

## SPECIFIC FEATURES ASSOCIATED WITH THE IMAGE OF THE BRIDE IN "YOR-YOR"SONGS

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### ANNOTATION

The article discusses the peculiarities of the system of images in the songs performed at weddings, especially the popular expression in the description of the image of the bride, as well as national customs, rituals, thoughts, views on social life, as well as some magical features related to the expression of hair, veil, and colors in the songs are analyzed.

**Keywords:** image, folk expression, marriage, magical feature, bride, emblem, custom, veil, folklore.

### INTRODUCTION

The system of images of "Yor-Yor" songs is extremely unique. In them the images of parents, bride and groom, fiancée are embodied in life events, touching phrases, meaningful verses. It is clear that drawing them into a separate analysis will yield many new, serious, scientific conclusions for our folklore studies.

There are some peculiarities related to the image of the bride in the bridegroom, in the process of analysis the national traditions, customs, thoughts, views of the people on social life are clearly visible.

There are many myths, customs and ideas related to hair in the daily life of the people, some of which have survived to the present day, while others have become commonplace. For example, women's letting their hair down is a disaster and the haircut was considered a symbol of shame.. For the first time in Uzbeks, a haircut is called a "hair wedding or aqeeqah". In many parts of Central Asia, the baby's hair is hung on a fruit tree (now there is a method of burying the hair under an fruit tree by an old man), which has magical significance and is associated with ideas of happiness and fertility.

At the end of the 19th century, "V V Radlov" paid special attention to the fact that women and girls in the Turkic peoples of the Altai also differed from haircuts. In our opinion, the three haircuts are probably related to the idea of having a child. This song confirms that this custom is also present in Uzbeks:

Qora kuloch sochimni,  
Uch o`rdilar, yor-yor.  
Ota-onam shahrida  
Ko`chirdilar, yor-yor.

Hair braid habits are still common in some parts of the country. On the day of the wedding, the bridegroom leaves the chimildik after performing the "hair brushing", "mirroring", "holding hands" and other symbolic rituals. After that, a woman with many children braids the bride's

hair in half. This is also the case with the Sunnah ceremonies. That is, according to the custom of "two hairs", the hair of the mother of a married child is braid in two by elderly grandmothers. This is, to a certain extent, closely connected with ancient ideas and ideas of a happy life. The rituals of "hair brushing" and "mirroring" in wedding ceremonies are also a magical way to make the bride and groom look good to each other, and it is not surprising that hair magic is connected. The symbolism of hair as a symbol of puberty is very common in Uzbek folk lyrics. In particular, the descriptions of human organs - eyebrows, eyes, waist, face - are combined with the poetic image of hair, all of which serve to symbolize the puberty maturity of the lyrical hero.

Bizning uyning ketiga,  
Qo'y kelibdi, yor-yor.  
Sochi uzun singlimga  
To'y kelibdi, yor-yor.

According to experts, in the oral tradition of the Turkic peoples, the thickness of the hair and its analogues - hair, eyebrows, eyelashes, beard, horsehair - is a symbol of fertility and has a magical effect on a prosperous life and fertility. For this reason, in folk songs, hair is not only a symbol of beauty, but also the idea of puberty, love, family, children and a happy life.

It is known that the songs "yor-yor" are performed on the wedding night, when the bride is being taken to the groom's house. In the same situation, in the hearts of the new homeowners, who are leading on the bride, some feelings, dreams, aspirations prevail. It is clear that these dreams or hadiths are related to the beauty and manners of the bride.

In "Yor-yor" the description of the brides that such people want, that every mother-in-law dreams of, is beautifully described.

The external beauty of the bride, which is described and described in many works of fiction, is also expressed in the leading positions in the songs "yor-yor".

Qiz ta'rifin aytayin,  
Barno erur, yor-yor.  
Sochi sunbul, bo'ylari,  
Zebo erur, yor-yor.

In the verses, the girl's body is described as barno, her height is beautiful, that is, she is fit and beautiful. In addition, it was noted that our people have always been fond of hairy girls.

Kelinimiz qulon (qalin) sochi,  
Tizzasidan, yor-yor yoy.  
Egnidagi oq libosi,  
Naxt shoyidan, yor-yor.  
Yor-yor ey, naxt shoyidan.

#### Yoki:

Suluvlarning sochida,  
Oppoq pilik, yor-yor,  
Kelinposhsha sochlari,  
Qirq popuklik.

Oq paranji og`ir deb,  
Otga soldi, yor-yor.  
Otam meni yomon deb,  
Yotga soldi, yor-yor.

Girls with long hair are described as beautiful. In a sense, the above verses reflect the customs of the Uzbek people. In ancient times, the shadows of our brides were wrapped in forty bundles, and between them were tied pillows of white cotton. It represents a specific superstition and intentions.

