

Lapar And Ceremony Songs Of The Turkestan Region

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Abstract: The folk songs of the Uzbeks of the Turkestan region are an integral part of Uzbek folk lyric poetry. The samples recorded in the towns and villages of the Turkestan region, such as Shymkent, Karnak, Sayram, Eski Ekan, Karabulak, Mankent, and Karamurt, encompass all genres of folk lyrics. Observations show that the lapar genre holds a special place in the Turkestan region. At the same time, we can see that these samples resonate with the types of songs widely spread in other regions inhabited by Uzbeks, which are called olan, and in some places, lapar.

Introduction: The folk songs of the Uzbeks of the Turkestan region are an integral part of Uzbek folk lyric poetry. The samples recorded in the towns and villages of the Turkestan region, such as Shymkent, Karnak, Sayram, Eski Ekan, Karabulak, Mankent, and Karamurt, encompass all genres of folk lyrics. Observations show that the lapar genre holds a special place in the Turkestan region. At the same time, we can see that these samples resonate with the types of songs widely spread in other regions inhabited by Uzbeks, which are called olan, and in some places, lapar.

Yigit: Laparning avval boshi, marmar toshi,
Chit ro'molni ho'l qildi, ko'zning yoshi.
O'n beshdami – o'n oltida, uning yoshi,
Turkiston bahosi bor, singor qoshi.

Qiz: Chit ro'molim, xoso-yo,
Qo'limda chinni kosa-yo.
Bizlar lapar aytganda,
Yigitlar quloq solsa-yo.

Yigit: Lapar aytaylik yuzma-yuz,
Ostimga soling oq kigiz.
Laparga maylingiz bo'lsa,
O'tiraylik tizma-tiz.

Qiz: Lapar aytib boraman,
Laparni sizga solaman.
Menga lapar topmasangiz,

Mulla, uyatga qolaman.

It should be noted that the term "lapar," used in Turkestan, corresponds to the songs performed under this name in most regions of the Fergana Valley. A comparative study of the existing samples provides very important information for the study of the history, performance form, poetic meters, and melodic lines of the "lapar" and "olan" genres. In the lapars of the Turkestan region, as research on Uzbek folklore shows, the eleven-syllable poetic meter characteristic of the "olan" genre is combined with eight-syllable quatrains, while the predominance of the lyric-epic expressiveness characteristic of olans provides valuable insights for any reader. For example:

Yigit: Chirmanda chertmoq kerak, barmoq bilan,
Boy qizin olmoq kerak, arbob bilan.
Boy qizi suvga tushsa – baliq bo'lur,
Uni ham tutmoq kerak, qarmoq bilan.

Qiz: Baland tog' ustida,
Kaklik uyasi, kakli uyasi.
Bizni yomon desalar,
Yorning onasi, yorning onasi,
O'zlariga qoladi yaxshi bolasi.

In this example, are the variations of the melody a diffuse state during the fading of the song, or a natural phenomenon? This requires separate study.

The "Khakkona" melodic style stands out among the

folk songs characteristic of the Turkestan area. First of all, the singing style of “Hakkana” deserves special attention. We see that several performance styles are intertwined in the examples.

Keraganing boshida uymoq turar,
Yomon xotin eriga qo'y boqtirar.
Er yigitning olgan yori yaxshi bo'lsa,
Otini boylab, oldida o'ynab turar.

The cited quatrain is reminiscent of the lapar style,

Bo'zani ichgan sayin kayf etadi,
Barchani birday yaratsang netadi?
Boylarga qo'nib o'tgan besh kun davlat,
Bizlarga tushlanib o'tsang netadi?

Or:

Bo'zaning kosasi ham kayf etadi,
Er yigitga hamdam bo'lur qaynonasi.
Er yigitga hamdam bo'lsa, qaynonasi,
Oldida o'ynab turar jononasi.

Quatrains of this kind, in terms of content and intonation, resemble buzakhurlik songs. In general, the “Khakkona” song path is also significant in that it represents the melodic line of ancient Turkic songs, which served as the basis for the quatrains of Khwaja Ahmed Yasawi. In the category of Sayram songs, a quatrain given under the name “Khakovlo” and its content may shed some light on the essence of this term and the song itself, we believe:

Haqovlo yiyima tanda jon-ye, yo do'st,
Ochilar sechak ming alvon-ye, yo do'st,
Ey mayxonangga kirsam mane, yo do'st,
Bir jom ichib shu maydan mane, yo do'st,
Mastu hayron bo'ldim mane, yo do'st.

(“Haqulloh” was recorded from Mirkhoji Domla).

