

DESCRIPTION OF WEDDING CEREMONIES, PUBLIC HOLIDAYS AND TRADITIONS OF THE TEMRIDIAN PERIOD IN HISTORICAL SOURCES**Anvar Turayev Ismoilovich**

Bukhara State University

Department of Archaeology and History of Bukhara

Senior Lecturer

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Abstract: This article analyzes wedding ceremonies, religious festivals, and victory celebrations during the Timurid period based on the Zafarnoma. Using the weddings of Amir Temur and Timurid princes as examples, the study highlights the distinctive features of the social and political life, state power, ceremonial culture, as well as the arts and traditions of that era. The luxurious organization of weddings is interpreted as a means of strengthening the ruler's authority and demonstrating the wealth and prestige of the state. Furthermore, the participation of musicians, performers, ambassadors, and representatives of various social classes in these ceremonies indicates the high level of cultural and artistic development during the Timurid period.

Keywords: Zafarnoma, wedding ceremonies, zifof wedding, victory celebrations, religious festivals, ceremonial culture, state power, palace traditions, Timurid princes, diplomatic ceremonies, music and art, political symbolism, social life, Sahibqiran, ceremonial events.

With the development of statehood, ceremonies and festivals related to the social, political, and religious life of the Timurid state began to be celebrated on a broader scale. By studying sources related to the Timurid era, it is possible to gain a sufficient understanding and perception of these traditions. One of such important sources is Sharafiddin Ali Yazdi's Zafarnoma, in which the author also recorded information about wedding ceremonies of the Timurid period. Among them are accounts concerning the zifof (marriage) ceremony of Amir Temur and Dilshod Agho.

The sovereign commanded therethat

all the preparations for the wedding be openly and magnificently arranged.

By the grace of His Majesty, both the nobles and the common people became joyful and engaged in pleasure and celebration. Everything that could be imagined for the festivities had been fully prepared and made ready. Wherever you looked, there stood a fresh beauty like a flower of spring, holding in her hand a golden goblet filled with ruby-colored wine. And from every direction to which you lent your ear, groups were seated, filling the gathering with the sounds of music and singing melodious songs with beautiful voices.

May the Sahibqiran remain joyful forever, and

may his prosperous kingdom and state endure eternally

After the wedding, they departed, crossed Yassi Dabon, and arrived in Uzgand. The wives of the Turkic beks came from Samarqand and all offered their congratulations to the Sahibqiran. Passing through Uzgand, they reached Khojand, where Adilshah, the son of Bahrom Jaloyir, girded himself with the belt of service and presented a wedding feast to His Majesty, offering horses as gifts.

From these descriptions, it is possible to observe not only Temur's and his entourage's attitude toward weddings, but also how such ceremonies served to demonstrate his powerful authority, while reflecting the customs and traditions of society and the magnificence with which ceremonies were conducted. The wedding ceremony described in poetic verses in the work was not merely an occasion of joy and entertainment, but also a means of displaying

the wealth and power of the state. As expressed in one of the verses, 'May the Sahibqiran remain joyful forever, and may his prosperous kingdom and state endure eternally,' the purpose of wedding ceremonies extended beyond personal happiness; they also symbolized the strengthening of peace, stability, and the ruler's sovereignty.

The receptions organized by Temur for the beks arriving from various regions and the respect shown to them emphasized the unity and strength of the state. Furthermore, the gifts and horses presented to Temur were also part of state policy. Thus, these weddings reflected the relationships among the upper classes of society, the ruler, and his officials, as well as their social status and role in consolidating political authority¹.

At the same time, the Zafarnoma also describes the wedding of Amir Temur to the daughter of the Moghulistan khan Khizr Khojakhani and the marriage ceremony in which Prince Iskandar was given Bekisi Sultan:

And His Highness gave orders for the arrangement of the wedding. The princes and beks brought all their equipment out of the city and erected tents, pavilions, and canopies. Their tents and white yurts were all adorned with brocade fabrics. Then they spread the tablecloth of joy and tasted the sweetness of prosperity.

