

## ANALYSIS OF THE COMPOSITION OF IMAGES IN THE SONGS “KHUSH KELDINGIZ” AND “KELIN SALOM”

**Guljakhon Amonovna Mardonova**

Independent Researcher (DSc)

Karshi State University

Karshi, Uzbekistan

[GulgahonOmonovna@gmail.com](mailto:GulgahonOmonovna@gmail.com)

**Abstract:** *In this article, the artistry, specific features, and place of performance of the songs "Khush Keldingiz" and "Kelin Salom", which are beautiful genres of Uzbek wedding ceremony folklore, are analyzed through the composition of images.*

**Key words:** *Uzbek wedding, ceremony, folklore, image, songs.*

### INTRODUCTION

The system of images in the wedding songs is relatively constant. The main characters in these songs are: mother, daughter, mother-in-law, son-in-law, sister, daughter-in-law, god-in-law, daughter's friends, son-in-law. The bride and groom are the main characters.

### RESEARCH METHODS

"Khush Keldingiz" songs are sung when the bride is brought to her groom. It continues to refer to the person who has changed from the image of "girl" to the image of "bride". Images and symbols become more diverse. Details of eyebrows, eyes, face, eyelashes, lids, lips, teeth, tongue, honey, candles, and cypress serve to describe the beauty and beauty of the bride's image as a whole.

### RESULTS AND DISCUSSIONS

The song "Khush Keldingiz" recorded by the dissertation from Mahkam Akhmedova, who lives in Karshi, Kashkadarya region of Uzbekistan, is distinguished by its originality.

*A good step like a cypress,*

*Welcome new guest.*

*Honey tongue example,*

*You are welcome sweetie.*

*Grow tall*

*A bouquet of cypress suman.*

*Dreaming for months,*

*Welcome strange man.*

After describing the stature of the bride, her moon-like face and qualities are described.

*True as lips,*

*White teeth are a masterpiece.*

*The skins are almonds,*

*You're welcome, shamefaced.*

*His eyebrows are like a burnt pencil.*

*Their tongues are sweet and honey,*

*Her mother's husband*

*You're welcome cheap girl.*

In the songs “Khush keldingiz” the reference to the image of the bridegroom is also special. Symbolic expressions of sun and sarvar are used to describe the perfection of the groom. It is emphasized that the image of Khojai Khizir, known as the ambassador of goodness and goodness by the people for centuries, will be his companion in his good life.

*Welcome to my greenhouse!*

*Welcome to the master of my problem.*

*O son-in-law, how old are you?*

*May Khojai Khizir be your companion.*

"Kelin salom" ceremony belongs to the third stage of the Uzbek wedding. In the genre of "Bridal Salutations" the life factors that ensure family strength and stability for centuries are artistically depicted at a high level. In it, the ethics and aesthetic views of the ancestors are interpreted through the power of artistic words. Harmony and harmony in the family starts with mutual respect, and respect starts with greeting. This gives every person good manners and positive characteristics.

In the stabilization of relations between people, it is important to know the human image, nature, spiritual world and feelings of each person" [1;73].

The system of images in the songs "Kelin salom" sung at the ceremony expands after the opening part. The characters of great-grandmother, great-aunt, mother-in-law, father-in-law, bride, groom, aunt, uncle, uncle, sister, groom's friends, neighbors are interpreted in the line of the song. Due to the singer's artistic skills, mastery of words, and the high level of artistic expression, each image is depicted in a traditional or individual way. Different symbols and similes are used to describe images.

The image of the father-in-law is depicted in the songs "Kelin Salom". He is depicted through the symbols of the sarban leading the caravan, that is, the head of the family, the breadwinner, the gardener who raised moral children. The mother-in-law is depicted as a generous, considerate mother, happy with the presence of her children and grandchildren.

*The leader of the caravan is the captain,*

*He is a gardener who grows flowers,*

*Hello, hello bride,*

*Greetings to his father-in-law.*

*Granddaughter full of heart,*

*Busy with these,*

*Hello, hello bride,*

*Greetings to the mother-in-law.*

In another version of "Kelin Salom", the mother-in-law is described as a majestic, dignified, elderly, consultative mother through an ethnographic detail - a "kiyma" on her chin. Until the end of the last century, in the steppe regions of Kashkadarya, Surkhandarya, Samarkand, and Jizzakh regions, women wore "kiyma" as a symbol of old age after reaching the age of fifty. The garment was made of gauze and covered the woman's forehead, chin, and breasts from prying eyes. In some cases, if a woman's son dies prematurely, he wears clothes even though he is still young. With this, he expressed his readiness for the next world.

*Don't wear it on your chin,  
not cold food  
Hey, hello, hello bride,  
Greetings to the mother-in-law.*

In these songs, the groom's great-uncles, aunts, mother-in-law, and charms are also described. By noting that the turban on his head is made of five-meter cord, the greatness of the great uncle's age and purity of heart are described, and the image of the aunt who is speechless is described through the symbols of "soap on the shelf" and "melon that has fallen inside". Uncles' ability to communicate well, fiercely, is depicted through the similes "like a shot on the roof" and "like a goat's horse". The image of Ovsin is described as a hard-working, neat woman.

