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## RELATED TO THE MARRIAGE WEDDING CEREMONY IS THE STUDY OF LYRICAL GENRES

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### ABSTRACT

The article discusses the lyrical genres, which are considered the verbal component of the marriage wedding ceremony, their study on the scale of World folklorism, Genesis, poetic progress; the importance of ethnofolchloristic aspects in the creation and exploration of lyrical genres.

### KEYWORDS

Ceremony songs, wedding ceremony, verbal act, girl bazmi, die.

### INTRODUCTION

In almost all scientific research devoted to theoretical issues of folklorology, folk creativity is considered one of the types of intangible cultural heritage that progress in a way that depends on socio-cultural evolutions of a certain time in the past of society. Already, the science of history illuminates the phenomena in the development of the human society with the help of facts (narrative). In folklore, on the other hand, the essence of a certain reality in folk

memory is used first through a modified statement, and later through an evolution of the stages of the memo – fabulat – plot, based on artistic texture.

The scope of such an interpretation is so wide and attractive that in its bosom ancient inonch and faith, myth, myth, narrative and ritual songs, as well as the figurative sealing of ethnic late elements are evident through scientific conclusions derived from factual materials acquired by the people of science by this

time. Such a creative organ is especially vividly manifested in the nature of lyrical genres, which compactly and beautifully express the desires, anguish and dreams of the masses that create it. For a representative of the Uzbek mentality, first of all, spirituality from substance is significant, and in the spiritual world of the domestic life of our compatriots, it is aesthetics that occupies a high place. Therefore, since ancient times, the ability of a special talent to express the impression of an event witnessed by everyone with a unique and impressive artistry has been creatively mastered, since it is in accordance with the excitement of many at that moment. This artifact has found an artistic polish with new poetic methods and means, equal to the transition from ancestor to generation, from time to time. This process is formed mainly in the content and execution of the verbal element of the ritual rituals of the ancient world. Consequently, it is indisputable that the wedding in the composition of the domestic ceremonies of the Uzbek people played an important role in the collective system of our national culture. The wedding is a public event aimed at a full-fledged tablecloth and joy, which has been preparing for many years with the intention of bringing applause from the people to the grown child of the household. In particular, it is known to many that the ethnosemantic nature of a wedding and the stages of its transfer have their own complexity.

## STUDY

Marriage wedding and, in general, ritual folklore, as well as the genres contained in it, are widely studied in the folklore of the peoples of the world, including Russian. For the emergence of the scientific tradition in this regard, at the beginning of the XIX century I.M.Snegiryov and A.V.The research carried out by the teretschenko is considered the main source. They were followed by a.A.Potebnya has extensively researched ritual song symbolism, focusing on the study of genres of ritual folklore. Issues of poetics in Russian ritual songs A.N.It was further explored in veselovsky's studies. His theories of " primitive syncretism", " game syncretism", and " choral poetry " served as a later theoretical foundation in the study of the genesis of national folklore and ritual songs [12,128-154]. A.N.Veselovsky's theoretical views on ritual songs were published in E.V.Anichkov [1] and P.G.Continued by the bogatirevs [9]. P.G.Bogatirev, alternatively, a.N.Veselovsky abandoned his method of diachronic analysis of the verbal acts of the ritual and applied the synchronous method [11,450-496]. Ritual songs of the Russian people, moreover, V.Chicherov I, V.Ya. Propp, V.M.Zhirmunsky; B.A. Ribakov, V.V. Ivanov and V.N. Toporovs got a wide place from the works of [19,29-68]. The issue of thematic, figurative system and semiotics of ritual songs has also been studied to varying degrees in the studies of other Russian scholars [2,172;3;4].

## DISCUSSION

The famous Russian folklorist V.E.Gusev, while meditating on the varieties of folk songs, writes: "on the basis of the aesthetic classification of folk lyrics, the aesthetic attitude of the creator public to reality and the various emotional experiences of the executive team must stand, then Labor, heroism, honorific, elegiac, humorous and satirical songs are manifested as the main genres of oral lyricism" [13,545].

