



# International Journal for Innovative Engineering and Management Research

A Peer Reviewed Open Access International Journal

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IJIEMR Transactions, online available on 29<sup>th</sup> April 2022.

Link: <https://ijiemr.org/downloads/Volume-11/Issue-04>

**DOI: 10.48047/IJIEMR/V11/I04/91**

Title **COMPOSITION OF GENRES OF BUKHARA WEDDING FOLKLORE**

Volume 11, Issue 04, Pages 562- 569

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## COMPOSITION OF GENRES OF BUKHARA WEDDING FOLKLORE

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**Abstract:** In world folklore, ceremonial folklore, which expresses the national identity of the population living in different regions, and the peculiarities of the composition of these folklore genres, historical and genetic bases, structural-semantic, poetic, semantic, poetic, ceremonial songs. In particular, the genre structure, performance features, language, world of images of Bukhara wedding folklore are unique and require the study of the system as a whole.

**Key words:** wedding, yor-yor, kelin salom, images of bride and groom, ceremony, mourning yor-yor.

## INTRODUCTION

Yor-yor is one of the genres of Uzbek folklore. But there are also Tajik examples. "Yor-yor" has its own artistic form, method of performance and melody. They are said only by women.

Husbands and wives are unique only in that they are related to the wedding. However, in terms of their love and family relationships, they are often as uplifting as folk lyric songs. Accordingly, the themes of "yor-yor" and lyrical songs are similar. Only they differ in their relevance and irrelevance to the ceremony. In particular, "yor-yor" differs from lyrical songs only in that it is performed during the ceremony and is sung during the delivery of the girl to the groom. In addition, the repeated use of the pair "yor-yor" at the end of each or a couple of verses in the form of a radif or a refrain is an important genre feature.

## Discussion and Results

Although a variety of songs were sung during the wedding, the popularity of the "yor-yor" among them is notable for the fact that it was sung in the spirit of farewell during the

transfer of the bride to the groom. They also differ in that they are said in three stages. It is said that the bride said goodbye to her mother, relatives and friends before leaving the house where the bride was born and raised. Such rites are performed from the bride's tongue to her mother or friends. They call the bride "don't cry." The girl is angry with her parents.

Another stage of the execution of the bride is the process of escorting the bride to the groom's house.

Another stage of the ceremony is said to be during the meeting of the bride with the groom. In such verses, the qualities of the bride and groom and the bridegroom are described. Positive wishes are expressed to them. A girl who has been transferred to a new family is encouraged.

The genre "Yor-yor" has not appeared in recent history. From the fact that it is performed at weddings and has its own function, it is clear that yor-yor is one of the genres of long historical periods. The genre of "Yor-yor" continues to be the charm of weddings to this day. They are one of the most unique examples of folk art and performance. The content has

been updated and perfected at all times. That's why weddings can't be imagined without "yor-yor" songs. The announcements are made aloud to the people, to the neighbors, and to make a noise.

At weddings, when the bride is escorted from her father's house to say goodbye to her friends and relatives, at a distance from the groom's house, when the groom's house is visited, the bride's friends and relatives sing "yor-yor". But, unfortunately, in recent years, as wedding ceremonies are held in luxury weddings, the tradition of taking the bride to the groom's house accompanied by friends and yangs to the sound of "yor-yor" songs is slowly disappearing. This is observed first in cities and then in villages. This, in turn, deprives the wedding ceremony of its original charm.

Recently, the artistic form, style and melody of "yor-yor" have led to the performance of "yor-yor, yoroni" songs at wedding ceremonies. There is no denying that they are directly related to the expansion of the role of "yor-yor" songs. Folklorist MamatkulJuraev commented on the fact that in the folklore of the wedding ceremony in Karakul and Alat districts of Bukhara region, as well as in the Farob district of the Republic of Turkmenistan, "yor-yor, yoroni" songs are sung. In fact, in Bukhara region, a series of songs "yor-yor, yoroni" not only accompanies the bride to the groom's house, but also when the bride and groom enter the wedding party, follow them around the circle after the party, "*Kelinbiyor*", "*Ota ko'rdi*". At *Joygundaronevents*, it is customary for the bride to sing as she enters the circle at parties such as "*Challandi*", "*Challoq*", and "*Chaqirdi*" called "*Talbon*" at the house of the bride's close relatives. Importantly, it occupies a strong place in the repertoire of artists. With this in mind, it can be said that both the place and the function of the yor-yor have expanded and become

richer. In order to better understand this, we need to study the Bukhara "yor-yor" in detail.

In order to give a detailed opinion about the "Yor-Yor", it should be noted that the composition of the song is unique. Typically, in all areas, the mourners are sung by a group of women while escorting the bride to the groom's house.

O. Safarov, a folklorist, said about the traditions of Bukhara's "yor-yor" songs: The volume of a song is determined by the distance traveled by the soloists, he said. This means that in the "yor-yor" the main text is sung by a soloist, while a small refrain of the song is sung by women. Later, in the Bukhara region, as well as in Kashkadarya and some parts of the Fergana region, the stories were told by men. But it is not popular to be performed by men. For this reason, it is now widely practiced only by women. The unique style of performance of the genre "Yor-Yor" distinguishes it from other genres.

