

Issues Of Classification Of Uzbek Folk Songs

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Abstract: This article describes Uzbek folk songs and their classification. The song is one of the oldest and richest genres of folklore. In addition to proverbs, sayings and riddles, it is not accidental that folk songs are included in Mahmud Kashgari's book "Dīwān Lughāt al-Turk"[1]. This, on the one hand, proves that folk songs were colorful even in those distant times, that their historical roots are very ancient, and, on the other hand, are also important in classifying them.

When we look at the history of folk songs, we see that over the course of a long historical development, songs have evolved from mythological thinking to artistic thinking. Therefore, in addition to traces of ancient imagination, the songs reflect the events and experiences that took place in the Middle Ages and yesterday or today.

Keywords: Olan and Lapar, songs, the word, the verse, the quartet, Navoi and Babur, double driving, reaping and blessing.

Introduction

In Turkic peoples, the word "qo'sh" has three meanings: "kuylamoq", "qo'sh qo'shmoq" – land, plow, sow, and pair means. All three meanings do not contradict each other.

"Qo'sh" is a season, that is, a greeting in praise of the gods in the spring ceremony (in the Sakha Turks, the word shamanic song - kuturuu - meaning kut - soul, uruu - means to glorify, to greet) [2]. Therefore, the fact that "singing" is directly related to the cult of fertility, the sowing of this song during the harvest was a must.

Folklore scholar Askar Musakulov rightly explained that the song is intertwined with a couple [3].

As you know, the songs are mostly quartets. It is no coincidence that the two verses combine to form a pair, a "song."

The word of the song in "Dīwān Lughāt al-Turk" is "qoshug'", Yusuf Khas Hajib's "qoshug'", Haydar in Khorezm "qo'sh" In Mahmud Zamakhshari's Muqaddimat ul-adab (مقدمة الادب), "qo'shiq", In the works of Alisher Navoi "qo'shiq", "surud", "ayolg'u", "lahn", "turku", We see that Zahiriddin Muhammad Babur came in the form of a "qo'shiq" (song) in

"Boburnoma"[4]. Both Alisher Navoi and Babur use the word "song" when referring to folk songs. The rest of the time he cites "surud" or another term [5].

Turkish folklorists also point out that the "qo'shiq" (song) of the peoples of Central Asia is similar to that of the "qoshma" and "turku" in Turkey [6].

Although Uzbek folk songs have been studied many times so far, unfortunately, they are not sufficiently classified.

The Main Findings and Results

Folklore scholar Muzayyana Alaviya Uzbek songs 1. Lyric; 2. Mehr bytes; 3. Terma; 4. Labor songs; 5. The season will be for ceremonial songs [7].

F. Karomatov analyzes folk songs: domestic, family-ceremonial, labor, historical and social protest songs [8]. Askar Musakulov's songs are divided into three groups: a) ceremonial: wedding and mourning songs, b) non-ceremonial lyrics: labor songs, gods, terms, love songs, and c) lyrical songs in children's folklore. This classification can be said to be relatively perfect compared to other

classifications. But at this point, the season-related songs are being overlooked. As for M.Alaviya's classification, it does not include family ceremonial songs. Mehr bytes, on the other hand, do not fall into the category of folk songs at all. There are many inaccuracies in F. Karomatov's classification. First, there is uncertainty in its separation as a domestic and family ceremony. Because family ceremonies are distinguished by their domestic nature. Second, the recitation of social-protest songs also leads to confusion in the classification.

Turkish scholars Abdurahman Gozal and Ali Turin divide Turks into two groups: 1. According to the theme, 2. According to their structure [9].

Brother Karakalpak experts have five types of songs: 1. Seasonal songs, 2. Wedding songs, 3. Mourning songs, 4. Shepherd songs and 5. Religious songs [10].

In the Turkic peoples of Siberia, songs are classified according to their attitude to music. Tuvan folklorist Z.K.Kyrgis songs: 1. Long songs, 2. Short songs, 3. Recitation (kojamiktar)[11]

Foreign scholars also differ on the classification of songs. Some say that songs should be classified according to the status and musicality of their performance, while others say that they should be classified according to the place of performance. Some scholars comment on a particular type of song, while others speculate on the nature of another type.

Russian folklorist D.M. Balashov performed folk songs 1) season; 2) wedding; 3) If the mourning ceremony is studied as an example of folklore, V.Propp divides it into two groups as a season and a family ceremony [12].

At this point, of course, the question arises as to what criteria should be used to classify the songs.

In our view, one criterion should be followed first of all in the classification of songs. True, it is natural that each of the genres and members of the song genre has its own specific characteristics. However, these features do not preclude an approach from a holistic criterion in their classification. Therefore, songs are based on the place, status, attitude to music and art of

performance: 1) the place of performance; 2) poetic structure, 3) musicality and attitude to dance.

When classified according to the **place of performance**, the songs are divided into: ceremonial and non-ceremonial songs. In turn, ceremonial songs are also divided into two: seasonal ceremonial and family-ceremonial songs. According to the thematic and functional features of seasonal ceremonial songs, it is possible to include songs related to the four seasons of the year (Navruz, Sust khotin, Choy momo, Obla baraka, Yas-yusun).

Ceremonial songs reflect the most important periods of human life, turning points (birth, puberty, marriage, death) and their relationship to nature, and also perform a domestic, psychological and aesthetic function.