*Five meters of surp turban,  
White beards  
Greetings to the great uncles.  
Like soap on the shelf,  
Like a sunken melon  
Greetings to their aunts.  
Like a shot on the roof  
Like a Capricorn's horse,  
Greetings to the in-laws.  
He swept the wooden floor,  
He spoke in every word,  
Greetings to Ovsin.*

In the songs "Kelin Salom" a full reflection of the image is achieved through symbolic comparison and comparison. The main dependent in these songs is the image of the bridegroom. He is described with such adjectives as "the blackness of the king", "the beauty of the young men", "the old and the old have embraced", "the neighbors praised", "the boots are in good condition", "he stole the bridegroom", "the king's belt is on his waist" and "blessed is the flower" by definition it is indicated that the family was created.

*The black of Karoli,  
A bunch of guys  
The old man applauded,  
Neighbors praised,  
Hello husband, hello bride,  
Greetings to the bridegroom.*

Or:

*The boots fit,  
Who stole the bridegroom,  
Hello husband, hello bride,  
Greetings to the groom.*

Or:

*Belida king belt,  
Happy birthday to you,  
The bride is burning with love,  
arrived at Visol,  
Hello, hello, hello bride,  
Greetings to the bridegroom.*

Another category of images in the songs "Kelin Salom" are groomsmen. They are referred to as "red velvet kikim", "guys' slur". In some versions, he is glorified as "the buyer of the market", "the captain of the boys".

*Red velvet scarf,  
The scum of the boys,  
Hello husband, hello bride,  
Hello friends.*

Or:

*There will be a buyer in the market,  
The captain of the boys,  
Hello, hello, hello bride,  
Greetings to the bridegroom.*

The image that is specially defined in the songs "Kelin Salom" is the image of the daughter-in-law. In each version of the song, this image is lovingly described. She is honored with such descriptions as "she has pearly collars", "she is very polite", "pearl coral teeth", "she works like a flower gardener", "like a blooming flower in a garden", "like a wandering nightingale".

*The collars are pearly,*

*He is very polite,*

*hello hello hello*

*Hello bride, ok*

*Listen, dear friends,*

*Hello sisters.*

Or:

*pearl necklace teeth,*

*Work like tending flowers,*

*Greetings to my sister-in-law.*

Or:

*Like a flower in the garden,*

*Like a singing nightingale,*

*Greetings to his sister-in-law.*

The image of neighbors is also present in the songs "Kelin Salom". They are glorified in song versions as consequential, considerate individuals. It is defined as "not humiliating the neighbor", "not forcing a good word", "watched by a good guest", "passed on the neighbor", "looked through the right door", "asked when the wedding was".

*Looking through the right door,*

*He asked when the wedding*

*Greetings to the neighbors.*

Or:

*Do not despise the neighbor,*

*Without forcing a good word,*

*A good guest watched,  
He passed on the neighbor,  
Hello neighbors.*

The folklorist scientist O. Ismonova says that the genre of "Kelin salom" differs from other genres in that it has a wide range of unique artistic expression possibilities, a unique and unique poetic form. The respect of the bride in the Uzbek household for her husband and his relatives is expressed by greeting. This standard of etiquette constitutes the main theme of the genre - fable, and the leading idea is illuminated based on the poetic form" [1; 73].

Although "kelin salom" songs sung in different regions of Uzbekistan do not differ sharply from each other, in some cases local features are observed in them. In the opinion of folklorist M. Murodova, the "Kelin Salom" songs sung at the "bet achar" ceremony held in the Orta Zarafshan oasis acquire a territorial-local character due to their busy structure, performance method and composition of performers, originality of artistic tools, light humor and humor. During the performance of "Kelin Salom" the participants of the ceremony accompanied the solo performer, which increased the spectacle and drama of folklore works of this genre. The performer tried to raise the mood of the audience with light laughter, effectively using the humorous lexical layer of the folk language" [2;119].

Regardless of the genre of the folklore songs of the wedding ceremony, the variety of symbolic expressions, the beauty of the image, the uniqueness of the qualities, and essentially the wholeness in them attract attention. This means that, as noted by folklorist J.Eshonkulov, our ancestors "...perceived the world through symbols, evaluated it through symbols, and interacted with nature through symbols" [3; 199].

## **CONCLUSION**

In conclusion, it can be said that the images in the folklore of the Uzbek wedding ceremony are expressed not through a set of soulful, simple words, but through artistic visual means, similes, various symbols and symbols. This means that our ancestors have their own attitude to each image along with their deep

understanding and feeling of the world. Because the images are not only descriptive, but also ethnographically informed. Images are depicted in circles. The image of the bride is poetically a moon-faced, pencil-eyebrow, apple-lipped, cypress tall, honey-tongued example; and the image of the bridegroom is represented by symbols such as the step of the step, the verb oktam, strong as a horse, artistic defining symbols. This is a proof of our people's deep thinking, understanding of the world with beauty, unique attitude to life and people.

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