ShahloBarotova, in her article "Genre features of Uzbek folk" "Yor-yor" on the method of performance of "Yor-yor", said that "... no matter how many verses the song consists of, they are all sung in the same melody, in the same ceremony. There are no climaxes or climaxes. "The fact that the 'yor-yor' are performed in the same tone and rhythm, and the repetition of the word 'yor-yor' after the rhyming word, gives the song its own expressiveness and melody."

When weddings are observed in some parts of Bukhara region, the main part of the song is sung by a soloist in the same tone, heavy, sad tone, and at the end of each verse the "yor-yor, yoroni" refrain is sung by women louder, more often, and shorter turned out to be said. In some areas, the main part of the song was sung by the soloist in a loud voice, often in a short tone, at the end of a line or a double line, and the

women sang "yor-yor" in a lower, louder voice than the soloist.

"Yor-yor" songs are usually performed in a circle. Later, in some areas, it was performed mainly with the accompaniment of Khorezm harmonica, bulamon, and tar. The performance accompanied by a number of such instruments can be found only in the performance of Khorezm caliphs. Circle-based performance applies to all regions. In addition, "yor-yor" is now performed at modern weddings accompanied by all modern musical instruments.

In folklore, there are various observations as to why the term "yor-yor" is used or derived from this genre, but a number of important, interesting scientific opinions have been expressed, although not the last. "Yor-yor" on the surface means "yor", a song with the definition of a lover. But there are historical foundations, scientifically based considerations. In particular, AlisherNavoi's "*Mezonul-avzon*" says about it: "*Yana "chinga" durkim, turk ulusi zufof va qiz ko'churur to'ylarida ani ayturlar, chingalarkim ul surudedur bag'oyat muassir va ikki nav'dur. Bir nav'i hech vazn bila rost kelmas va bir nav'ida bir bayt aytilurkim, munsarihi matviyi mavquf va bahridur va yor-yor lafzini radif o'rnig'a mazkur qilurlar, andoqkim, b a y t:*

*Qaysi chamandin esib keldi sabo, yor-yor,  
Kim damidin tushti o't jonim aro, yor-yor?*

As we have seen, when Navoi describes it as "a type that does not fit with any weight," he is referring to the "yor-yor" songs sung by 15th-century Turks at wedding ceremonies, which are called "*chinka*". At that time, "yor-yor" was only an active radif, but such songs were called "*chinga*". This was due to their loud, muffled voices.

Another valuable piece of information about Navoi's *chinga*, one of the types of songs

performed at wedding ceremonies in 15th-century folklore, is related to the wedding scene in the epic *Saddi Iskandariy*:

*Gulu sabza ayyomida bo'ldi to'y,  
Bo'lub gulshan oyin bila shahru ko'y.  
Desang senki: jon qardoshim yor-yor!  
Men aytayki: munglug' boshim yor-yor!  
Navoiy, chu sarmanzilin Chingadur,  
Surudung dog'i sur aro chingadur.  
Ayolg'ung necha yor-yor o'lg'usi,  
Mening yig'larim zor-zor o'lg'usi.*

The word "chinga" in the third byte is based on the art of *tajnis*, meaning both the country of Chin (China) and the song "*chinga*". In this verse, it is said, "Navoi, when your destination is in China, sing" *Changa* "(yor-yor) until the end of the wedding".

Folklorist Muzayyana Alaviya confirms this information, explaining that "in the city of Ahangaron and its environs, the use of *yar* in the vernacular in the form of" *chinga* "or" *changa* "continues."

However, over time, the name "chinga" began to be used as the name of a song instead of a *radifi*. O. Safarov, a folklorist who compiled and prepared for publication the songs "Yor-Yor", said: the expressive meaning began to weaken, eventually failing to stabilize as a scientific term. As a result, the word "yor-yor" became not only a *radif*, but also a scientific term for the genre of song, and became popular in folklore.

Bridesmaid ceremonies are also preserved in the Turkic peoples. Even today, Karakalpaks sing "yar-yar" and "haujar", Tatars "yar-yar", Kyrgyz "jar-jar", Uyghurs "yar-yar" and Kazakhs "jar-jar".

There is a genre in the world of female transplantation. It is the term "*epitalama*", derived from the Greek word *epithalamios* - wedding. *Epitalama* is one of the Greek folk songs. It is a poem or song sung in honor of a bride and groom. Through it, the newlyweds are

praised through real or mythical images, and the happiness of the gods is wished.

Epitaph genres are usually sung in the presence of girls and boys at a wedding ceremony or in front of the bride and groom's house, honoring and glorifying the qualities of the two young men and wishing them to take refuge in the newlyweds god Heimenus.

