**WEDDING SONG GENRE IN THE CEREMONY LYRICS OF THE CENTRAL ASIAN TURKISH PEOPLES**

**Abstract:** The article, based on the materials of Uzbek, Kazakh and Uyghur folk lyrics, analyzes the typological features and artistic interpretation of the ўлан genre in the folklore of the Turkic-speaking peoples of Central Asia. Based on a comparative analysis, it is proved that the historical and genetic origins of the ўлан genre in Uzbek folklore and the қара оленьг ‘genre in Kazakh folklore are directly related to ancient Turkic ritual poetry.

**Key words:** Uzbek folklore, folk poetry, song, typology, genre, Kazakh folklore, poetic cliché, improvisation, poetic system.

**Language:** English

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**Introduction**

It is known that wedding songs, which are one of the unique genres of Uzbek ceremonial folklore, are widespread among the population, whose lifestyle consists mainly of nomadic pastoralists and semi-nomads. Traditionally sung side by side by women and men, lyrical content predominated in this type of song, performed in a narrative manner. Wedding song is unique in that each of them has a busy structure of eleven embarrassing verses and has historically been associated with the wedding ceremony. This genre originated under the influence of ancient marriage ceremonies based on the dual structure of society and has been constantly enriched and polished in the process of live performance.

In Uzbek folklore, the word “о’лан” // “о’lang” is performed by two female and male performers (or skilled performers), although it is historically directly related to the wedding ceremony, but later goes beyond the ritual and is used in a variety of cultural contexts. It is used as a term to describe the genre of a folk song, consisting of eleven traditional verses, which is traditionally said in enlightenment gatherings and festivals, as well as in order to pass the time while performing this or that work.
II. Literature review

In Uzbek folklore, significant work has been done on the collection and study of wedding song. In particular, the sensitive scholar M. Alaviya recorded many works from the Tashkent region, including works from the repertoire of the famous sculptor Imonazar Bobo, who lived in the village of Ertosh near the city of Angren. Because this weaver is widely known in all the villages of the Angaron valley as "Iman Axun", the weavers he wove were told by people until the 60s and 70s of the XX century.1

Besides, T. Ochilov from Yorlaq Abdullayev, a people's priest living in Karapchi village of Zaamin district of Jizzakh region, T. Gazbaev from Abdurahim Toshputulov living in Tergachi village of Chust district of Namangan region in 1963, H. Razzokov from Fergana valley, Samarkand Navainova Z., Recorded the wedding song that is popular in the Kashkadarya region. M. Juraev, a member of the folklore expedition "Ostonasi tillodan" from 1996 to 2006, collected olan from the villages of Andijan, Fergana, Namangan regions, Angaron oasis and Zaamin district.2

Uzbek folklorist H. Razzokov said that “wedding song is widespread in the Fergana Valley, mainly among herdsmen in rural areas and mountains”. According to M. Alavi, in the rituals of the wedding ceremony "girls' meeting", "bride's evening", "bridesmaid" The verses are usually sung without instrumental accompaniment, with a drum or flute accompaniment when performed with the addition of "yor-yor", with the ability to compete side-by-side during the performance, and the text has an 11-syllable syllable structure.3

III. Analysis

O. Sobirov, who expressed good thoughts on the structure and strophics of the wedding songs, noted that the first verse of the wedding songs in the villages around the Qurama Mountains consists of two words. B. Sarimov also commented on the peculiarities of the genre, the structure of the weight, the order of rhyme, variability and artistic features of the genre means.

According to him, the historical foundations of the genres "o'lan", "lapar" and "yor-yor" are connected by a common ground.4 The peculiarities, genesis and art of wedding songs genre were studied by M. Juraev, N. Shomamatov5. Sh. Immonazarov6, D. Rajabov7. In 2013, M. Juraev8, U. Tohirov wedding songs, one of the oldest genres of Uzbek folk poetry, has common features with the genres of Turkic folk lyrics such as "олён" (Turkish man), "олён" (Kazakh), "юлён" (Uyghur). Therefore, in the coverage of the historical basis and peculiarities of the Uzbek grass, its comparative analysis with the above-mentioned genres of ceremonial lyricism of the Turkic peoples is of great scientific importance.

The genres of folklore, based on the fact that the method of performance is said by girls and boys side by side, are very common among the Turkic peoples. Although the term "олён" is used in the Kazakh language as a generic name for genres of folk poetry, it is also distinguished by its internal forms, such as "сульт велendars", "уйлён велendars", "мунушер велleanor", "кара велён", "тарыхи велён", "айтыс велleanor", "наурыз велleanor". According to the great Turkologist V.V. Radlov, the word "олён" means "quartet with rhyming first, second and fourth verses".