Their tents and white houses were covered with all kinds of fine linen. So they spread the table of joy and drank the juice of the camel. They burned incense and incense sticks, and the air was fragrant. And the golden and silver bowls were picked, the singers sang, the musicians played, "Khusbad and Nushbad!" he went up through the sky. The princes of the kingdom, the famous princes, and the high-ranking officials, the great and the nobles, came from every direction, each one sat down in his place. And the courtiers rode on horses with golden saddles and yokes. They carried golden turbans on their shoulders and played the turbans. And the harems of the lord, each one of them a Bilqis old, wore crowns of gold and gold and thorny robes on their heads, and sat on their thrones like joy². And the girls and servants like the moon stood in service. And the lively watermen and the hearty cupbearers all stood with a smile and a flirtation, and the musicians and singers all They were busy with their work. And among them, Khoja Abdulkadir, who was a rare and unique person of his time, composed the melody of the ud, sang like Davudtek, and said this prayer...". This information describes the wedding ceremony held by Amir Temur and the solemn atmosphere surrounding it. Every detail of the wedding reflects the wealth, power and art of that era. For example, princes and beks went out of town and held their own celebration in separate places, tents decorated with high-quality linens, gold-plated clothes, decorations and gold ornaments were built. From these details, we can conclude that weddings performed an important function not only to demonstrate the power of the state, but also its cultural level. Various artists, in particular musicians, singers and instrumentalists, participated in this celebration. This also indicates the high level of development of culture and art in that period. Sahibkiran paid special attention to the selection of brides for the Timurid princes and the solemnity of their wedding ceremonies.

In Zafarnoma, it is mentioned that Amir Temur held a wedding feast in Konigil and arranged marriages for his grown-up princes:

"He ordered that the princes who had reached the age of maturity be married off. The purpose of this was to settle the princes and establish them as heads of households. In the blessed thoughts of the Sahibqiran, it occurred that Amirzoda Ulugh Beg, Amirzoda Ibrahim Sultan, Amirzoda Ijal ibn Prince Miran Shah, and from the sons of Prince Umar Shaykh-Amirzoda Ahmad, Sayyid Ahmad, and Boyqaro-each of them should be given a bride.

After this decision was made, the judges and scholars gathered. Shaykh Shamsuddin Muhammad Jazari recited the khutbah and performed the marriage ceremony. The Qazi al-

¹ Шарофуддин Али Яздий. Зафарнома. - Т.: "Шарқ", 1997. - Б. 78.

² Шарофуддин Али Яздий. Зафарнома. - Т.: "Шарқ", 1997. - Б. 179-180

quzat of Samarqand, Mawlana Jalaluddin, carried out the formal declaration of consent (ijab and qabul), and the princes were married according to the Hanafi school of law. The people of the world opened their tongues in congratulations and blessings.

Verse:

So much silver was scattered there, That
the air became like a cloud showering pearls.

By the grace of the Sahibqiran, all the poor and needy became wealthy, and His Majesty ascended the throne with prosperity and happiness, adorning the gathering. The noble women and ladies (including brides) were all elegantly dressed and sat with great dignity and grace. The princes and beks each sat in their designated places. The ambassadors, who had come from the seven climes, were seated under twelve canopies. The attendants wore brocade robes, tied golden belts, rode ornamented saddled horses, and carried golden maces, performing their duties as guards and attendants as they moved about.

The elephants were also beautifully arranged, and decorated howdahs were placed upon them, along with golden decanters. At the mouths of each vessel were placed cups made of jade or crystal, decorated with rubies and jewels. Wine, kumis, honey, musallas, arak, and other beverages were all prepared. The princes began to drink in turns, raising their cups. Various dishes of food were served, so many in variety that the tongue is incapable of describing them. For those outside, tables and meals were also prepared. The cry of 'Joy and delight!' resounded throughout the world.

