

The Role of Yuklovs In Uzbek Folklore

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Received: 14 March 2026; **Accepted:** 02 April 2026; **Published:** 28 April 2026

Abstract: The article analyzes on a scientific basis the theoretical and practical aspect of the yuklov genre, which is part of the traditional folklore of Uzbek folk art. Poetic and stylistic features, socio-psychological functions and the role of choruses in national culture are reflected from a folkloristic point of view.

Keywords: Yuklov, tradition, folklore, mourning, poetics, function, national heritage.

Introduction: Uzbek folk oral art, as a complex system encompassing historical memory, spiritual values and the life experience of the people, is the main object of study of folklore. In this regard, a special place is occupied by oral traditional songs, formed in close connection with the important stages of human life. Grief is recognized as one of the most important genres, artistically and aesthetically depicting the most tragic reality of human life - death and separation. In Uzbek folklore, many scientific studies have been conducted on mourning songs. For example, in her 1974 monograph «Uzbek Folk Ritual Songs», scientist Muzayana Alavia pointed out the genre features of mourning songs [1, 140-151]. In the first volume of Essays on Uzbek Folklore, in the chapter Ritual Folklore, B. Sarimsokov explores the folklore of mourning songs in more detail [2, 208-223]. In addition, the scientist's article «On Mournful Songs» [3, 29-33] and the scientific information of T. Mirzaev and M. Dzhuraev about the Navruz funeral [4,31] have become important scientific research.

METHODOLOGY

In this study, when studying mourning rites, which are an integral part of Uzbek folk ritual folklore, and associated samples of oral creativity, including the method of qualitative analysis, the content, artistic features and system of images of funeral songs, marsies and other mourning songs were analyzed. Also, on the basis of a folkloristic approach, genre features, performance style and traditional forms of these samples were studied. The study widely used the texts

of commemoration, as well as scientific literature on Uzbek folk ritual folklore, materials of folklore collections.

Yuklov, as a folklore genre, perform not only aesthetic, but also social and psychological functions. First, they create psychological relief by expressing a person's inner mental experiences orally. Secondly, mourning contributes to the formation and strengthening of a culture of collective mourning. In this regard, prof. B. Sarimsakov argues: «The ritual should morally prepare people to report within the framework of society the main turning points in a person's life, the constant moments of his attitude to natural phenomena. Each ceremony has its own aesthetic aspect. Although this aspect, in turn, is genetically related to professional individual foundations, it acquires socio-aesthetic value due to its application in a wide social framework for long periods, and these two functions give rise to a third organizational and guiding function» [5, 10-11]. In addition, the scientist classifies Uzbek ritual folklore into three types. The third type, namely the verbal component, includes genres that perform konative, emotive, fatal, denotative and informative functions, such as «yar-yar» «kelin salom», «motam yorlari» and «yilash-jilovlar». He argues that «any changes in everyday life are reflected not only in the functionality of ritual folklore, but also in its poetic nature». This means that the same rites, as a vital necessity, continue to exist without a verbal component. However, verbal components separated from them cannot exist independently. Even if they exist, they cannot have the same aesthetic value as in the rite» [5, 22]. At the same

time, national values are passed down from generation to generation through this genre, including concepts such as respect for elders and the glorification of human dignity. This determines the educational function of lamentations. Also, to alleviate the fate of loved ones left after the deceased, or gradually make you forget the person who left this world to continue his life, three-year, seven-year, twenty-year, forty-year, centenary and anniversaries of the deceased in the life of a person are also associated with the genre of mourning. However, it is currently planned to reduce three, twenty holidays. These ceremonies masterfully, by improvisational method, depict how the deceased has now left this world, that is, how he will never return and how he has come to terms with the fact that he will always remember him longingly. In this regard, the scientist D. Uraeva states: «Yuklov are divided into several internal types depending on when and where they are performed. In particular, «Navruz yuklovlari» are performed on the eve of the holiday of Navruz, «Hayit yuklovlari» - during the holidays of Ramadan and Eid al-Adam, «Yuklov Yor-Yorlari» - at the weddings of boys and girls without fathers or mothers, «Alla-yuklov» - for the deceased child, «Uch yuklovi», «Etti yuklovi», «qirq yuklovi», «Yil sindi yuklovi» - during mourning ceremonies and so on»[6, 38]. As the scientist noted above, in Uzbek funeral rites, the penalty imposed on a child after his death is given in the following example:

the original text

Бултурги йили шу кунда,
Ипак эди ўрмагим,
Кулги эди эрмагим,
Бу йилги шу кунда,
Ипдан булди ўрмагим,
Чиноримдан айрилиб,
Йиги бўлди эрмагим.
Тенг-тенг чинор тенг чиқар,
Тепсинган отдан тер чиқар,
Тенгқурларинг келганда,
Тенгсалиб уйдан ким чиқар [1, 149]

translate

On this day last year,
My weaving was silk,
My amusement was laughter,
On this day this year,
My braid is made of thread,
Having lost my plane tree,

My pleasure was crying.
Every plane tree grows equally,
Sweat comes from a trodden horse,
When your peers come,
Who will come out of the house on equal terms [1, 149]

Before her son went to another world, she mourns her son, saying that his life is full of meaning and joy, but the misfortune that befell him changed today, turning him into sadness, longing and tears. When peers come, who will go out now? And when a child grieves for his mother, his kindness is described by these lines.

the original text

Меҳрибоним, мушфиқим, ширин суҳандоним,
онам,
Лабзидан дурлар ғилган, шакарафшоним онам,
Роҳатимни кўрмаган, ғамгин, паришоним, онам,
Доғи армон билан кетган, покидомоним, онам [7, 42].

Шунингдек,

Сув деганда шарбат берган, вой онам,
Нон деганда наввот берган, вой онам [1, 143].

translate

My kind, kind, sweet-spoken mother,
My mother, whose lips are full of pearls, my sweet mother,
My mother, who has not seen my joy, sorrowful and distracted,
Daği has gone with regret, my pure one, my mother [7, 42].
Also,
Oh my mother, who gave me juice when I asked for water,
Oh, my mother, who gave me bread and butter [1, 143].

RESULTS

Analysis of the yoklav genre showed that in it the personal qualities of the deceased, his place in society, attitude towards the family are expressed through artistic images. Yoklav makes extensive use of artistic means such as repetition, conversion, questions and answers, which serve to enhance feelings. In marsies, a

relatively solemn and generalized form of mourning is observed. In them, the life and activities of the deceased are covered on the basis of general conclusions, collective memory is formed. Marcias are often distinguished by being executed based on certain traditional patterns. Thus, samples of folklore associated with mourning rites occupy an important place in the cultural heritage of the Uzbek people, through which aesthetic views, moral norms and social relations of the people find their expression.

The results of the study show that mourning rites occupy a special place in Uzbek folk ritual folklore and reflect the spiritual world, values and social relations of the people. Exclamations and marsias performed during mourning rites serve not only as a means of expressing grief, but also serve the function of perpetuating a person's memory in society, reminding him of his virtues and passing them on to future generations. There are many yuklov in Uzbek ritual songs, they are different and are associated with mother, father, brother, brother, relative, brother, relatives. For example, a girl who came of age and died without getting married was told the following:

the original text

Ипакдан килган арканинг,
Тортарга келмай ўзилди,
Кизиблир турган бозоринг,
Савдолар келмай бузилди [1, 141].

translate

The arch made of silk,
It broke before reaching the drawer,
Your bustling bazaar,
The sales were disrupted due to lack of attendance [1, 141].