It had the forms of "ғоі ғоі" (wedding songs), "бурунғу ғоі" (ancient wedding songs), "қара
In Kazakh folklore, the term "olen" is used as a general term to describe all types of song. According to the classification of V.V. Radlov, who collected a large amount of material on the folklore of the Turkic peoples, it is divided into the following genres: "ulgi soz", "bata soz", "rezistant kazdy olen", "jokstagan jyaz", "kayym olen", "baksynynyz soz", "kara olen".

According to B. Uakhatov's classification, poetic texts in Kazakh folklore can be divided into several types depending on their genre, namely, poems related to customs and ceremonies, poems related to profession and labor, poems related to old beliefs of the people, and divided into lyrical poems. There are also two types of lyrical poems, i.e. a) kara olen; b) There are genres like historical olen. 10

Among Kazakhs, there is a practice of calling the songs performed by young men and women at the wedding as "kayym olen". Accordingly, some scholars distinguish between "kara olen" and "kayym olen." In particular, Chingiz Valikhanov, who collected materials on the ethnography and folklore of the Kazakh people, included "qayr", "jokstau olen", "kayym olen", "kara olen" as separate genres in the most popular genres of folk songs11. According to M. Avezov, these two types of poems do not differ from each other in terms of poetic structure, that is, they both consist of eleven embarrassing verses. However, in the case of the "kayym olen" - a quarrel between young men and women, and in the "kara olen" such a state of controversy is not observed12. This type of grass is also called "kayym aitys" among the Kazakhs.

In Kazakh folklore, "kayym olen" is a folk song performed by a girl and a boy while reciting one or two busy songs side by side. As B. Uakhatov rightly points out, if the "kayym olen" is a question and answer between a girl and a boy, one by one, there is no such method of performance in the "kara olen". However, the basis and shape of both are the same. The structure of both the "Kayym olen" and the "kara olen" is the same - in the form of a poem of eleven syllables, consisting of four lines. In both of them, the first two verses are rhyming with each other, the third verse is separate, and the rhyme of the fourth verse is the same as the first and second verses. 13

So, if we do not take into account the method of execution, depending on the structure of the band, the scope and weight of the subject, "kayym olen" and "kara olen" turn out to be a version of the same event with two different names. That is why Kazakh folklorists, in preparing for the publication of volumes 70-71 of the 100 volumes of Kazakh folklore "Words of ancestors” summarizing research on the genres of

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folk lyrics, classified the texts classified as «қара өлең» and «қайым өлең» concluded that it is an example of a genre based on its character and characteristics.

We have come to the conclusion that an alternative example of the genre of death in Uzbek folklore in the Kazakh folklore is the genre of «қара өлең». Due to its place of performance and scope of life, the genre of black poetry in the Kazakh folklore has a lot in common with the genre of death in Uzbek folklore.

In Kazakh folklore, the genre of «қара өлең» has been scientifically studied by such scientists as Ch. Valikhanov, M. Gabdullin, Z. Akhmietov, B. Uakhatov, N. Turakulov15. For example, according to Chingiz Valikhanov, the «қара өлең» is one of the ancient four-line poems. Each of its paragraphs represents a different content and idea. These songs are usually sung in a unique tone16.

IV. Discussion

The genre of «қара өлең» in Kazakh folklore is one of the lyrical genres that expresses the essence of life, dreams and experiences related to love through poetic words. The semantic scope of the lexeme «қара» in the name of this type of song is due to the lexical-semantic features of the Kazakh language. Given that the word қарa жер, қаrа шаңырақ қара соz, қaрa домбыра in the term «қара өлең» means such things as ‘holiness’, ‘greatness’, the term means ‘sacred song created in ancient times’.

In the words of folklorist A. Baybek, "қара өлең is a living ancient song." 17 A. Seydimbek, a folklorist, who wrote the foreword to the 70th volume of the 100-volume "Words of the ancestors", described the peculiarities of the genre of «қара өлең» as follows: “Firstly, the construction of the «қара өлең» is in the form of a four-line poem with eleven verses; secondly, its verses 1,2,4 are rhyming with each other, and verse 3 is incoherent; thirdly, each paragraph represents a separate content; fourthly, while the first two verses of each verse are traditional or stagnant, the subsequent verses are renewed on the basis of badness; fifthly, the «қара өлең» often depicts a reality familiar to the country, directly related to its daily life; sixth, the «қара өлең» is usually imbued with a humorous spirit that lifts the mood of the audience as it is performed in various ceremonies, festivals; seventh, the historical foundations of the «қара өлең» are connected with the way of life and customs of the people. 18

Much has been done to collect and publish the «қара өлең» of the Kazakh people. In 1989, samples of «қара өлең» written by folklorist A. Seydimbek were published under the name "A thousand and one necklaces"19. In 1997, he published «қара өлең» performed by the famous Kazakh singer Urozkul Askar. As mentioned above, the most perfect examples of artistic mantles belonging to this genre are included in volumes 70-71 of the 100 volumes of “The Word of the Ancestors”.