Cupbearers like the sun began to fill golden cups and serve them. Beautiful-voiced singers performed melodies and sang ghazals and compositions. People of Turk, Mongol, China, Arab, and Persia each performed according to their own tradition. Among them, Khwaja Abd al-Qadir-unequaled in the world-began to play the kobuz, yatugan, and oud with the joyful rhythm of the mizrab.

In that gathering, robes of honor were bestowed upon every king, prince, and noble. They were also given jeweled crowns and golden belts.”

And at every moment, they would scatter so much gold and silver coins that it looked like leaves falling from trees in the autumn season. The princes who were of marriageable age each went to their own residences and were honored with the union of their beloved ones. At the end of this joy and festivity, a decree was issued: “Let every person take whatever he desires from the place where he is seated, and no one shall prevent him from doing so”³.

The participation of the people in the wedding also had its own special significance. The presence of ambassadors, servants, and people from lower social classes at the wedding, and the permission given for everyone to take whatever they wished from their place, demonstrate this clearly. Through this, the ruler further increased his prestige among the people and strengthened the social structure of the state. From these wedding ceremonies, we also learn that among the musicians and performers, a man named Khwaja Abd al-Qadir was highly famous and exceptionally skilled. Sharafuddin Ali Yazdi describes a wedding ceremony held in Samarkand with great delicacy and mastery. This wedding had taken on the character of a grand festival and was the wedding of Temur’s sons and grandsons. According to Yazdi, during the feast, performances of Turkish, Persian, Mongol, Chinese, and Arabic songs and dances were presented under the leadership of the famous artist Khwaja Abd al-Qadir⁴.

The author enthusiastically describes the wedding banquet, noting that various dishes were served in vessels coated with gold and silver, and that wine, kumis, musallas, and arak were abundantly provided. This wedding lasted for two months. “Such a wedding,” the

³ Шарофуддин Али Яздий. Зафарнома. -Т.: “Шарқ”, 1997. – Б. 291

⁴ Иброхим Мўминов, Амир Темурнинг Ўрта Осиё тарихида тутган ўрни ва роли. - Т.: “Фан”, 1993. – Б. 21

author writes, “had never been seen or heard of even in the times of Afrasiab or Faridun.” After this, Temur issued a decree prohibiting the drinking of wine throughout the entire country, because wine kept people away from work and led to various forms of corruption and malicious intentions. It should be noted that this decree banning wine consumption was not based on purely religious motives, but rather on practical and political considerations.

The Sahibqiran also paid special attention to religious ceremonies and festivals (such as sacrifices, charitable feasts, and commemorations). In Zafarnoma, there is information that the Eid festival was celebrated by order of Temur, and that the khutbah was delivered by scholars such as Mawlana Nizamuddin. Furthermore, it is recorded that Amir Temur also organized victory celebrations in honor of his major military campaigns. After each of his military victories, the Sahibqiran Amir Temur held celebratory feasts and showed great honor and respect to the victorious soldiers. He rewarded them generously, granting his emirs valuable garments and belts decorated with precious stones. For example, Shaykh Ibrahim was honored with a grand feast and presented with valuable gifts for his bravery and courage during the campaign⁵.

The victory celebrations held after Amir Temur’s three-, five-, and seven-year campaigns are considered among the greatest festivities of the Timurid period. In early September 1404, Amir Temur organized one of his victory celebrations in an open recreational area outside Samarkand. For this occasion, numerous tents were erected, including 104 pavilions (koshks), and special platforms were built for musicians and singers. Many stalls were also set up so that craftsmen could demonstrate their skills.

Performances were staged on the pavilions and platforms. On one side there were tightrope walkers, on another wrestling competitions. Artists performed in front of the Shahanshah and the court, showcasing their talents. Hundreds of masked performers also took part in these presentations.

These accounts show that historical festivals and ceremonies are not only interesting as cultural heritage, but also allow us to understand the social system, political views, and spiritual world of the people of that time. Such studies today serve as an important scientific basis for understanding national identity and for deeply studying our ancient values.

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