The beauty is that the bride's hair is forty buds, tied with a forty-day chilla. Or it makes sense that a bride with a dice skullcap on her head at the head of forty jamalak would look great. The white plik in Jamalak's hair are a call to good intentions. Let the bride's head not see evil, blackness. There are also intentions to live forever in the house he goes to, to grow old with his sweetheart, and to have his black hair gray. These customs have been preserved in Kashkadarya and Surkhandarya oases until recent years. Although the hair is not now braided into forty braids, it is not forgotten to tie a cotton plik on the bride's head.

In the history of the Turkic nations, as in other nations of the world, there was a strong desire to formalize the events, to serve them in a certain way. Through color, people symbolically expressed their desires, goals and aspirations, worldviews. It has become a tradition among the people in a sense (white - good, black - evil). Belief in the magical protective power of colors is evident in wedding ceremonies. Especially in wedding ceremonies, the symbol of white is very common in traditional ceremonies.

The symbolic expression of the white color in the quartet (white pilik, white paranji) is expressed on the basis of images. The bride's forty-stranded hair is covered with a white plik (a white cotton thread) by an elderly mother. In addition to signifying that your head should always be kind and that you should grow old like this noble mother, the white plik also serves as a symbol of the magical belief that it can protect the bride from calamities. Paranji is one of the Uzbek national ceremonial costumes with magical properties. In many parts of the country, weddings are still performed by the bride and groom in a shawl. That is why the image of "paranji" is very common in wedding songs of our people. The fact that the protection agent is represented in white indicates that its value is further enhanced. Although the "white veil" is a symbol of a new life, the meaning in the following verses contradicts this expression. The bride is saddened by her father's remember.

As A.Musakulov noted, in wedding songs white is usually a symbol of a boy and red is a symbol of a girl. The peculiar representation of the color red in the yarns has led to the development of the content of the various images.

In the works of folk art, the pair concepts such as black and white, high-low, earth-sky, night-day, summer-winter, big-small, right-left, life-death, which represent the unity and struggle of two opposing aesthetic values, are formed. We can see that this situation is quite prevalent in the suburbs. Such aesthetic values were an important tool in reflecting the spiritual world of the bride.

Oq miltiq, qora miltiq,  
 Otgan otam, yor-yor.  
 O`z qizini tanimay,  
 Sotgan otam, yor-yor.

The white and black colors in the verses depict the future bride's dissatisfaction with her father, her struggling attitude to social processes. Why the gun was fired, or its black and white nature, and why the father sold his daughter without recognizing her, is an indication that an important process has begun in the family. Furthermore, the inner and outer image of the bride standing in front of this vital event is clearly visible to the listener.

In "Yor-Yor" the images of the face, eyebrows and eyes are beautifully reflected through wonderful analogies. In the above verses the bride's face is likened to the moon, while in the following song it is compared to "white cotton."

Bizni ko`cha so`rasangiz,  
 Osh taxtaday, yor-yor.  
 Kelinoyim so`rasangiz,  
 Oq paxtaday yor-yor.

The verses give a brief description of the street the bride is visiting and the bride. "White cotton" is a sign of beauty with a white face, as well as a light expression on the face. A beautiful bride with a white face steps into the smooth, beautiful streets (like a soap board). The first part of these descriptions describes comforting the bride through information given about the groom. The second part describes the beauty of the groom in response to his thoughts about the new guest, his hadiqs.

Nonvoydagi shirmonday,  
 Ham yuzlari, yor-yor.  
 Qora charos uzumday,  
 Ham ko`zlari, yor-yor.

The bride's face resembles "moon", "cotton", and now "shirmon".

Shirmon bread is a beautiful and sweet bread that sets it apart from other breads. In addition, the bread in the oven is still cold and hot. So the bride is also beautiful and has a warm face. The following verses have black eyes that match that beautiful, warm face. His eyes are not simple either. Black charos are like grapes. Brides with such faces, such eyes are spontaneously reminiscent of dream idols.

So`z so`zlagan tillari,  
 Shakardayin, yor-yor.  
 O`ynab turgan ko`zlari,  
 Gavhardayin, yor-yor.

Eye definition. The eye is a pearl. Resembling a diamond - can provide a formal resemblance. Not surprisingly, Gavhar represents the playfulness of the eye, youth, agility.

Hay-hay o`lan, jon o`lan,  
 Uzuk bo`lsin, yor-yor.  
 Qiz deganning ko`zlari,  
 Suzuk bo`lsin, yor-yor.

Expressions such as “let there be a ring” and “let there be a suzuk” complement each other in terms of content. The ring is a symbol of love, a wedding. The two young men wear rings on their fingers as ambassadors of love. The eyes of the bride wearing this ring want to be beautiful.

Suzuklik is a look that represents elegance. The inner world of a person is mainly reflected in the eyes. That's why in "yor-yor" the first priority is to teach girls to be suzuk.

It is significant that the image of the bride, which plays a key role in the wedding ceremony, has different descriptions in folk performances, the songs are sung in different places, in different social strata, performed by different narrators. It is obvious that the image of the bride has a special place in the world. His interpretation is extremely diverse, while at the same time unique. These peculiarities are manifested in a strong connection with the natural genre features of "yor-yor".

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