The Explanatory Dictionary of the Uzbek Language states that the word "yor" is used in two senses. Its first meaning is "yor - a friend, a person close to the heart, a companion, a friend, a lover; helper"; The second meaning is "friend, lover, lover, lover." The definition of the term "yor-yor" is as follows:

Folklorist Mamatkul Juraev said that the lexeme "yor" in the term "yor-yor" means "song" in the ancient Turkic language, as well as in modern Turkic languages such as Khakas, Tuva, Shor, Kumik, Kazakh. yir"/ derived from the word "jir".

From the above, it can be said that the name of the song is derived from the repetition of the word "yor". However, the word "yor" can also be taken in a mystical sense in the sense of the name of Allah. Then it becomes clear to the bride and groom that Allah is always there to help them. This can be seen in the following song:

*Pag'ambarning qizidek  
Baxting bo'lsin, yor-yor.  
Sulaymonning taxtidek  
Taxting bo'lsin, yor-yor.*

Considering that the songs "yor-yor" were sung in honor of the bride and groom, who are on the threshold of a new life, it is possible to understand the bride and groom as the bride's half and the groom as the bride's half. Or it means, "The bride is going to the bridegroom."

According to religious beliefs, the bridegroom was also here, and the bridegroom's house was also there. Because, according to our

religious beliefs, we pray to Allah to help our loved ones in their difficult and very important work in order to wish them a safe journey. Or, on a long, arduous journey, it is customary to say, "Take refuge in Allah" in order to wish our loved ones that they could easily overcome various calamities and difficulties. With this in mind, the term "yor" may have been used twice throughout the life of a bride and groom beginning their new life with the aim of "may Allah be with them." For this reason, the word yor is repeated, and the word "yor-yor" is used in pairs to refer to the bride and groom.

It is said that the custom of reciting yor-yor was first mentioned in Islam at the wedding of Fatima, the beloved daughter of the Prophet Muhammad, and has since become part of a custom. It is stated in the yor-yor:

*Payg'ambarning qizini  
Ali olgan, yor-yor.  
Qalin berib, qiz olmoq,  
Shundan qolgan, yor-yor.*

The custom of the bride weeping at the wedding is also recorded in many "yor-yor".Kazakh musicologist B. Kokumbaeva comments on the origin of "yor-yor" songs: "Everyone is, first of all, a member of the family. His departure was a loss for all his close relatives. Relatives can lose their limbs for two reasons: marrying a girl or death. In each case, they have seized it, despite obstacles we can scarcely imagine. "

In Bukhara and elsewhere, the bride was baptized and escorted from her home to the groom's house. There is a dualistic view of the universe, a view that there is a world other than this one.

The reason for the bride's baptism is that the bride is moving from the world of virginity to the world of femininity. Therefore, the girl was baptized before the wedding. Water is the path that connects the two worlds and leads to the other world.

*Ariqchada tiniq suvlar*

*To'lib keldi, yor-yor.*

*Gullar ushlab oy kelinchak*

*Kulib keldi, yor-yor.*

Even when unmarried virgins die, "yor-yor" is sung. Such "yor-yor" songs have their own characteristics.

It is obligatory for a virgin to be bathed at a wedding before being transferred to the world of virginity, that is, to the world of womanhood, and to say "yor-yor" to her.

The mourners seem to do the same. On the basis of a dualistic view, a virgin or an unmarried man is baptized and mourned as he watches from the world of the living to the world of the dead, unable to achieve his dreams and happiness.

Initially, the song "yor-yor" was used at weddings as a way to comfort the bride, moving her from one world to another. Later, when mourning songs began to be sung, this task was performed in mourning songs. In both cases, the song "Yor-Yor" has the same function.

Mourning is one of the independent genres of mourning, in which folklorist B.Sarimsakov and scholar D.Uraeva conducted research and studied its characteristics as an independent genre and the nature of the genre.

B.Sarimsakov, a folklorist who was the first to identify mourners, expressed the following comments: Among the people living in the Fergana Valley, it is only for girls".

The similarity between wedding songs and mourning songs is that both songs are sung in a sad, mournful tone because they have lost loved ones. In this way, we can conclude that wedding ceremonies were part of the mourning rituals in ancient times.

According to our elderly grandmothers, in some parts of Bukhara region, when women follow the bride from the bride's house, women hug the bride and say goodbye. They are trying to make the bride cry. Evidence for the

comments can be found in the following "yor-yor":

*Tog'da toychoq kishnaydi,*

*Ot bo'ldim deb, yor-yor.*

*To'rda kelin yig'laydi,*

*Yot bo'ldim deb, yor-yor.*

## Conclusion

Husbands and wives are unique only in terms of their relationship to the wedding. However, in terms of reflecting love and family relationships, they often give a person a high mood, like folk lyric songs. Therefore, the theme of "yor-yor" and lyrical songs is similar. The only difference is whether they are related to the ceremony or not. In particular, "yor-yor" differs from lyrical songs only in that it is performed during the ceremony and sung during the transfer of the girl to the groom. In addition, the fact that at the end of each or each of their verses, the pair "yor-yor" is used in the form of a rhyme or a vowel, is an important genre symbol for them.

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