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A LOOK AT THE REFLECTION OF FOLK WEDDINGS AND CEREMONIES IN THE POETRY OF FARZONAI KHUJANDI

Abstract: *The basis of Tajik literature, including the poetry of the People's Poet of Tajikistan Farzona, consists of myths and legends, couplets and songs, proverbs and sayings, folk and religious ideas and beliefs, customs, words and phrases, the tone and style of the people, in general, folk culture.*

The spread of globalization, the clash of cultures, the rise of so-called Westernization and popular culture, the unprecedented spread of ideology and religious extremism in the context of secular Islamism among the younger generation threaten the values of national culture, as well as national security and identity. seriously creates. Therefore, by emphasizing and promoting the honorable place of folk culture in modern literature, it is vital to awaken in the hearts of the younger generation a sense of love and devotion to national and universal values.

Due to this need, we decided to study and discuss in this article the ideological, artistic and educational significance of the reflection of some elements of folk culture, such as weddings and folk holidays in the poetry of the People's Poet of Tajikistan Farzonai Khujandi.

Key words: literature, folk culture, customs, wedding, gift, marriage, Navruz, housewarming, new year.

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Introduction

Fiction is a verbal mirror of history, a summary of the essence and purpose of life, the determination of the position and mission of man (the orphan world) in the palace of existence (the great world). The literature of all peoples is formed and developed on the basis of folklore, so-called folklore, and, according to NG Chernyshevsky: "The main strength of Milton, Shakespeare, Boccaccio, Dante, Ferdowsi and all other first-rate poets is that they were creative learners of folk tales." [8. 137].

The main part

The basis of Tajik literature is a set of myths and legends, couplets and songs, proverbs and sayings, folk and religious ideas and beliefs, customs, words and phrases, the tone and style of the people, in general, folk culture. In the poetry of the People's Poet of Tajikistan Farzona is also rich in elements of folk culture, a special poetic lift from the elements of folk

culture has ensured the popularity and charm of her poetry. It therefore attracts the attention of readers and scholars of the word art. According to the information provided in the book "Farzona's Heritage" (until 2019), the total number of news, reports, articles and research on Farzona and references to her works is 361 [5. 135–163]. Renowned Tajik writers Sotim Ulugzoda, Mumin Qanoat, Loiq Sherali, Bozor Sobir, Gulrukhshor Safieva, Qutbi Kirom, Askar Hakim, Kamol Nasrullo, Doro Najot, Nemat Otash and ...; Well-known Tajik and foreign scholars, including Atokhon Saifulloev, Abdunabi Sattorzoda, Usmonjon Gafforov, Muvahhadi, Ali Asghari Sherdust, Matluba Mirzoyunus, Orienfar, Subhon Azamzod, Naili Dastgir, Nurali Nurzod and ... expressed their views on various aspects of Farzona's work. . Researchers of domestic and foreign researches, including Sarfaroz Yunusov, Tayiba Boboeva, Zohid Qurgonov, Dilshoda Farhodzod, Parvonai Bararpur, Suhailo

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Husseini and others have written scientific dissertations on Farzona's poetry [4. 7]

The essence of our people's nature seems to be born of optimism, happiness, hopes and good wishes. They want every day to be a holiday, followed by a wedding. In their prayers, too, the same joy, beautiful demands and wishes prevail: "May your findings go to the wedding", "May your cancer not come out of the wedding", "May God see your wedding" and ...

In fact, the purpose and meaning of our life consists mainly of hesitation and, in popular parlance, the sweet worries of "cradles", circumcision, weddings, birthdays and holidays.

Before the wedding, the bridesmaids embroidered their sweet dreams and love on handkerchiefs, scarves and needles with colorful silk threads. Unfortunately, this beneficial habit seems less common today. Some brides, at least, do not learn the simplest element of the household culture: sewing, cooking and washing. How about "tying the silk of thought to the memory of a young man!"

Murshid and Farzona's spiritual father Abarustod Loiq also refer to this noble tradition (in the poem "To my mother"):

Ba kunji sandali binshasta shabho modari piram,

Tu shoyad jomai domodi meduzi ba sad niyat.

Ki ruzi tuyi dida dar qadi man bishkani armo...

Tu holo dar dami piri nafashoi g'animatro,

Ba naqshi gul ba rui suzaniho sabt mesozi... [5.

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In the culture of our people, the virginity of the bride has an invaluable and primary value, the essence of her honor and life. The bride, the virgin, is worthy of respect and love. Ishqafar gives the atifa the pleasure of trembling with excitement, sincerity, blowing in the clear space of the word love, and allows the bride to be hidden behind the veil of the three letters of atifa (i.e. love):

Vaqte, ki man ishq menavusam,

Tani boriki se harf az hayajon melarxad.

Man samimiyatam, ki dar fazoi rushani in voja mevazam,

Man arūsam, ki pasi pardai in harfhoi otifa pinhon ast.