Haq olloh yiyima, tanda jone, yo do'st!
Ey vodah kuni, tanda jone, yo do'st!
Ochilur sircha, tanda jone, yo do'st!
Umarho mangu tanda jone, yo do'st!

The samples of the genres “Yor-yor,” “Kelin salom,” and “Alla” in the folklore of the Uzbeks of Turkestan are also diverse, and this diversity indicates the wide spread of these genres among the people. In the songs presented under the heading “Yalang Do'st,” one can also find examples of traditional refrains that appear in the song folklore of the Uzbeks of Turkestan. One of them goes: “Voi, alla-la, my brother, yalla-la, Do not leave me weeping in sorrow.” In a sample included in the Sayram

song cycle, there is: “Aylanaman yor-ey,” and in Mankent it is sung as:

Qo'y keladi qo'zi bilan Nazamgul,
Bahor keldi Navro'z bilan Nazamgul.
Chakkasida yalpiz bilan Nazamgul,
Nazamgulim, nazamgulim, Nazamgul,
Chamanga yetgan bulbulim Nazamgul.

It has been shown that the most widespread variants of the song tradition, such as “Naysangul” and “Nizomgul,” are found among the Uzbeks.

The Yor-yor song recorded in the village of Karabulak is important for specialists, as it serves as a valuable source for studying the development of ritual song genres. In particular, the singing form of Yor-yor:

Yangalar: Arobangiz gupchagi yoriq ekan yor-yor,
Nikohga bergan qo'yingiz oriqlar ekan yor-yor.

Yigitlar: Ko'k o'tigim qo'nji tor, kiyolmayman yor-yor,
Qaynsinglingiz chin oshiqmi, bilolmayman yor-yor.

Yangalar: Arobagi qo'shgan otingiz to'riq ekan yor-yor,
Kuyov yigit qaynsinglimga loyiq ekan yor-yor.

Yigitlar: Kuyovjo'ram tomini toldan yopgan yor-yor,
Bu yig'loqi suluv qizni qaydan topgan yor-yor.

Yangalar: Oq ko'yilgim yengi tor kiyolmayman yor-yor,
Oq sut bergan onamni qiyolmayman yor-yor.

Ola to'riq otingiz asta yursin yor-yor,
Qizni boqqan onasi rozi bo'lsin yor-yor.
Yigitlar: Yig'lama, singlim, yig'lama, to'y seniki yor-yor,

Ola bargak, oltin taxt, uy seniki yor-yor.
Qora qoshli, qir burun yor seniki yor-yor,

O'rtog'imiz omon bo'lsa, baxt seniki yor-yor.

The given examples prove that the songs olan, lapar, and yor-yor were originally connected by a single melody, and that the hypothesis of an ancient form of ritual chant is close to the truth. Among the songs of Karabulak:

Yallama yor, yallola,
Yallolashaylik.

Uchtami-to'rtta bir bo'lib,
Suhbatlashaylik.

The fact that the traditional refrain has been preserved and that this refrain is widespread in other regions inhabited by Uzbeks also testifies to its connection with an ancient melody. At the same time, the wide use of such melodies as "Omon yor," "Ajab-ajab," "Yor urg'ulay," and "Xay yor-yor yorey" within the corpus of Turkestan songs proves to any student that a unified Uzbek song folklore has existed since ancient times. In folklore studies, there are different points of view regarding the origin of songs, and each of them is in a certain sense close to the truth. The foundation here lies in the perspective from which the researcher observes and evaluates them. Those who trace the roots of the song to ritual rely on the refrains. In particular, in the Markhamat district of the Andijan region, until the 1950s–1960s, the groom's servants would go to the bride's house performing a song with the refrain "Shomon burek, shoburek." The free quatrains of this song are in no way different from other lyrical songs. For example:

Boshlovchi :

- Assalom, turnajonlar, xush keldingiz biz tomonga.

Kuyov navkarlar:

- Shomon bo'rek, shobo'rek.

Boshlovchi:

- Bir qator turna keladi gul shoxiga qo'ngani.

Kuyov navkarlar:

- Shomon bo'rek, shobo'rek.

Boshlovchi:

- Gul shoxi larzon beradi turnani qo'ndirgani.

Kuyov navkarlar:

- Shomon bo'rek, shobo'rek.

Boshlovchi:

- Oqmidim sariqmidim, ey, men senga loyiqmidim.

Kuyov navkarlar:

- Shomon bo'rek, shobo'rek.

Boshlovchi:

- Xudoyim taqdir qibdi, ey, men senga loyiqmidim.

Kuyov navkarlar:

- Shomon bo'rek, shobo'rek.

Boshlovchi:

- Atirgullar ochilibdi, g'unchalari qayrilibdi.

