

YOR-YOR, KELIN SALOM AND ALLA ART IN KHOREZM REGION

Ozodova Zilola Ravshanbek kizi

1st year student of the Uzbek language and literature

department of the Turkic languages faculty of the Nukus

State Pedagogical Institute named after Ajinyoz

scientific supervisor: Allambergenov Hamza

Abstract: This article covers the yor-yor songs that make up the composition of Khorezm songs and are performed at wedding ceremonies, the specific aspects of the simple, folk and live performance of kelin salom, the linguistic features of Khorezm lullaby, the simplicity of the word and its functions.

Keywords: folk oral art, wedding ceremonies, live performance, yor-yor, kelin salom, marriage, dialect, linguistic features of lullaby.

From the very beginning of its creation, folk oral literature became the unwritten history of the people. The first examples of literary works, called "oral literature", "folk oral literature", "oral literature", "folk literature", performed an important task of educating the younger generation as a textbook on life. Later, when the culture of writing appeared, people from among the people who felt the talent to create works of verbal art, directly relying on folk oral literature, created their first works of individual - individual creativity.¹ Khorezm folk songs, which are considered one of the examples of oral creativity, are distinguished from other genres by their unique characteristics, liveliness and genre features. Through folk songs, the culture of our people, their traditions, dialects, performing skills and the ancient roots of this people and region are clearly manifested. In particular, yor-yor performed at wedding ceremonies has its own unique aspect due to this feature. Yor-yor is considered to have its own performance methods and performance place. At the same time, different regions of our republic also have their own performance traditions. The yor-yor songs of each region reflect the spirit of the people, the expressiveness of their words and the differences in dialects from each other. Khorezm yor-yor also has its own long history. These customs, which became a tradition by 1975, have now reached the public in a wide variety of ways through various performances by our elderly grandmothers.

Ko'shagana teyinda uchgina qiz yor-yor,

Indi getib boroson baxtli bo'lg'in yor-yor.²

This "Yor-yor" widely uses dialects that differ in various aspects from the literary language. This song is in the Oghuz dialect, which is considered the main language of the Khorezm people. The Oghuz dialect is mainly used in the Urgench, Khiva, Shovot, Bogat, Qoshkopir, and Yangiariq districts of Khorezm. In addition, the Kipchak dialect is also active in the territory of Khorezm. In particular, this dialect has become established among the residents of the Yangibazar and

¹ Omonulla Madayev. Uzbek folk oral art. -Tashkent "Mumtoz so'z", 2010. -23p.

² This poem was recorded from the mouth of Shukurjon, a 63-year-old woman born in 1962, living in the Shovot district

Gurlan districts and is widely used in communication. By the present time, these types of Yor-yor have also taken on a special character. For example:

Avval boshlob Xudoni yod atali yor-yor,

Payg‘ambarlar ruhini shod atali yor-yor.

Payg‘ambarning qizini Ali olg‘on yor-yor,

Qiz olib qiz barmakdin ondin qolg‘on yor-yor.³

This “Yor-yor” is still widely used in the Khorezm region, especially in the Shovot district. In Yor-yor, a person’s inner feelings, good wishes and desires for the girl, and emotions are expressed in a unique way. Basically, the main goal of Yor-yor songs is to reflect spiritual impressions about life events.

Also, bride greetings have their own performing tradition and place in wedding ceremonies. Bride greetings are found in various forms in Turkic and other peoples. The morning after the bride’s arrival, it is held out of respect for the groom’s parents, relatives, and loved ones. The bride greeting is held by the neighborhood’s host or bride greeter, who takes the bride out into the courtyard with a veil drawn and addresses those who come to the bride with wise words, good intentions, and wishes. The bride turns to the person to whom the speech is addressed and bows to him. Each region and people have their own customs and traditions. Accordingly, the style of performance is also unique. For example, in the Khorezm region, it is as follows:

Ahli mo‘minlarga o‘gitlar bergan, Qur‘oni Karimdan saboqlar bergan, u Rasululloh, ikki olam sarvari payg‘ambarimiz Muhammad Mustafo sollollhu alayhi vasallam ruhi poklariga ta‘zim qilasiz jupdan-jupdan kelinchak.