These lines of the song say that even without getting married, when your life ends, when a girl gets married, there will be a strong bazaar. Several young men fall in love with the girl, but the girl chooses one and marries. This is the grief of the mother, who says that her daughter, having failed to achieve her dream, not to marry and not experiencing the joys of this world in her youth, dies without having lived for many years. In this matter, the scientist D. Uraeva notes: "Especially in mourning songs dedicated to the young dead, this motive is leading. Mourning songs on the motives of pity are distinguished by a peculiar vocabulary. They use words expressing compassion, such as «esiz», «essizgina», which clearly demonstrates the lyrical hero's sense of compassion for the deceased» [6, 166] - believes that the songs given by these lines are

mourning songs on the motive of compassion. As mentioned above, in Uzbek folk ritual songs, the Yuklovlar associated with the father are represented by the following lines.

the original text

Чарласам, келмас меҳмоним отам,
Меҳрибоним, отам,
Энди кайдин топарман, отам,
Жойингиз жоннатда бўлсин, отам [1, 147].

translate

If I call, my guest father won't come,
My dear father,
Now where will I find it, my father,
May your place be in paradise, my father [1, 147].

In addition, a young woman who lost her husband mourned her husband in the following words:

the original text

Бел бойлайман путасиз,
Қандай боқаман отасиз,
Оқ-оқина қўзилар,
Яйлов ўти тилайди,
Етим қолган болалар,
Ота кўнгли тилайди,
Во ўйим, во, кўним, во, даврим [1,147].

translate

I tie my belt without a shovel,
How will I look after you without a father,
Very white lambs,
The pasture grass desires,
Orphaned children,
A father's heart desires,
Vo oyim, vo, kunim, vo, davrim [1,147].

In these lines of the song, the bride grieves about how her husband leaves young, how orphans left after him grow up without a father, how their hearts yearn for their father.

The death of a child is very difficult for parents, so many parents want to leave ahead of their children. Older people say, «Let no one suffer the death of their children». This will be a heavy burden for parents. Many parents, unable to bear it, get sick or die

themselves. The mother's grief for her child is touchingly conveyed by the following lines:

the original text

Билагим синди сопидан,
Чиноримдан айрилиб,
Юрагим чиқди қопидан,
Шунқоримдан айрилиб [1,149]

translate

My wrist broke from its handle,
Having lost my plane tree,
My heart is out of my chest,
Having lost my falcon [1,149]

Mother's lament for her child.

At the same time, it is found in Yuklov by his son, who suddenly died in the war:

the original text

Тарсиллаган милтиқни,
Сойлар тоши дедингми,
Ярқираган қилични
Элу халқим дедингми?!
Энанг ўлсин, қўш болам [1, 144]

translate

The rattling rifle,
Did you say «stone of streams»,
The shining sword
Did you say «my people»?!
May your mother die, my two children [1, 144]
- «Have you chosen to sacrifice yourself for your people?» 'she exclaims ruefully.

the original text

Қора бир найза ушатдим,
Келбатинг ерга тўшатдим,
Сирли бир найза ушатдим,
Синбатинг ерга тушатдим[1, 150].

translate

I broke a black spear,
I laid your form on the ground,
I broke a mysterious spear,

I dropped Sinbating to the ground.

In addition, in the aforementioned lines of the poem, metaphors and epithets enhance the emotionality of the poem.

CONCLUSION

The results of this study show that mourning rites occupy an important place in Uzbek folk ritual folklore, deeply reflecting the spiritual life, values and social relations of the people. Exclamations and marsias performed during mourning rites not only express grief and suffering, but also fulfill the task of perpetuating the memory of the deceased, reminding him of his positive qualities and conveying them to society. The analysis showed that memorial chants and marsias are distinguished by their means of artistic expression, genre features and traditions of performance. Through them, aesthetic taste, moral views and social thinking of the people are manifested. At the same time, folk rites have their own characteristics, which indicates that folklore has both a traditional and dynamic nature. In conclusion, it can be noted that the study of folklore samples associated with mourning rites is important for understanding the rich cultural heritage of the Uzbek people. Their collection, research and transmission to future generations is one of the urgent tasks of folklore.

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