E.P.Zhiganova notes that udum, similar to the "girl bazmi" in Uzbek ethnofolkloris, gives information that the Russian people also existed in the past life. The Russians called him "devishnik". He clarified that "on the eve of the wedding, a "devishnik" was held, in which the future bride would say goodbye to her girlfriends and relatives. "Devishnik" featured mostly silent lyric songs. Their bright aspect, which stands out from the other songs played at the wedding, is seen when they are rich in humor, poetic symbol, escapism and exaggeration" [18,16].

M. G. Matlin, a researcher in his dissertation on the ritual songs of the Volgaboyi Russians, mentions the "devishnik" performance, and draws more attention to the artistry of folklore samples performed at this event. According to him, the lyrical songs performed at Russian weddings are essentially divided into the following two groups: the first one – samples of musical speech that are directly related to a certain stage of the wedding ceremony, that interpret it in an artistic tone, complement it, emphasize it; and the

second group includes "korilnye pesni" (we did not find this translation and an adequate genre in the studies of Uzbek folklore - Sh.T.). According to M. G. Matlin's observations and conclusion, "korilnye pesni" has a unique rhythm and rhyme, and is a type of song full of humor, which is performed mainly by a duet, which makes guests laugh and amuse themselves. In our opinion, the "korylnye pesni" sung by the Russians is close to the nature of the Olan genre in Uzbek folklore.

Another collector-researcher of Russian ritual songs, V. P. Shane, in his book "Family Ritual Poetry of the Great Russians" cites many examples of devishniks sung by the people of Kaluga and Vitebsk at weddings.

Examples of centuries-old oral creations related to the ceremony and the wedding songs included in it have been studied to a certain extent by the scholars of the brotherly Turkic peoples. [14,26; 17,22;]

In our opinion, among the Turkic peoples, Kazakh folklore studies and art studies are the most studied subjects of the ceremony and the oral lyrical and vocal-musical act performed in it. For example, E.D. Tursunov, in his monographic study entitled "Origin of Bakhshi, Aqin, Chechan, and Jirov", describing the skills of "akyn", "jyrau", "jyrshy", "sheshen" and "synshy", improvisation in their performance He insists that it will pour like a noise.

Edige Darigul uli Tursunov's performance of ancient Turkic, Uyghur, Ottoman Turkish, Azerbaijani and Kazakh aqyns of "engaging in battle", "taking hard", "distracting the opponent and achieving victory" corresponds to the principles noted by M. Alaviya in the performance of Uzbek folk songs.

In Kazakh folklore, there is a genre of "qayym aytys" that corresponds to the poetic features of our olan genre, and its famous representatives such as Janaq Sagindik uli, Suyunboy Aron uli and Sora Tastanbek's daughter performed it in the past centuries. Kazakhs use the term "aytysker" in an adequate form to our term "harifdosh" ("harbadosh").

According to the Kazakh folklorist M. Karataev, who carefully studied the "Qayym aytys" genre, the first two lines, which count as the beginning (zachini) of the four-line qayym aytys, are repeated in the first two lines of the soldier's answer, and then in the third and fourth lines, they are very funny, mixed with exaggeration or metaphor, to the applause of the audience. a worthy poetic thought is expressed. As a result, harmony (euphony) and meaning appear at the same time between the words of the soldiers, and the fight for the victory in the battle of words begins.

When the time comes, it should be noted that Sh. Imomnazarova's "Kara oleñ" in Kazakh folklore has common aspects with the genre of Olan in Uzbek folk art according to its poetic construction and poem

structure. it cannot be fully agreed with the idea that it is. Because the occupation of "өлең" in Kazakh folklore is used in a broader sense than the Uzbek word O'lan. For evidence of our opinion, we cite the point of view of the Kazakh researcher Nisanbek Turekulov in this regard: "oral poetic lyrics are divided into socio-political (non-formal) and domestic-ritual. To the first group and arni (anthem song), historical өлең, black өлең letter-өлеңlar related. ... Household-ceremonial lyrics include toy Bastar (songs performed at the beginning of the wedding ceremony), jar-jar (singing duets), bet-ashar (songs at the opening of the bride's face), etc". . In Uzbekistan, the term olan is not used in such a broad sense. In 1945, Ozdavnashr published a collection of poems called "Abai Olanari". This book, translated from Kazakh by Mirtemir and Uyghun, does not have a single poem that meets the requirements of the olan genre. Because neither Abai himself nor Kazakh literary and folklorists used the terms "die" or "black die" in the sense of the essence of the olan genre that we are studying.

