
POETIC FEATURES OF YOR-YOR SONGS IN TURKIC FOLKLORE

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ABSTRACT

The article analyses the structure, rhyme, imagery, and artistic features of the "yor-yor" songs performed at Turkic weddings. The popular expression in "Yor-yor", their role in the ceremonial process, the method of performance, its connection with social life, the reflection of folk customs, the importance of magical beliefs, the traditions associated with the sayings are analyzed.

KEYWORDS: *Yor-Yor, Ritual, Custom, Magic, Belief, Oral Creation, Turkic Peoples, Folklore, Quatrains, Dualities, Rhyme, Rhythm, Folk Expression Sayings Are Analyzed.*

INTRODUCTION

When studying the early periods of the history of oral art of the Turkic peoples, it is appropriate to refer to the customs, rituals and culture of many peoples who became famous under the name of the Turks. The Uzbek, Kazakh, Kyrgyz, Turkmen, Uyghur, Azerbaijani, Ottoman, Tatar, Yakut, and other peoples formed as independent nations today are descendants of the ancient Turks. [2.6]

In this sense, the oral traditions of the Turkic peoples associated with wedding ceremonies have their own peculiarities and similarities. In particular, when analyzing the specific place of performance, method of performance, purpose of expression, poetic features, structure, rhyme of "yor-yor" songs, which are one of the traditional genres performed at weddings, the folklore of the Turkic peoples similar aspects in his work are evident.

Genres and traditions of Uzbek folk wedding ceremony folklore such as M.Alaviya, B.Sarimsakov, M.Juraev, S.Davlatov, N.Kuronbayeva, O.Ismanova, L.Khudoykulova, F.Hayitova, M.Murodova studied by scientists. In addition, O.Safarov, S.Davlatov, O.Ismanova, O.Bakiyev, A.Musakulov, A.Abdurahmanov in their research works on Uzbek folklore "yor-yor", "kelinsalom", "kelintushdi", "Betochar", "beshikketti" and other similar examples of oral creativity, regional and local features were studied and analyzed. It is in the process of research that it is observed that the songs "Yor-yor" have not been fully studied in connection with the folklore of the Turkic peoples. Scholars such as M. Juraev, O. Kayumov, N. Jurakoziev, B.Tukhliyev have also conducted scientific research on the oral art of the Turkic peoples and its mythological, poetic and genre features.

The first records of the wedding ceremony the great 11th-century linguist Mahmud Qashqari's *Devonulug'otut-turk* explains a number of words related to weddings [3.214-215]. In addition, Alisher Navoi in his work *"Mezonul-avzon"* describes the genre of "yor-yor" as follows: "Yana "chinga" durkim, Turk ulusi zifof va qiz ko'churur to'ylarida ani ayturlar, ul surudedur bog'oyat muassir va ikki nav'dur. Bir nav'i hech vazn bila rost kelmas va bir nav'ida bir bayt aytilurkim, munsarihi matviyi mavquf bahridur va "yor-yor" lafzini radif o'rnig'a mazkur qilurlar, andoqkim, bayt:

Qaysi chamandin esib keldi sabo, yor-yor

– Kim damidin tushti o‘t jonim aro, yor-yor?

Muftailun fo‘ilon muftailun fo‘ilon” . [1.582]

The term "Chinga" is also found in "Mukhtasar". Apparently, the genre of "chinga", which was mentioned in scientific applications due to its weight, is now called on the basis of radifi. It should be noted that most of the people's poems are written on the weight of a finger, and rarely on a petition. Folklore scholar

O.Sobirov describes the songs "Yor-Yor" as follows: "Yor-yor's songs are characterized by musicality, mass singing in a certain length, and reflections" [8.88]. Known in Uzbeks as "yor-yor", in Kazakhs as "jar-jar", in Afghan Uzbeks as "noy-noy", this genre is performed in the bride's transmission, each byte ends in a radif, created in the heart of the people It is a folk song that has been passed down from generation to generation. Similar performances, poetic features, folk expressions and analogies, rhymes, customs, myths and legends associated with "Yor-Yor" in the oral art of the Turkic peoples, as well as it is also clear that it provides originality.

In Uzbek weddings, "yor-yor" is said mainly by the bride's yangas and friends. The performance took place as the bride was being brought from a neighboring house to her father's house.

Qalam-qalam qoshlari, chizilgandek, yor-yor,

No‘xat-no‘xat hollari, yozilgandek, yor-yor.

Davlatbilanyetgaysan, murodingga, yor-yor,

Hechnihoyatbo‘lmagayavlodingga, yor-yor. [9.4]

The above verses are rhyming in pairs, like a masnavi (a-a, b-b). In this case, the rhyming words, which are repeated after the rhyme, serve as a radif.

The song "jar-jar" sung at Kazakh weddings is mainly sung by the groom's friends and the bride's yangsthat come to the bride's house. The bridegroom sings the answer song.

Guys:

Алып келген базардан qara нөсер,

Jar-jar-au!

Qara maqpal säukele shashың basar,

Jar-jar-au!

Мұнда әкем қалды деп қам жемеңіз,

Jar-jar-au!

Jaқсы bolsaң, қауып атаң оғын basar,

Jar-jar-au,

Girls:

Үесик алды qarasu maydan bolsым,

Jar-jar-au,

Aq jyzıңdı көrerlik aynam bolsым,

Jar-jar-au,

Қауып atasы бар deydi осы қазақ

Jar-jar-au,

Ауналауып әкемдеу қайдан bolsым,

Jar-jar-au.[9.176]

In the verses, there are expressions of comfort to the bride. In the story, the grief of a girl who goes from her father's house to a stranger's house is poetic with the word "black". It is not surprising that the bride's white face, accompanied by a "mirror", a symbol of light, is an expression of a new life, a new happiness, a new threshold. Specific approaches to color require special research. In this regard, folklorists M. Jurayev and M. Roziyeva conducted scientific observations on the purpose and importance of the expression of colors in the genres of folklore. A. Musakulov, a scientist who has studied the historical basis of ceremonial songs, says that the presence of items such as shawls, mirrors, chimpanzees, spoons, etc., which are found in the yard, has a magical significance. [4.42.]

The genre is called "Noy-noy" at weddings celebrated among Uzbeks in Afghanistan [10.123]. In Afghanistan, "noy-noy" is traditionally popular as a ceremonial song performed by a female performer.

Nay-nayimdanorimboryey, noy-noy,

Qo'limdanorabor-yey, noy-noy.

Yangaginamboshiga-ya, noy-noy,

Og'amolibborsa-ya, noy-noy.

The song of the ceremony focuses on the description of the groom, who, by likening the young man to a "light camel", states that he is full of energy, physically strong, and ready to start a family.

Tog'datoychoqkishnaydi,

Otbo'ldim deb, yor-yor.

Uydakelinyig'laydi,

Yotbo'ldim deb, yor-yor.[7.4]

In the above quote, the young man's strength and readiness to start a family are represented by a "camel", and in the next four, by a "horse".

The cult of the horse has played an important role in the folklore of the Turkic peoples, including the history of the Uzbek people, and its rudiments have survived in our everyday life. [5.228]

It is obvious that "yor-yor" songs are the leading genre in the real expression of the unique traditions, social life, thoughts and feelings of the Turkic peoples.

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