

## About the Genres of Olan and Yor-Yor

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### ABSTRACT

*This article describes the folklore of the wedding ceremony of the Fergana Valley, the genres of "Olan" and "Yor-yor" and their specific features.*

*On the eve of the wedding, some women from the groom's side, who come to take the girl from her father's house to the groom's house, perform the "Olan" genre, and the bride's friends accompany the bride to the groom's house. At the same time, at each of these rituals a unique "Yor-yor" is performed, corresponding to the situation, bride's friends holding a large shawl above her, women and girls throwing sweets over the bride and children collecting the sweets from the ground.*

**Keywords:** Wedding, ceremony, song, folklore, genre, family, bride, groom, olan, yor-yor, marriage, performance.

### INTRODUCTION

Marriage should be considered as an important event that led to the formation of a personal society, the uniting of people for a common goal, the emergence of the family institution, the emergence of moral standards, and the determination of a person's place as a leader of the world's creatures. Marriage is a mutual agreement that has a great impact on the choice of two sexes, self-reproduction, and the development of human society. In order to ensure the health and survival of their people, ancient human tribes who lived in groups chose the marriage contract.

## MATERIALS AND METHODS

They felt that building a new family would increase the number of members of the tribe, the birth of a child in the family, the addition of a new person to the members of the tribe. Therefore, when a new family is built, when a child is born, their people celebrate this day as a joy. Historically, it has become a tradition to celebrate wedding ceremonies in this way. The first marriages were random in nature, where a young man and a young woman fell in love. Later, it is customary to start a family and plan a marriage based on the life experiences of the members of the society.

The text of "Yor-yor" written by Kimyokhan Turgunova, mourning singer, born in 1960, living in house 24, Bogcha street, Yorilgan neighborhood, "Sharq tyzni" village citizens assembly, Yangikurgan district, Namangan region, in 2023 reflects the pure form of the genre:

*Бисмиллодин бошлаймиз аввал худо, ёр-ёр,  
Бисмиллонинг бошида каломулло, ёр-ёр.*

*Ариқларнинг бўйида қошиқ ювган, ёр-ёр,  
Пайғамбарнинг қизига ошиқ бўлган, ёр-ёр.*

*Пайғамбарнинг қизини Али олган, ёр-ёр,  
Ёр-ёр айтиши бизларга андин қолган, ёр-ёр.*

It seems that, according to the tradition of singing olan in folklore songs, it is said that the first olan was sung when the daughter of Muhammad, peace be upon him, was married to Hazrat Ali. But the researchers found that the historical foundations of the olan date back to the times before the emergence of Islam.<sup>1</sup>

In the science of world philology, it was identified that the term "olan"/"ulan" is widely used among Altai, Kazakh, Karakalpak, Azerbaijani, Kyrgyz, Uzbek, Uyghur and other Turkic peoples. V.V. Radlov in his work "Opyt slovarya tyurkskikh narechiy" paid particular attention to the analysis of

the term "ölen//ölänk" in the language of the Turkic peoples living in the mountainous Altai. According to the scientist, this term is actually a concept related to greenness, eternal life, and later became a song term in some Turkic languages. According to L.Z. Budagov, olan is also used in the Kazakh, Kyrgyz, and Uyghur languages in the sense of "folk song."<sup>2</sup> According to Sh. Imamnazarova, the historical genesis of olan dates back to the archaic folklore of the ancient Turks who lived in Central Asia.<sup>3</sup> M. Seyidov, a well-known Azerbaijani scientist in Turkish folklore, interprets the origin of the term "ylan" in connection with the religious views of the goddess Olan, who is imagined as the goddess of evergreen, living and growing.<sup>4</sup> It seems that the performance of olan is a product of times long before Islam. In the text of Olan's songs, the tradition of expressing one's pain to Olang, the primitive god of life, appeared through the motive of addressing O'lang. In this regard, folklorist Sh. Imomnazarova's theoretical conclusion is reasonable. According to the scientist, the historical foundations of the olan genre go back to the family-household relations based on the dual structure of the ancient society and the customs of inter-tribal marriages. In ancient wedding ceremonies based on the form of marriage between phratries, the genre of olan was created based on word games and various magical sayings of the betrothed parties. Narratives such as the marriage of the Prophet's daughter in the above song and the death of Hazrat Ali when he became a groom cannot be a source for determining the genetic basis of the genre. These views are the views of the people, and in the folkloric tradition, they functioned as an artistic element providing logical consistency in the content and essence of the song. However, at the beginning of the olan, in most cases, the motive of taking the prophet's daughter Ali is visible. Our creative people used this tradition in the performance of "yor-yor" songs. In our opinion, the meeting of the images of the prophet and his daughter and son-in-law in wedding songs served to ensure the sacred essence of marriage. The idea of wedding ceremony songs is to teach the sacredness of marriage, to encourage two young people to be loving and loyal to each other.