According to folklorist Hamit Yarmi, examples of the wedding ceremony in the Tatar folk lyrics, which correspond somewhat to the Uzbek olans according to genre characteristics, are called "Jimchechak".

There is also a genre corresponding to the essence of the forest in the weddings held by the Karakalpak people. This fact was emphasized by Sh.Kh. Imomnazarova in the research mentioned above.



According to the scientific research and folkloristic textbooks created by Karakalpak scientists, they also conduct a cheerful dialogic speech during the hen party ceremony as "aytis". Samples of this genre were studied in the 40s of the 20th century by O. Kojurov and K. Ayimbetov, and in the 50s by N. Baskakov and N. Devkaraev [5,224;10,127;15;]

Samples of spoken lyrics similar to Uzbek olans performed at weddings have also been thoroughly studied in Tajik folklore studies, and the name of the genre is mainly "badeha". [6;13;]

Like other ethnic groups of Central Asia, in the past, in the life of peasants and herders living in the steppes and mountain slopes, which made up a large part of our people, weddings did not pass without a funeral ceremony. It served as a unique communicative-aesthetic model of the ethnoculture of nomads who lived in times without mass media, radio and television and mobile social networks. As mentioned above, Olan in Uzbek folklore is a lyrical genre based on the dialogic speech of contemporary artistic talents. A number of scientists have made occasional or special scientific observations about the specific theoretical features of this genre.

For example, H. Razzokov: "Olans are widespread in the Ferghana Valley, mainly among the herdsmen in villages and mountainous areas. Olans can still be found among the Karabash, Bekzoda, Barlos clans of

the population who still call themselves "Turks". Olanar - in "bride-dropping" ("bride transfer") weddings, in the style of arguments between the bride and groom, like lapars, sometimes hospitality sittings: parties, conversations are performed by qualified olanars in a biased way" , wrote that.

This passage was one of the first scientific comments about the function and poetic features of the genre of the olan, expressed fifty-five years ago. While gratefully noting the contribution of the author of the article to the development of Uzbek folklore, it should be noted that theoretically, limiting the scope of the spread of the folkloric tradition to the inhabitants of the mountain villages of the Fergana Valley needs reform. After all, olan is widely performed not only in other regions of Uzbekistan, but even in the oral art of the Turks of Northern Afghanistan.

Examples of the modern folk songs of the Uzbeks of Afghanistan were included in the collection published in 2019 by the well-known Kabul scholar Faizullah Aymoq [8], as well as the Afghan linguist-folklorist Muhammad Qayum Azizi and Professor Temur Khoja Ogle of the University of Virginia [7].

In addition, as Sh.Kh. Imomnazarova rightly pointed out, "The etymological basis of the terms "olan" (Uzbek) // "ölen" (Turkmen) // "öleñ" (Kazakh) // "yölen" (Uyghur) in the folklore of the Turkic peoples of Central Asia It is proved that it is related to the

lexeme "ula" which means "song" and is based on the verb "ola/ula" which means "to sing" and "to dance" in the ancient Turkic language .

Sh.Kh.Imomnazarova expressed this opinion in more detail in the preface she wrote to the collection of Uzbek folk songs in co-authorship with M.Joraev. Muzayyana Alaviya, who was one of the first to study Uzbek folk songs in general, especially the olan genre, paid special attention to such issues.

## CONCLUSIONS

1. Ethnofolkloristic aspects are important in the creation of ritual songs, their genetic basis.
2. The "devishnik" genre in Russian folklore is essentially close to the "girl's party" in Uzbek folklore.
3. Samples of oral lyrics similar to Uzbek olans have been thoroughly studied in Tajik folklore studies, and the name of the genre is mainly "badeha".
4. The weddings held by the Karakalpak people also have a genre corresponding to the nature of the forest, and they call it "aytis".

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