Kuyov navkarlar:

- Shomon bo'rek, shobo'rek.

Boshlovchi:

- Bormoqdamiz gul oralab, gulzorlarni axtarib.

Kuyov navkarlar:

- Shomon bo'rek, shobo'rek .

The refrain points to the antiquity of this ritual song. The refrain and the context of its performance also impart a different meaning to the content of the quatrains. Indeed, it is evident that the refrain and melody of the song "Shoman borek, shoborek" were performed within rituals from the most ancient times. The word "borak," mentioned in this refrain, means "wolf." In particular, we can observe the pronunciation of "wolf" (borak) in the corpus of Uzbek folk songs. The description of the groom as a "wolf" is explained within the system of all seasonal rituals, and the totemic image of the wolf also confirms our view.

Most of the quatrains in Uzbek folk songs have the form of independent compositions, yet they are sung in the process of live performance, attuning them to specific melodic tracks. The melody is shaped by traditional refrains, such as "Shoman borek, shoborek." Traditional refrains connect the quatrains into a unified structure. They are the main organizing element of the song and serve as a linking device between quatrains. In the performance of folk songs and dances, we often encounter the following traditional refrains: "Kishtala-kishtala," "Kishtala-kishta," "Kishtala ho, kishkala," "He-ha-ey, dumtak," "Uhu jakala," "Ahu-hu hay, aha, ahu-hu hay, aha," "Lakala kitan, umbala kitan, lakala-lakala," "Umbala, umbala kitan, lakala kitan," "Laku lakala," "Ya-ha, ha, ha, ha, ya-ha, ha, ha," "Shikilama-shikilama, shikilama, o-ha shikilama, o-ha shikilama," and others. A certain portion of these refrains are performed with the participation of free verse and quatrains. At the same time, there are also refrains characteristic of specific songs which, as mentioned above, sustain the melody of the song during performance. Usually, the title of a song is transmitted between the performer and the listeners through these refrains or their opening words. For example: "Omon yor," "Sumbila," "Yul bolsun," "Nayzongul," "Vahay bola," "Jinaylik," "Hilila," "Zebomhon," "Ak bilagim," "Gulyor," "Yosh-yoshgina..." and so on.

In terms of composition, traditional refrains may consist of a single word, a combination of words or a verse, a single stanza, or even a full quatrain, quintet, sestet, or octet. The form of the refrain as a quatrain is frequently found in songs. While refrains such as "Gulyor," "Omon yor," "Jinaylik," and "Ajab-ajab" are

repeated at the end of a stanza, refrains like “Kadaminda gullar ochilsin” (Let flowers grow under your feet.) and “Yosh-yoshgina bola yoshgina, kokil solay astogina” (Yong-young man look to my curls) are repeated after each stanza or quatrain.

During performance, some quatrains are strictly linked to a particular traditional refrain, and such refrains do not appear in other songs. For example, the song “Galdir” begins with the verse “Bekasam tunlar kiyib,” and this initial quatrain is considered fixed for the song. However:

Oq ilon, oppoq ilon,
Oydinda yotganing qani?
Men yomondan ayrilib,
Yaxshini topganing qani?

We can observe that the quatrains are also sung to a tune called “Ferganacha.” Thus, this verse is considered a free quatrain. There are many such examples. The rhythm that arises during performance is carried out within the framework of traditional melodic meters, which create repetition. During performance, the position of free quatrains may change depending on the situation; some words and verses may be renewed, and depending on the circumstances, a certain part of the lines may be sung to several melodies. However, traditional refrains remain almost unchanged over time. This, in turn, indicates that traditional refrains are one of the key elements defining the emergence of song melodies. In most cases, the content of traditional refrains remains mysterious for today’s listener. Sometimes they have no meaning at all but simply create the impression of sound combinations repeated for the sake of melody. For example: “Taralli yalli ho, taralli lay-lay-lay,” “Uhu jaqala,” “Yaququ-yaq.” However, in most of these types of refrains we observe the repetition of certain sounds and combinations. For instance, “hu/qu,” “yaququ/yaq,” “la/lay.” In particular, we can see that the combination “la” also appears in the root of many terms of song genres: the terms alla, yalla, olan, lapar, ashulla may serve as examples of this situation. This situation cannot be considered a coincidence. Careful study of traditional refrains and the words that constitute them can, obviously, play a key role in uncovering the mysteries of the history of songs and melodies. Some traditional refrains have a form connected with specific regions. For example: “Jaqu-jaqu” – Khorezm, “Yaququ-yaq” – Surkhandarya, “Khililla” – Bukhara, and so on.

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