*Тонгда тойчоқ кишнайди от бўлдим деб, ёр-ёр,  
Уйда келин йиғлайди ёт бўлдим деб, ёр-ёр.*

One of the common motifs of Uzbek yor-yors is the motif of a mare crying in the morning that she is a horse. In some versions of Yor-Yor, it is said that the mare is farting on the mountain. In this option, dawn is recorded. Importantly, in the song, the toad's hooting means that he has come of age. In general, a tie is noted as a symbol of a young man coming into adulthood. During the song, the bride cries at home, realizing that she is now a stranger.

*Йиғлома қиз, йиғлома, тўй саники, ёр-ёр.  
Остонаси тиллодан уй сеники, ёр-ёр.*

During the song, the motif of comforting the girl finds its artistic expression by explaining that she will be the owner of a "the house with its threshold made of gold". The girl's sadness and crying in the song creates a sad pathos. During the song, from the girl's language, there is a motive of displeasure with her father, who gave her away:

The lines

*Осмондаги юлдузни отган отам, ёр-ёр,  
Ўз қизини танимай сотган отам, ёр-ёр.*

continued the melancholy spirit of the song. The text of this song does not show that the wedding is a joyous celebration of the happiness of young people. Perhaps, the disaffected mood of the lyrical hero finds an open expression of her displeasure at the fact that her father sold his child without knowing her. Since ancient times, in Turkic peoples, it has been a social norm for a girl's father to take a large amount of money and give it to the person he wants. Fathers did not consider their daughter's wishes and gave her in marriage to the people they wanted. This ensured their ideological-spiritual closeness due to the fact that the rights of girls are not protected, because there is no protector of their interests in the society, the sorrows of the girl who is dissatisfied with the essence of the wedding songs are absorbed, and the

pains of the women who are participants in the ceremony when they perform it are shared. In most yor-yorar texts, the motif of selling the daughter by the father is prominent. In our opinion, the main reason for this is related to social phenomena such as the lack of rights of girls and their forced marriage.

#### RESULTS AND DISCUSSION

In yor-yor songs, yor stands out like a repeating radif. In fact, the lyrical hero's appeal to the Yor (companion) is in the context. Who is Yor? In our opinion, in a deep study of the semantics of each yor-yor song, it can be seen that this object of reference is a serious image. Philosophically analyzed, who is a person who is always a friend - a partner, a life companion of a person? Not every loved person one can be a permanent companion. Being a companion and a confidant is only possible for God. Therefore, over the centuries, yor (companion), which has become the object of the lyrical hero's pain and sorrow, is the goddess of love, the image of God. In ancient performed texts of yor-yor songs, the function of yor as the goddess of love may have been more clearly manifested compared to the present, but over the centuries, the evolution of human consciousness has caused the complete image of yor - the goddess of love in folk lyrics to fade, and the rudiment of yor has been preserved in the essence of wedding songs. Later, due to the influence of social events and contemporary changes on thinking, the name of the deity, which is the object of appeal, appeared as a radif at the end of the song lines. The meaning of the word yor is a partner, life's companion, beloved person, which grew out of its original meaning. Uzbek people have expressions like "May God accompany you, May Allah accompany you". This means that the original meaning of the word yor means the concept of god.

According to "Büyük Türkçe Sözlük" dictionary, it has the meaning of "yâr \* Sevgili. \* Dost, tanıdık. \* Yardımcı" маъноларида қўлланилади.<sup>5</sup> It is a common event in the Turkic peoples to take the bride to the groom's house at the wedding. In particular, we observe that the Bashkirs have a tradition of performing "Yor-Yor" at a girl's wedding, and "Yar-Yar" is

interpreted as a folklore genre in the "Annotated Dictionary of the Bashkir Language".<sup>6</sup> Yor-yor is a lyrical song that is sung on the wedding night of lovers and is found in the folklore of all Turkic-speaking peoples.

#### CONCLUSION

So, the genres of Fergana Valley wedding ritual folklore and their specific features can be seen in the following:

In the course of small ceremonies organized on the eve of the wedding, mainly the genre of applause is performed. Applause is aimed at wishing the bride and groom happiness, the strength of the new family, the bride and groom having many children and a happy life. On the eve of the wedding, after the "Blessing Wedding", which is related to moving the bride from her father's house to her groom's house, the groomsmen who came to pick up the girl, as well as the bride's friends, perform the "Olan" genre. Olans is performed side by side and is based on the spiritual competition of boys and girls. Taking the bride to the groom's house, putting her into the chimildiq, and bringing her to the groom's house, different genres of yor-yor are performed.

#### NOTES

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