

The Image Of The Bride: From Mythology To Folklore, Dramaturgy And Comedy Genres

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Abstract: This article analyzes the image of the "bride" in connection with society and culture in literature, mythology, and folklore. The concept of image is illuminated in artistic creation as a means of meaning and symbolic symbols, as a concept reflecting the internal psychological state and socio-cultural identity of a person. The mythopoetic roots of the image of the bride in Turkic and Uzbek culture, the formation of folklore within the framework of customs and rituals, are analyzed. The article presents the image of the bride's image through socio-cultural constructs such as femininity, motherhood, clan loyalty, and family devotion. Folklore and ethnological sources reveal the mythological and anthropomorphic features of the image of the bride based on ritual folklore, wedding traditions, and symbols of folklore. At the same time, the reinterpretation of the image of the bride in Uzbek dramaturgy and the comic genre based on a reflective approach, in the context of social and cultural transformations, in particular, in the satirical works of Abdugani Abduvaliyev, is presented with examples. The study shows the diachronic development of the image of the bride from the point of view of national culture, values, and gender studies, its change based on interdependence in modern conditions, and emphasizes the need for systematic research and preservation of Uzbek mythology.

Keywords: Image, bride, mythology, folklore, dramaturgy, satire.

Introduction: Image is an artistically embodied form of a person or reality in literature, art, and other creative directions. It can be based on real life or take on a completely fantastical, symbolic appearance. A literary image is a symbol that expresses the author's idea through the hero in the work, his behavior, inner world, and thoughts. The image, while being individualized, can also be depicted as a representative of a certain social stratum, nation, or era. Image is not a simple character or image, but an artistic phenomenon enriched by the creator with vitality, symbolic meaning, and aesthetic beauty. "Image is the basic concept of art and literature about the reflection of reality through images. Since literature and art reflect reality through images, the thing, object, or participating persons depicted in each work are called images in a broad sense." [1]

Mythology is a systematically organized system of beliefs created by a certain people and a collection of myths. Folklore, being an integral part of folk artistic activity, differs from other forms of folk art in that it is the art of oral speech. [1]. The rich and ancient heritage, oral creativity, and primitive beliefs of the peoples of Central Asia in written sources show that mythology, as a type of creativity, was formed independently among the Turkic peoples and had its own unique, unrepeatable character. It is precisely this uniqueness that made it possible for oral folk art to serve as a foundation for written literature, science, and art. [2].

The image of the bride in mythology is often represented as an image that connects womanhood, motherhood, and family ties. The role of this image in mythology was formed depending on the ancient

beliefs, customs, and social systems of different peoples. In addition, the bride is associated with the loyalty of the clan, lineage, and family. Seed was associated with such values as continuity of lineage, fertility, fertility, and family loyalty. In folklore, the image of the bride is depicted as a person endowed with moral qualities - patience, loyalty, respect, and honor.

The emergence of a new family begins with wedding ceremonies. The decision to give the girl in marriage was determined by a matchmaker's visit to her family. In Mahmud Kashgari's work "Dīwān Lughāt al-Turk," it is noted that the word "saw" has the meaning of informing. Based on this information, one can conclude that "sovchi" is one of the oldest words in our national language. Because the matchmaker is considered an ambassador informing the bride's family about the groom, about his intention to marry this girl, and about whether the bride agrees or disagrees with the groom. In essence, every wedding is held according to a stage-scenario that has been devised over the years by the residents of the area where the bride and groom live. [3].

The image of the bride has been a leading theme, especially in ritual folklore, folk epics, and fairy tales. Our people have many rituals. In particular, one of the family rituals - wedding songs, songs, and bride's greetings - became classical examples of folk poetic creativity. Life experience has confirmed that if family life begins with harmony, if love leads, then the next life will pass in harmony. Therefore, the dream of bringing the hearts of the bride and groom closer to each other is repeatedly mentioned:

Shoyi ko'ylak yengiga

Tut qoqaylik yor-yor,

Kelin-kuyov ko'ngliga

O't yoqaylik yor-yor.

Content:

Let's tie mulberry to the sleeve of a silk dress - that is, to put mulberry (a beneficial plant) as an ornament on the clothes of the bride and groom, which is considered a symbol of joy, happiness, and prosperity at the wedding.

"Let's light a fire in the hearts of the bride and groom" means to instill warmth, love, and affection in the hearts of the bride and groom. Here, "fire" is used as a symbol of love and passion.

Yor-yor songs are more popular among the people than songs of other content. In addition, the image of the bride is also important in folk proverbs. For example, proverbs such as: "If she is a bride, let her be beautiful, let her work be seen," "A bride with a mother-in-law is

a mocking bride, a bride without a mother-in-law is a mocking bride," "I became a bride, I didn't like my mother-in-law, I became a mother-in-law, I didn't like my daughter-in-law" also illuminate everyday life in connection with the image of the bride.

