

## UNIQUE PRINCIPLES OF CEREMONIAL FOLKLORE

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### ABSTRACT

*The article deals with the scope, composition, unity of form and idea, weight, originality of parallels in the verses, continuity of the content of the quartets, local character, and connection with the folk expression of the songs "yor-yor" performed at the wedding. , the sensitivity of rhythm and melody in the performance process is analyzed.*

**KEYWORDS:** *Parallelism, Irony, Poetic Rhythm, Local, Melody, Art, Rhyme, Rhyme, Genre, Composition, Quartet.*

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### INTRODUCTION

The circumstances of a person's birth, life, and death are regulated by rituals, that is, the transition of a person from one stage of life to another through various family ceremonies (holidays, weddings, and small gatherings) linked, approved. In general, the various life lines, arguments, and human perspectives in ceremonies sociologically introduce, educate, and form the criteria of the national school, while from a scientific point of view; ceremonies are a means for the survival of folklore has a specific value as. The history of the emergence of samples of folklore, genetic features, local or non-local criteria, dialect layers are reflected in the ceremonial folklore.

The ceremony is measured by the diversity of folklore, dramaturgy, artistic and stylistic coloring, the diversity of their performers and participants. Ceremonial art is not only a unique artistic monument of the nation's culture, but also a coherent system that ensures the stability of future living standards, international notions of time and space. There are three ceremonies in human life: the "cradle wedding" ceremony (the birth of a person), the "marriage wedding" ceremony (the transition of a person from one status to another), and the "death" ceremony (from the existing world to another world) tooth) performs important functional functions. The oral tradition performed at these ceremonies is adapted to these tasks. Because songs are the basis of oral tradition, their level of study is just as important. It's no secret that "yor-yor" songs, especially at weddings, excite young and old alike and connect them to their thoughts for a moment.

Researchers R.Nosirov, A.Musakulov, I.Hakkulov, M.Ruziyeva, M.Jurayev, M.Murodova, L.Khudoykulova, M.Yokubbekova studied samples of folklore in different aspects and There are some scientific conclusions about the genre of "yor-yor".The Yor-Yor genre is usually thought to consist of separate quartets. In fact, most of the specimens in this genre have this feature. So, they would only resort to this as a last resort.

Oq ko‘ylagim yengini,  
So‘kdim ona, yor-yor.  
Oq sutingga rozi bo‘l,  
Ketdim ona, yor-yor. (3: 80)  
Yoki:  
Payg‘ambarining qizini,  
Kim ko‘ribdi, yor-yor.  
Ota-ona mehriга,  
Kim to‘yibdi, yor-yor. (2: 152)

Bands like such poems are relatively loosely placed. Our observations show that some points are logically connected. In that case, they will have to come in a certain order.

Qora-qora qo‘zilar,  
Qo‘yni boshlang, yor-yor.  
Qalam qoshli yangalar,  
O‘lan boshlang, yor-yor.  
Qiziqtirib aytsangiz,  
Bizning bilan, yor-yor.  
Yig‘ilishib qudalar,  
Tanga tashlar, yor-yor. (2:130)

In the verses, the logical center of "death" connects both points. Importantly, it is clear that this sequence was created out of a logical need.The internal logical connection of the bands is also closely related to the properties of the object in the image. Accordingly, in this case, the sequence of interrelated clauses can last from two to three clauses to seven to eight or even ten to twelve clauses.One of the traditional forms of "yor-yor" begins with a direct dedication to Alloh. This is where hierarchical logic comes into play. It continues the main links of this chain in the form of "Alloh - Bismillah - the Qur'an", "Alloh - Prophet - Ummah".In the second series of "yor-yor" the principle of uniting in one compositional method prevails. Their main feature is related to the logical continuation of the artistic intention put forward in the first verse in the following verses:

Yor-yoraytibkelaman,  
Bilasizmiyor-yor,

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Yor-yorinningqadriga,

Yetasizmi, yor-yor.

All of the following paragraphs begin with a repetition of the first verse as a sign of connection to this category.

Yor-yoraytibkelaman,

Yo‘lberinglar, yor-yor.

