



FOLK FANTASIES RELATED TO NATIONAL DRESS ARTISTIC INTERPRETATION IN THE YOR-YOR

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Traditional clothes were a specific ethno-social symbol of the ethnos or a specific "ethnic passport" of each nation, indicating its ethnic affiliation, social and family status. (1. 178)

Therefore, it is difficult to imagine each ethnic group without traditional national costumes. National clothes were considered a unique ethnographic symbol of the nation. Social life, customs, ceremonies, norms of religious belief, lifestyle, and worldview of each nation are observed through these clothes. There are many imaginations and magical views related to national clothes in folk ceremonies that have been living forever.

While studying a number of aspects such as specific genre characteristics of yor-yor songs related to the wedding ceremony, the place and importance of performance, the goals and tasks of the sayings, special attention is paid to the bride and groom, who are the main characters of the ceremony. Special symbolic expressions are embodied in the national clothes of the

ABSTRACT

The article analyzes the symbolic expressions, mythological images, magical properties, customs related to the new life of the bride and groom, the place and importance of clothes in the yor-yor songs performed at the Uzbek and Kazakh wedding ceremony.

two young people, prepared for the ceremony. In this regard, research scientists M. Joraev, Sh. Turdimov, O. Qayumov, M. Murodova, R. Nosirov, A. Musogulov have expressed many opinions in their scientific works and scientific articles.

The role and importance of the national clothes worn by the bride and groom during the wedding ceremony is special. The bride wears a specially made white dress during the wedding ceremony (this is still the case). In our people, white color is considered to be a symbol of purity and purity, and it also symbolically means that the bride-to-be is passing from the world of girlhood to the world of "women". (2.17)

In the hair of leeches,

White pilik, yar-yor.

bridal hair,

Forty popuklik, yor-yor. (3.57)

The white veil is heavy,

He put it on a horse.

My father called me bad



He memorized, yor-yor. (5.112)

The symbolic expression of the white color in four (white pilik, white veil) is expressed on the basis of images. Paranja is one of the Uzbek national ceremonial costumes with magical properties. In many regions of our republic, even now, the bride is taken to her groom wrapped in a burqa at weddings. That is why the expression "veil" is very common in the wedding songs of our people. Representation of the protective device in white color indicates that its value has been increased.

Crossing the rivers

The water is coming, help.

wrapped in a blanket

Help is coming, help, help.

If it is not wrapped in a blanket,

Who knows, help.

To her moonlike beauty,

Who's going to get married? (7.58)

In the above verses, which lead to a simple, popular expression, the veil is again used as a means of protection. That is, he is protecting the moon-like beauty of the bride from prying eyes. Until the beginning of the 20th century, the bride's face is covered with a burqa, which was beautifully sewn with unique embroidery, and now it is covered with joynamaz or velvet (or with a white kerchief). Paranja or velvet cover is a magical act aimed at protecting the bride from evil forces and evil eyes.

On the wedding day in Kashkadarya, Surkhandarya, and in regions, the bride was brought to the groom's house covered with a burqa. This custom, which has been preserved until now, protected the bride, who was stepping into the groom's house for the first time, from the primary views of

a foreign house, and secondly, it sealed the bride's feelings and emotions. (4.32)

Historian M. Iskhakov says that the veil served to hide the body, face and eyes of women.

A. Ashirov "...the veil was a headwear of women formed on the basis of pre-Islamic beliefs. "In the early days, the main purpose of covering the burqa was to protect women from various evil forces and harms," he admits. It can be seen that even in yor-yor, the veil is a magical protection tool for the bride.

In yor-yor, you can also find verses where the place of the veil is sometimes taken by a scarf.

By the rivers

The rain is coming, yor-yor.

Wrapped in a scarf

Help is coming, yor-yor.

If it is not wrapped in a scarf,

Who sees, yor-yor.

For her beauty like the moon,

Who's going to get married, yor-yor. (8.370)

It can be seen that whether the bride wears a burqa or a headscarf, her beauty is covered and protected. In addition, motives of indignation from the other side are noticeable. Against this, ironic thoughts of the groom's side were expressed.

The magical symbolic meaning of the headscarf in ceremonies became the basis for its widespread use in songs as a poetic symbol expressing the thoughts and feelings of the lyrical hero. In a word, the symbolic root meaning of the headscarf image in the songs is "family".

To the tip of my scarf,

I gave birth, help me. (7.37)

To the tip of my scarf,

I was born like this, help me. (7.42)



A girl's tying the end of her headscarf is symbolic in folk songs, and it means that the girl agrees to the scales of fate. The relationship to the new family can be felt based on the details of the urchur and millet. The folklorist scientist Sh.Turdimov touched upon the semantic features of the symbol of "kerchief" and explained the expressive purposes related to the "tip of the handkerchief". In the songs, the symbolic combination of "the end of the scarf" emphasizes that the lyrical hero becomes a representative of relations, thoughts and events on the verge of building a "family".

Our bride is a slave,

Kneeling, help.

The white dress on the back,

Do not wash, help.

Help, don't worry. (7.36)

It is emphasized that the white dress worn by the bride is not made of ordinary fabric, but of silk. We explained above that the bride wears special clothes for the wedding ceremony. The fact that the cost of this dress was taken into account may also be a reference to the social lineage of the bride. Or the bride is so pure, intelligent (in the image of white color), worthy of original fabrics can be understood through the repeated word "nakht shoyidan".

Satin shirt collar

The girl picked it up, help.

Now, sisters

The girl is leaving, help me. (7.40)

In some regions, a dress with an "old lady's collar" is worn during the bride's removal. This type of clothing, also called "big shirt", is brought by the groom. The bride is taken to the groom's house in this dress. Yor-yor songs are sung during the bride-taking process. Even in this case, the "big dress"

was considered a symbol of the girl going to another life.

A long, long rope for a toy, help, help,

A gauze dress fits the bride, help.

Let's go to the battle of the gauze shirt, help, help,

My daughter-in-law's month is coming, there is no fire, help. (7.16)

In the fourth there is also an expression about "grass" - fire. In the researches of A. Musogulov, it is explained that fire was first understood as a symbol of the community, and then as a symbol of the family. According to the beliefs of our ancient ancestors, "Fire" was considered to purify the sexes and prevent the activation of evil forces. It can be seen that the criteria for protecting the bride is getting wider.

Another national clothing found in Yor-yor songs is a hat. In some regions it is called "cap". The name "kalpok" can be found in Yor-yors.

I come from above

Do you know, help?

My white hat is dirty

Yuvasanmi, help.

wear my white hat

Let it rain, help.

The pain of love,

God knows, help. (7.60)

Among the people, the headdress was considered one of the most sacred elements, and neglecting the headdress was considered a man's indifference. Therefore, it is forbidden to change it, leave it on the ground, that is, step on it.

A white cap is a sign that, in our eyes, a tall young man is ready to think, and if he is lucky, he can become the owner of this cap. It can also be noted that the white cap (or cap) is mostly round in shape. This form is interpreted as a symbol of the dome of the sky. It is no wonder that the white cap



represented in the verse is a sign of destiny in our eyes.

Sh.Turdimov stated that in the past, in some cases, when the groom could not attend the wedding due to certain reasons, the bride was married to his hat or knife. (6.96)

It seems that there is a hint of this in the yor-yor quatrains that we analyzed.

In Yor-yor songs, there are several images related to national clothes such as ton, bekasam ton, olchimbar ton, gauze scarf, and belt. Each of them provides information about the people's outlook, social life, traditions, lifestyle, and customs. In addition, it serves as an important tool for the transmission of unique national traditions from generation to generation.

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