The bride is a symbol of modesty and modesty. Using the usual words of the bride, the poet describes the pure nature of the true lover with the perfection of poetic art and expresses his mystical thoughts from the imagination.

Note the following byte:

Chun navarusi otifa on mohi navsafari,

Sūi zamin salom dihad ham namuda sar...(1.

23)

A gift is one of common words and familiar to the old and the young. Giving gifts to each other at weddings and celebrations is a long-standing and kind tradition of the people. In the following verse, Farzona has created a book without using the verbal and

spiritual arts, using the same folk tradition, that is, giving gifts in one line:

Thumfa kun tanhoii xudro ba tanhoii man,...
(1. 305)

Giving your loneliness to someone else's loneliness ... what? That is, to bridge the gap, to make grief happy, to forgive each other, to live with each other's sorrow and joy ...

According to Ustad Loiq, the unexpected twists and turns of speech are a feature of Farzona's poetic art, and her temperament in this area of speech is unique now. Farzona is in love with the philosopher and has a poetic insight. Farzona's lyrical protagonist is always grateful, never ungrateful. He is kind, compassionate and kind, so he brings flowers of gratitude to his haters as well:

Guli sipos hadya xoham burd,

Ba hamone, ki badam mebinad. ...

Guli sipos hadya xoham burd,

Ba tamomi siposmanu nosiposon...(2. 5)

Navruz is the oldest, most beautiful, most meaningful and beloved national holiday, and this is the world that has created the sunny mood of our people. Navruz is more than a New Year's holiday, according to the world complex of aesthetic, artistic and social worldviews of our people. "It should be noted that in the context of native literature and culture, taking into account the specifics of nature and society in the distant past, the national holidays of Navruz, Tirgon, Mehrgan and Sada were invented and paid to regulate the programs of human life." (7. 15)

Of these series, Navruz is the world's largest cultural holiday, which is dedicated not only to one people, one nation, one race (see: 6.11), but also has gained popularity in the ceremonial life of various human races. Navruz, more than ever, reflects the Persian-Tajik culture, embodies the living spirit and the living tradition (see 8. 9) and has a special place and status in the history of indigenous culture as the most ancient and humane holiday.

As far as we know, the reflection of Navruz in Farzona's poetry has been studied by the well-known literary critic, Professor Matluba Mirzoyunus (see 3. 298-299), researcher Suhailo Husseini ("Navruz in the poetry of Farzona Khujandi, the poet of Farrudon"). Therefore, we will limit ourselves to a few points.

Navruz is the beauty of culture, the beauty of literature, the beauty of the spiritual life of our people. The following verses of Farzona are a successful attempt on the path of enlightenment and presentation of the essence and mission of Navruz:

*«Man zi xud mepursam: ey yakavu yagona,
Ey yor jovidona, vazifai man chist?*

Tu payg'om medihi:

Zindagoni ishqro davom baxshidan,

Ba badeiyati dunyo marom baxshidan,

Ba har kase, ki umedash falaj ast,

Ba har kase, ki charog'ash

Savodi xanda nadorad,

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*Ba har kase, ki dilash
Naqshai oyanda nadorad,
Guli Navro'z hadya bispuran».*

Farzona is a compatriot of Navruz. Her poems are full of wisdom, spirit and breath of Isaiah Navruz. The author of the article "Navruz in the poetry of Farzonai Khujandi, the poet of Farorudon" Suhailo Husseini is right: "Navruz is not just a national holiday in Farzona's poetry. The symbol of a clean life is to turn from despair to hope, from sorrow to joy, from evil to good and from breaking to union". If we look at this from Suhailo's point of view, we can see that in Farzona's poems there are effective and enlightened thoughts, feelings, intentions, wisdom and challenges of Navruz, although they do not mention the names of spring and Navruz, but we feel the essence of spring and Navruz. Here we would like to emphasize another point. Just as it is impossible to describe Navruz in its entirety, it is impossible to interpret it one hundred percent in poetry, especially in Farzona's poetry. The meaning of the word can be explained, but the pleasure of the word? Poetry is beautiful, beauty as it is, it cannot be explained or translated. Poetry is hard to understand, it has to be felt.

According to Professor Matluba Mirzoyanus, "Navruz is a descriptive basis not only for poetry, but also for socio-political and philosophical poetry." (3. 370) brings: Farzona's social "I" has a Navruz mission, which is to bring spring in the winter:

Ey dili mag'lub!

Biyo shikasti kununiro nomi nusrat monem.

Biyo, dar hosiyai obonmoh

Guli Navruz nishonem. (1. 446)

Khonatakoni is one of the useful traditions of Navruz. In honor of Navruz, they clean the floors and furniture of the house from dust, that is, they can clean the yard, the yard and the garden. (According to the correct opinion of our people, Navruz is a holiday of purity and purity, it is offended by the filthy image.) This good habit, at the time of gaining state independence of our countries (Tajikistan and Uzbekistan), became even more widespread and left home. We are referring to the nationwide hashar, which is held on the eve of Navruz.