O‘lanchiningpiriman,

Qo‘lberinglar, yor-yor. (2: 162)

The same thing applies with descriptions. It constantly mentions certain positive qualities of the bride or groom (sometimes even humorous images).

Birximchaikamarday,

Belibordir, yor-yor.

Tolximchailarzonday,

Bo‘yibordir, yor-yor.

O‘nto‘rtkunlikoydayin,

Ro‘yibordir, yor-yor. (2: 48)

In this type of rhyme, the logical connection is once again strengthened in composition by means of rhyme. As a result, the logical sequence between the bands provides a very strong sound supply.

Although the Yor-Yor quartets have a logical sequence and continuity in content, they are unique in their compositional form. RakhmatullaNosirov has made a special mention of this in his scientific work and scientific articles. (3: 33-35)

Sepoyagasutqo‘ydim,

Achisindeb, yor-yor,

Qarindoshgaqizberdim,

Yolchisin deb, yor-yor.

Qarindoshimorzulab,

Qudabo‘ldi, yor-yor,

Oxiridayomonlab,

Judo bo‘ldi, yor-yor. (3: 33-35)

Both of the above four are logically coherent. That is, milk whiteness is a symbol of happiness. But his anger is not good. Giving a girl to a relative with good intentions results in the loss of a relative. According to the content of the two quatrains, they have a separate compositional appearance. The first quartet is thematic-psychological parallelism, and the second quartet is

rhythmic-syntactic parallelism. Parallelism is widely used in folk songs to create a unique poetic image in bytes. (1: 447)

When studying the composition of the four verses, it is necessary to pay attention to the logical connection, connection, or contradiction of the first two verses of the verses of the quartet with the next two verses. This is reflected in the relationship between the poetic image and the poetic detail. The text of the poems is also divided into several groups according to the content of the traditional motifs in the poems. Such divisions make it possible to illuminate the composition of the jars. One of the main motives in the songs is the sadness of the girl, who is being transferred to another room as a bride.

Tog‘datoychoqkishnaydi,

Otbo‘ldim deb, yor-yor.

Uydakelinyig‘laydi,

Yotbo‘ldim deb yor-yor. (2: 150)

The quartet depicts the mental anguish and grief of a girl who loses her parents' home and is sent to a strange home. This is expressed through spiritual parallelism. The content of the first verses of the quartet is essentially the same as that of the rest of the verses. Because the mare is happy to have a horse. The girl is in a bad mood because she is a stranger and is going to another house. But in both cases there is a reality. That is, a horse becomes a horse when it reaches puberty, and a girl enters a new life as a bride when she reaches puberty. In addition, the positive situation in the first verse serves to reveal the essence of the negative situation in the second verse and to increase the power of thought. The parallelism in the song creates a connection between the first byte and the unexpected basis in the second byte. On the surface, they are not connected. But it is logically linked to the main idea. Such internal logical connections are very common in examples of folklore. The frequent occurrence of such parallels in Yor-Yor's songs reflects its peculiarities. In the songs, parallelism is seen in several ways: the comparison of natural phenomena and details of life, the depiction of things in general, and the psychological connection of a person through psychological connections. Artistic means such as analogy, adjective, exaggeration, irony, metaphor and metonymy, allegory are used for such imagery. Figurative expressions with figurative expressions form parallels. This will increase the impact of the song.

Darchadagiqaychini,

Zangbosibdi, yor-yor.

Ketadigansinglimni,

G‘ambosibdi, yor-yor. (5: 48)

It's a parallel between the four: rusty scissors and a sad bride. The bytes formed by spiritual parallelism have a logical connection between the poetic detail and the poetic image. Rusty scissors are a poetic detail that serves to more reliably express the mood of a sad bride. Rust - makes the scissors unusable. It's a natural phenomenon. And grief is an inner spiritual pain that destroys a person. Apparently, there are unique manifestations of parallelism in the "yor-yor" quartets, which reveal a person's inner feelings. At the wedding ceremony, the traditions,

superstitions, conflicts in the spiritual experience, the simplicity of the artistic image, which are associated with the acquisition of a new status, are more fully expressed through parallels.

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