The role and popularity of the genres «Үлән» and «қара өлең» are obvious. In particular, although the songs are now performed at festivals, various cultural and educational events, in the past they were performed mainly at certain parts of the wedding ceremony. For example, in the mountainous areas of Tashkent region, especially in the villages of Ahangaron district, the rituals are performed mainly in the rituals of the wedding ceremony "girls’ meeting", "girl’s evening", "girl extends", as well as at various parties20.

Among the Kazakhs, the «қара өлең» is performed as a recitation by boys and girls during the wedding ceremony21.

The direct connection of the place of performance with the wedding ceremony is also one of the leading features of the genre of «қола» in Uyghur folklore. These songs are associated with tradition and are sung by young men and women during the bride’s arrival at the groom’s house and around the bonFire22.

The «қара өлең» in Kazakh folklore has much in common with the genre of death in Uzbek folklore due to its poetic structure and poetic structure. As in the Uzbek folk poems, «қара өлең оләмә», i.e. the poetic dimension is traditional in the form of an 11-syllable poetic text; the rhythmic-syntactic structure of the verses is 4 + 3 + 4 or 3 + 4 + 4, as in the poem. A unique method of rhyming of Uzbek folk songs, ie

the rhyming system in the form of AABA, is also a rhyming system of «қара өлең» in Kazakh folklore.

According to the Uzbek tradition, the genre of wedding song is performed to the accompaniment of musical instruments, mainly when the traditional text of the wedding song is accompanied by "yor-yor". Because when it is said "yor-yor", most people say it with a drum or a flute. When you say "yor-yor", they say the wedding song without the instrument.

Folk poets also play the drum with a drum, and if it is sung side by side, it will be without instruments23. In Kazakh folklore, the «қара өлең» is also characterized by the fact that the song is sung side by side without the accompaniment of a musical instrument or with a drum, depending on the situation and the performance of which it is performed.

Another aspect of «Қара өлең» that is similar to wedding song is that in both folklore, the wedding songs are sung by young men and women, and are performed on the basis of a controversial discourse.

Unlike other songs, Olan is never sung by a soloist, which means that its method of performance is collective in nature, more precisely, it is sung by two performers who differ in terms of two groups or genders.

The poetic basis of «Қара өлең» is a quartet-shaped folk poem, the use of rhyming formulas in the form of verses 4 + 3 + 4 or 3 + 4 + 4 and the stability of the AABA-style rhyme is one of its leading artistic features. In these songs there is a vivid reflection of the formulaic properties of poetic speech, the active use of traditional phrases and stable verses in the performance of folk songs.

In the «қара өлең», as in the genre of death, the first two verses are poetic clichés, while the next two verses are expressions of the performer's individual experiences:

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24 Baybek A.K. Arkı's song style in the context of ethnosfeggio.
Wedding songs are usually performed in the form of an argument between a boy and a girl (but in some cases, for example, when there is no "partner" or the addition of the radif "yor-yor", the soloist is also performed alone). The main popular form of "қара өлең" is the performance of girls and boys, and in some cases, the performer sings "қара өлең" alone.

According to the tradition of Uzbek folklore, young people start to wedding song. In Kazakhs, too, the saying "қара өлең" begins with the performance of young men.

While the first two verses are often traditional during the wedding song performance, the third and fourth verses are enriched in the process of wedding song performance on the basis of badness. The stagnation of the first two verses and the renewal of the following verses are also characteristic of the "қара өлең"

The wedding songs are usually sung with a distinctive tone without musical accompaniment. However, when "yor-yor" is added, it is often performed with a circle or a drum. "Қара өлең" is also sung by well-wishers with a unique tone typical of this genre of folk song. However, there is also a form that is said to be accompanied by a drum.

The wedding songs glorify all aspects of the Uzbek people's way of life, especially love and devotion, admonition, mutual respect and friendship. The scope of the theme of "Қара өлең" is related to the way of life of the people, and the theme of love prevails.

Some verses of the Uzbek folk songs have their own light humorous content. "Қара өлең" also pays special attention to raising the mood of the audience through light laughter.

V. Conclusion

This means that it is performed by young men and women in a controversial manner, that the place of performance is related to the wedding ceremony, that the poetic structure consists of four stanzas, that the poetic structure is based on an 11-syllable rhyme, a-a-b-a. We believe that the historical roots of the genres of "wedding song" and "қара өлең" are rooted in common, such as the adherence to the order of rhyme, in some cases the addition of the radif "yor-yor" to the text, without the accompaniment of a musical instrument and sometimes with a drum.

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