows arched, her eyes like hers, her teeth like pearls, her manners, morals, and intelligence are written into the lines by the performer.

Қиз таърифин мен айтай,
Қулоқ солинг, ёр-ёр.
Сочи сунбул, юзлари,
Гулбехшидур, ёр-ёр.
Қоши камон, кўзлари,
Оху эрур ёр-ёр.
Тишларидур марварид,
Ажаб қиздур, ёр-ёр.
Ўз тенглари ичида,
Ақли қиз, ёр-ёр.

There are socio-historical reasons for women's obsession with beauty. Women always want to be charming, to attract the attention of others. This is due to their belief in the magic of love. In "Yor-Yor" songs, the poetic expression "chimmat" is used in relation to the image of a girl.

Чимматимга тикканим,
Чим каштадур ёр-ёр.
Келин ойим сўрасангиз,
Ўн бешдадур ёр-ёр.
Ўн бешга бориб бормас,
Ёши бордур, ёр-ёр.
Қалдирғоч қанотидай,
Қоши бордур, ёр-ёр.

"Chim kashta" sewn on "chimmat" in the song represents a poetic symbol. This is a hint of the girl's delicacy, beauty, her own secret. In the later verses of the song, this twist appears. The fact that she is not yet fifteen is reinforced by the fact that her eyebrows look like a swallow's wing. The fact that this beauty is hidden by the price is a sign of the modesty of the girl. In addition, "chimmat" and "chim kashta" are means to protect the girl from evil forces.

In some versions of "Yor-yor" songs, the image of the bride and the groom are praised together. Different symbols are used in this. One is sung with the help of artistically defining symbols such as the moon, the sun, the sun, and the light.

Биринг ойдир, биринг кун,
Ярашибди, ёр-ёр.
Биринг хурдир, биринг нур,
Қарашибдир, ёр-ёр.

“Yor-Yor” songs often use details of flowers, meadows, and flowerbeds.

Бугун тўйинг бўлғуси,
Лолазордир, ёр-ёр.
Борадиган жойларинг,
Чаманзордир, ёр-ёр.

The reflection of the poetic image of the flower in the songs represents the meanings of family, happiness, love, and joy. “In songs, the image of a flower is second only to water according to the level of use. It fulfills many artistic and aesthetic tasks and serves to poetically express emotional experiences, human condition and relationships” (Musakulov, A. 2010). In addition, symbolic images such as the moon, sun, flower, snow, and bird are used to express the girl’s mood. This is also evident in artistic expressions sung from the language of the Goho bride.

But in “yor-yor” the son-in-law is made fun of with various similes. At the same time, characteristics such as avarice and greed found in some people are highlighted by defining the image of the bridegroom. This will cheer up the girl who is excitedly heading towards the bride world.

Араванинг ғилдираги,
Ёриқ экан, ёр-ёр.
Куёв поччам берган қўй,
Ориқ экан, ёр-ёр.
Терисини олиб беринг,
Пўстин қилсин, ёр-ёр.
Ичагин эшиб беринг,
Дастор қилсин, ёр-ёр.
Почасин олиб беринг,
Чориқ қилсин, ёр-ёр.

The system of images in the wedding songs is relatively constant. “The main characters in these songs are: mother, daughter, mother-in-law, son-in-law, sister, daughters-in-law, godfathers, daughter-in-law, son-in-law. Among them, the leading image is the girl who is going to be a bride, the bride who has become a bride” (Abdirakhmanova, F. E., 2022).

In the songs of “Yor-Yor”, the new image plays a key role. Because Uzbeks are among the most active members of the new family. He is considered a person who continues the generation. “Our ethno-folkloristic observations show that the history of yanga is to some extent connected with shamanism. In Uzbeks, the image of the representative of the family, known locally as jana, checha, bride-

in-law, is often sung in samples of folk lyrics. ...As for the issue of connection of yanga with shamanism, it should be said that yangas are responsible for performing many rituals and traditional customs at the weddings of our people, protecting the bride and groom from imagined evil forces” (Musakulov, A., 2010).

Қизни олиб янгалари,
Тўрда турсин, ёр-ёр.
Қиёматли оталари,
Рози бўлсин, ёр-ёр.

Usually, the new girl is chosen from among the closest, reliable, loyal relatives of the party, and attention is paid to her being monogamous, having children, and being happy. Because following a girl from the world of girlhood to the world of womanhood requires mental preparation. An experienced, smart, intelligent young person can do this. In addition, the folklorist A. Musakulov stated that “... the girl’s virginity is lost, the ritual dies according to the world of women, according to its historical roots, and witnesses the transition from one world to another” (Musakulov, A., 2010).