Shovqin suronga to‘lgan, hamma xizmatda bo‘lgan, ham ho‘kiz, ham qo‘chqor so‘ydirgan tabarruk ostonayizga, qutlug‘qadam koshonayizga ta‘zimlarni qilasiz jupdan-jupdan kelinchak.

The bride's greeting begins like this, and the deceased are remembered:

El baxtin ko‘zlagan ko‘zlari qayda,

Aql-u dono so‘zlar so‘zlari qayda,

Topgani to‘y bo‘ldi afsus, o‘zlari qayda,

Marhum(a).....momolaringizga(bobolaringizga) egilib-egilib qiling ta‘zimingizni jupdan-jupdan kelinchak.

After the names of the deceased are mentioned, the bride's greeting continues with the mention of the father-in-law, then the mother-in-law. The bride's greeting begins with the groom's parents and extends to the youngest children in the family, as well as relatives, neighbors, and friends. The bride greets her father-in-law and mother-in-law, who in turn place their gifts on the bride's head. Then the groom's brothers, sisters, relatives, and close friends take turns presenting their gifts to the bride's family, who in turn present them with gifts and greetings from the bride. The greeting of the Khorezm bride is conducted in this way, highlighting their performance skills and the use of dialect words in a unique way.

Another prominent genre of Khorezm songs is lullaby. Researchers from different nations and regions have expressed their views and thoughts on the creation of lullaby, that is, songs for

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cradle weddings. According to legends, lullaby songs appeared in ancient times, during the time of Adam and Eve. Over time, lullaby songs were combined with their own unique aspects in each era and formed as a single genre. When we think of lullaby, we mainly think of cradle wedding ceremonies. Our elderly grandmothers and mothers sing lullaby songs during the process of putting a baby in the cradle. These lullaby songs express the beautiful and spiritual power of kind words, caresses, and simple words spoken to the child.

Lullaby is a genre of children's folklore. A number of studies and research have been conducted in this regard. The purpose of singing lullaby is, firstly, to put the child to sleep through lullaby, and secondly, to convey the upbringing and good intentions and wishes of the mother towards the child. It should be said that the word lullaby is not important for the child. For him, the pleasantness of the melody, its melodiousness are important. Because he cannot understand the essence of the word. The words in lullaby is the good wishes of the mother for her child, they are the cries of the mother in her heart. Lullaby of the Khorezm region are distinguished by their dialects, structure, and performance. For example:

Alla oytoy o‘zinga uyqular galgay go‘zinga,

Alla oytoy o‘zinga uyqular galgay go‘zinga.

Sansan manim garakim non ichindagi cho‘rakim,

Alla bolom oy bolom o‘zimning xo‘shroy bolom.

Alla qo‘zim oy qo‘zim erka qo‘zim boy qo‘zim,

Kichkinasan loloson indi qachon ulloyoson.

Ulli bo‘lg‘oyson o‘sgaysan,

Yomon gunlarni go‘rmagaysan.⁴

This is a word that has a caressing character. The mother conveys her feelings and caresses to her child through these words. The baby's cry creates a need in the mother to calm her child. According to this need, the mother turns to words that are quiet, melodious, and have a high melody. In this way, she creates conditions for her child to calm down.

In conclusion, it should be said that the customs, traditions, and values of each people and nation create a basis for understanding the national spirituality of this people. The bride's greeting at weddings has not lost its importance from ancient times to the present day. The uniqueness of regional dialects also involuntarily attracts the reader and creates an opportunity to learn dialects related to this region. Children folklore is the narration of the human spiritual life, development of the lullaby and the effect of babies for this sound.

Literature used:

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2. Safarov O. Uzbek folk folklore.-Tashkent.: "Music", 2010
3. National Encyclopedia of Uzbekistan. Volume One. Tashkent, 2000

⁴ This song was recorded by Nodira Annoqova, born in 1987 in the Bogat district of the Khorezm region.