The image of the bride is one of the central themes of Uzbek dramaturgy and satire. Before this literary type, the image of the bride actively participated in mythology and folklore. Bride in Mythology Ancient Turkic mythology occupies an important place in the cultural memory and contemporary art of the Uzbek people. His images and symbols change in form and content over time, acquiring new meanings. This indicates the continuity of national culture and its adaptability to modern conditions. Deep study and preservation of Uzbek mythology, its active application in modern cultural projects and literary creativity - is of great importance in strengthening the national spirit [].

In the process of studying the sources, it can be observed that in world mythology, the image of the bride occurs in certain places according to its significance. However, the image of a bride does not exist in Uzbek mythology. We can see him more as a positive image, formed through folklore, legends, traditions, and rituals. The aspects of the image of the bride close to mythology can be seen in the following cases. The "Kelin tushdi" ceremony has symbolic meanings. In this ceremony, the bride's greeting - respect, recognition of the family; entering with ten feet - bringing blessings; licking honey - sweet tongue, purity; covering a headscarf - recognition of the status of a woman and chastity; serving tea - readiness for housework and service. The ancient roots of the rituals associated with the arrival of the bride in the Uzbek people are very deep and in many cases are connected with Zoroastrianism, totemistic views, native land cults, and ancient Turkic customs. In this case, the bride's rituals are connected with such ancient beliefs and views as: in Zoroastrianism (the structure of good and evil aymak (the social status of women), Animism (spirits of nature, the connection of women with life force).

If we look at the literature of the ancient period, we can see that many dramas and satires were created during this period. In particular, Sophocles and Euripides, Aristophanes were famous creators of this era. In antiquity, drama and satire were separate genres; Sophocles and Euripides were famous in the serious direction of drama, and Aristophanes in the direction of satire. Over the centuries, both drama and satire have been refined. Today, drama and satire complement each other. There are many examples of dramatic works written in a satirical spirit. For example, "Oltin devor," "Kuyov," "Farmonbibi arazladi." In particular,

satire is widely used in the dramas "Kelinlar qo'zg'oloni," "Chimildiq," "Andishali kelinchak," "Temir xotin," "Jaydari kelin," "Farmonbibi arazladi," and the image of the bride is one of the main characters in these dramas. In these works, the writers, through satire and humor, show the viewer the responsibility of an Uzbek woman, more precisely, an Uzbek bride, and the many duties placed on her delicate body. The viewer is forced not only to watch and laugh at these comic dramas, but also to think and reflect.

In addition to drama, satire and humor are also important in epic works. The writer tries to convey the idea he wants to convey to the reader through humor, in which the writer turns to satire or humor depending on the reality of the work. In particular, satire and humor prevail in the works of the Namangan writer Abdugani Abduvaliyev. The writer sometimes takes the hero under light laughter, making the reader laugh, and sometimes reveals the character of the hero through the sharp edge of satire. Most of the writer's works are written in a satirical style. That is why Abdugani Abduvaliyev is known among readers as a satirical writer. Works such as "Letter of the Deceased," "Mail, We Are Coming," "The Astrologer's Error," "Assalomu alaykum," "Applause Continues" are among them. In these works, satire and humor prevail. Observing the writer's works, we see that he refers to the image of a bride in several of his works. However, unlike previous works, in the works of Abdugani Abduvaliyev, the image of the bride is more negative. In particular, in the story "Letter of the Deceased," the image of the bride is one of the main characters. Through this image, we can see a typical representative of the image of a new generation of brides, which appeared among our people in the last century. The author describes the bride, who is the wife of the main character of the work, in the language of the main character: "Now, a great person called a woman enters my biography... she was also charming: thin lips, arched eyebrows, thin in the chest, drunken eyes." [4]

From this description, the reader has a warm impression of the bride, but during the reading of the work, he witnesses that this impression is wrong. The bride's true face appears a week after the wedding: "I won't live in such a tiny courtyard. "I'm studying law, tomorrow I'll be a prosecutor," said the daughter-in-law, curling her thin lips and furrowing her arched eyebrows. I heard that a woman with thin lips and arched eyebrows is frightening, and my heart skipped a beat." [4] In this very image, the writer paints a bride's portrait before the reader's eyes. Unlike previous works, Abdugani Abduvaliyev shows the image of the bride as a negative character. Of course, one of the specific reasons for this is that through the image of the

bride, he wants to emphasize the attitude towards women during the Soviet era, that some women have forgotten their identity, that they are Uzbek. He skillfully depicts how a family falls apart due to the mischief of this daughter-in-law. Through the image of Zoichka (daughter-in-law), the writer takes the vices that had spread in society at that time under the sharp edge of satire. Many more such examples can be cited. The image of the bride is one of the themes that has been brought to the pen in Uzbek literature for many centuries. This image has been refined and developed over the centuries. Initially entering literature as a hero of legends and narratives, this image later moved from folklore to written literature and became one of the main characters of satirical works.

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