“Yor-yor” songs express the mother’s mental state, anguish, and worry about her daughter’s future. Mother’s mood is expressed through the symbols of “gauze shirt” and “white milk”.

Дока кўйлак енгини,
Сутдим эна, ёр-ёр.
Оқ сутингга рози бўл,
Кетдим эна, ёр-ёр.
Оқ сут берган энамиз,
Рози бўлсин, ёр-ёр.
Қиёматли отамиз,
Қози бўлсин, ёр-ёр.

In the next “yor-yor” text, the mother’s condition and separation are reflected through the use of the chimlik detail. Verses related to the girl’s departure from her parents’ garden bring tears not only to her, but also to her friends, aunts, relatives, and neighbors. Also, in the “yor-yor” texts, there are also lines that comfort the girl and serve to seduce her.

Чимилдиқнинг боғини,
Боғлайди қиз, ёр-ёр.
Онасининг бағрини,
Доғлайди қиз, ёр-ёр.
Шалдур шулдур қамишга,
Сирғам тушди, ёр-ёр.
Синалмаган йигитга,

Синглим тушди, ёр-ёр.
Синглим учун қовурғам,
Қайишади, ёр-ёр.
Қўлимдаги қўш узугим,
Майишади, ёр-ёр.

The image of the sister who is fighting for her sister, who is falling for an untried guy, is understood through the detail of the double ring, which is kind to the girl and protects her. Although Yor-Yor's lyrics seem to be based on reassuring the girl by reminding her that she is going to a good family, they cover several consistent motifs. These are motivations for drinking, longing for the familiar parental home, livers. In fact, steel does not rust much in life. The girl's mood and depression are compared to the rusty steel on the shelf. The anguish of his heart is reflected in the image of yogurt spilled on the shelf, and it is pointed out that a change, a renewal has taken place in the life that has always been in the same ceremony. The word "chimildiq" used in the song is used as a means of protecting the bride and groom from evil spirits and external influences. It was noted that the girl who is tying "Chimildik's garden" is still very young, inexperienced, has not yet faced obstacles in marriage, and needs protection.

Токчадаги пўлатни,
Занг босибди, ёр-ёр.
Чиқадиган қизингни,
Ғам босибди, ёр-ёр.
Токчадаги қатикни,
Ким тўкибди, ёр-ёр.
Чиқадиган синглимни,
Ким сўкибди, ёр-ёр.
Иннам учи синди, деб,
Урдинг анам, ёр-ёр,
Энди чиқиб бораман,
Тиндинг анам, ёр-ёр.

In ancient times, marriage of girls was done without their consent. Girls got information about the identity of their husband, his personality, origin, age only after seeing him. This ended with their dissatisfaction with their marriage and their life going cold.

This situation caused the father's image to be introduced from the girl's language in the "yor-yor" songs.

Сотма-сотма деганга,
Сотди отам, ёр-ёр.
Калла билан почаларга,
Ботди отам, ёр-ёр.
Калласини олти ой,
Озиқ қилсин, ёр-ёр.
Почасини молларига,
Қозиқ қилсин, ёр-ёр.
Оч ичагин пўстинига,
Астар қилсин, ёр-ёр.
Тўқ ичагин бошларига,
Дастор қилсин, ёр-ёр.

In the process of recording "yor-yor" from informants, we noticed that there are many variants of these songs. The reason for this is that every singer puts into a song his close and dear environment, the character of the people living there, and his attitude to life. It should be noted that these songs have not undergone significant changes. They sing about the dreams of a girl who is going to be a bride, her hopes for life, the anguish of a mother thinking about the fate of her daughter who is moving away from home, the abundance of good people on the groom's side, and the expectation of happiness. Putting the girl's mind at ease, caressing her will be on the top plan. Another reason why "Yor-yor" songs are close to the heart is the closeness of the images in them, the mixture of love and at the same time, the skillful and skillful use of symbols and symbols.

All genres of Uzbek wedding ceremony folklore are the fruits of high poetic expression of folk culture and values, deep thinking, and wisdom. These unique events were discovered based on the life experiences and conclusions of our ancestors. The reason for the viability of this cultural heritage, the fact that it has passed the test of time and reached today safely and without any loss, is that its original roots go back to the genius of the ancestors, which are extremely clean and pure springs.

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