The main purpose of Farzona's poetry is to make people happy under any pretext. The arrival of Navruz is a good excuse to fulfill the wishes of his loving heart:

Tu ba shodii maqdami navruz,

G'ussai takon zi domani dil.(1. 120)

In most cases, the words *Navruz, bahor, tiramoh, sabz, xazon, gulu giyoh, atr subh, shom, xurshid, abr, boron, shabnam*, and so on, have a meaning that goes far beyond the ordinary imagination and amazes the reader. . Note the following verses:

Ba bahor gu, ki inak tui iqtibosi sabzam,

Suxane, ki menavusam, shavad in'ikosi sabzam.

*Hamaro naku bubinam, nigar ixtisori sabzam,
Tapishat muborak, ey dil, tapishi navat
muborak! (2. 160)*

Farzona's lyrical heroine is a copy of the original, but beyond the original in the image of a human being. He receives a "*iqtibosi sabz*" from spring so that his speech is a *in'ikosi sabz*, that is, beauty, goodness, love, kindness, creativity, in short: humanity. Because the mission and *ixtisori sabz* profession is the same humanity.

As we have already mentioned, in the above verse, Farzona's colorful imagination, the idea of Farzona's artistic excellence, the content of the expressions of the dim sun and the days of autumn go beyond the usual imagination and understanding.

The dim sun means warmth and light of love and kindness, which in our time, unfortunately, is less visible.

Autumn days are a sign of the spiritual and moral condition of the society, the hearts are cold and numb from lovelessness, apathy and laziness. There is another point to emphasize here. In autumn, when the sun is low, it is a natural phenomenon. It is not possible to bring the spring and summer sun to the autumn and winter seasons. But the disappearance of the sun of love and kindness is a social phenomenon. Changing the social climate is at the discretion of man. It is possible to raise the sun of love and kindness again and plant it on the throne of glory. To do this, it is necessary to awaken cold, numb hearts in the chest. And Farzona, by creating a meaningful image, both on earth and in the kingdoms of Navruz and spring, brings the message of the sun, the purity of the morning, the signs of liberation from the bondage of hopelessness and love, the good news of the new day, the alarm bell.

The poem "Letter of Tomorrow" is dedicated to the New Year, the new century and the third millennium AD. Farzona Farzona would not have used the elements of the New Year celebration as a basis for the expression of a promising philosophy, dreams and aspirations of the people in order to bring the society out of the dust of emptiness:

a) Wedding day, holidays and celebrations are one of the ancient traditions of the people. Our wise poet also pays homage to this ancient custom:

Inak ba gesuvoni za'ifam,

ki az shahomati peshin asar nadorand,

Gulband mezanam va meravam

bu chunin surati muzhik

ba asri nav.

But why with a *gesuvoni za'if* and a *surati muzhik*? (1. 384)

The passage of time dominates the picture, not the image. It is natural for the body to age and weaken over the years. But it is not natural for the heart and soul to grow old. The essence of wisdom and philosophy of Farzona's poetry, in our opinion, is: *Old age is the beginning of youth! Youth is to the heart,*

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not to the year. It is not without reason that Ustad Loiq said, "A number of people are born old." Because if the interest in life is lost and the love of life dies, man becomes a biological being. From this point of view, going to the new century with weak hair and a picture of music is a song of love.

o) As a rule, they go to celebrate Navruz and the New Year with new hopes and dreams. Farzona does not despair of the future, which has a "computer memory" and, although she does not know whether it protects her emotions (that is, human feelings), and she is sure that: In the mirror of the essence of beauty, in the essence of beauty, beauty will rise.

e) It is common to give gifts to each other on the holiday, especially to children, which our people also call "holiday". In the poem "Letter of Tomorrow" we read:

*Yak mardi faqir ba xonaash meshitobad
va naxustin bor shoyad
ba kudakash gulqand mebarad.
Ey birodarjon! Fikrhoyat ba'd az in
dar ihotai gul bod! (I. 384).*

What is the meaning of being surrounded by flowers? That is, to make the mind pure, beautiful,

joyful, to turn the bitterness of sorrow into the sweetness of joy. In fact, it doesn't matter if the gift is expensive or cheap. Reputation is important. Our inner poet respects the spiritual essence of the gift. Notice the following verse:

*Salom, chashmi azize, ki ba chashmoni man,
Zebotarin nigohatro hadya namudi. (I. 385).*

Zebotarin rejimi, holatini barqaror, nazorati mhhuryasining bebalari ruhiyat.

Conclusions

Relying on the people's and Islamic culture, the poetess gives a new meaning and essence to the culture of LOVE. With the charm of love he calls the floor to the throne, that is, he sends a message of light to the dark, a smile of joy to the despised, a morning greeting to the night, good news of liberation to the afflicted, a rain of gratitude to the unwashed eyes and hearts. In fact, our goal in writing this article was, as much as possible, to study the interpretation and promotion of this Love, which the poet inherited from his cultured ancestors and to pass on to his culturally capable generation.

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