There are cases where some seasonal ceremonial songs have become lyrical songs over time. "Qoshingni qora deydilar", "Kichkinajon – kichkina", children's songs "Boychechak", "Chuchvara qaynaydi", "Oftob chiqdi olamga" are among them. These songs were originally performed only during the season ceremony. "Qoshingni qora deydilar", "Kichkinajon-kichkina", "Boychechak" are directly related to Navruz, ie the spring ceremony.

Family songs include the birth of a child, circumcision and marriage, mourning ceremonies, mourning ceremonies, and shamanic rituals. **The mourning** was said to have taken place when the girl, who had reached the age of puberty, died unmarried. Compared to wedding ceremonies, mourning ceremonies are characterized by a sad, melancholy tone. In the text there is a consistent band structure, variety in rhyme, variety.

The reason for calling it a family is not only a wedding or mourning, but also the ceremonies that occur in the life of every family. For example, kinna, badik, applause were performed only in specially organized ceremonies. However, over time, it has become more and more commonplace, and it can be performed by a neighbor, a fortune teller, or a doctor at any time. We are therefore in favor of

analyzing texts based on the magical power of the word as sayings.

Non-ceremonial songs, on the other hand, consist mainly of lyrical songs, which differ from ceremonial songs in that they are not specifically associated with any ritual, and can be sung anytime, anywhere. Songs in this direction: 1. Labor songs. 2. Historical songs. 3. Terms. 4. Children's songs: *allas*, *huya*, songs sung by children themselves. 5. Divided into lyrical songs.

Experts know labor songs as one of the most ancient genres of folk lyrics. Labor songs have also been performed as part of special ceremonies since time immemorial. Later, as time went on, the ceremony was forgotten and only the lyrics remained. Take, for example, the songs of *kosh*, *orom*, *oblo baraka*, *hop mayda*, *yargychak*. In ancient times, double driving, reaping and blessing were considered special rituals.

The labor songs themselves are many a) farming-related songs (double, *oblo baraka*, *yargychak* songs), b) songs related to animal husbandry (milking songs: *hushey-hushey*, *turey-turey*, *churey-churey*), c) consisting of songs of the profession (*charkh*, *bozchi*, carpet weavers, etc.), **historical songs** are lines woven about any event or person that happened in the past. The most beautiful example of historical songs is given in Mahmud Kashgari's "*Dīwān Lughāt al-Turk*". The four marches in this book should be studied not as an example of mourning, but as an example of a historical-heroic song. Uzbek songs such as "*Namaz*", "*Mardikorlar*" can also be included in this category. However, even these samples do not fully meet the requirements of the song. Therefore, the presence of historical songs in the genres of Uzbek folk songs is a very controversial issue, which we intend to address in our next articles.

Experts classify the **team** as both lyrical and epic. The fact that the correct composition is performed by a professional creator - *bakhshi*, closely connected with the tradition of singing epics, allows us to study it as an epic genre. However, it is not an epic reality, but the artist's experiences in a particular situation. In other words, *Bakhshi* prepared himself to sing a story

and the listener to listen to a story. "My days", "My drum", "What can I say" are among such teams. "The Bibi Shaylanayotir" team, written by an unknown poet in the "White Apple Red Apple" collection, is the best example of any team ever recorded [13].

The term **children's songs** also needs to be understood in a broad sense. In the first place, songs sung by adults to children: *Alla* and *huya*. *Allah* is clear to everyone. **Huya** is a song sung by fathers in the southern regions of Uzbekistan to pamper their children. Unlike *Allah*, it is performed only by men. The tradition of reciting *Huya* is well preserved to this day. The second is songs sung by the children themselves. "*Boychechak*", "*Chittigul*", "*Oq terakmi kok terak*" are among them.

The main part of Uzbek folk songs are lyrical songs. When we say lyric here, we mean love songs about love, love. Lyrical songs can also be classified into 1) songs of different themes, which are not in the direction of narration (*olan* and *lapar*).

Both **Olan** and **Lapar** were originally recited in ancient times on the day of the wedding, the bride-to-be, and were later performed as *bakli* lyrical songs, rather than as an example of ceremonial folklore [14]. The girls and boys were on opposite sides, expressing their joys and sorrows, their happiness or their sorrows, in short, their experiences through songs. Both are based on an argument, a word contest between a girl and a boy. If the event is observed only in *lapars*, this condition is not observed in *grasses*. Today, both *ol* and *lapar* can be performed in any condition, anywhere. *Grasses* are found mainly among nomadic breeds, mainly livestock, while *lapars* are more suitable for a more sedentary lifestyle.

According to the **poetic structure**, the classification determines the tone of the songs, that is, the way of insults and repetitions. We observe two cases when the songs differ depending on the melody path. In the first case, the quartets combine freely, each quartet reflects an individual experience and has a unique compositional device. The second is that the quatrains in the lyrics come together to represent a particular event or experience. When songs differ in their melody, they are basically divided

into two major groups: **a) Occasional quartet songs; b) Non-incident quartet songs**

As mentioned above in the **event songs**, each quartet is intertwined with a specific event. Here, the sequence of quartets stabilizes and an event is formed.

Scholars differ on the issue of incidentality [15]. While some scholars say that storytelling is common to all songs, other scholars say the exact opposite, that is, plot is not specific to songs [16]. Neither view can be added. First, the plot is not found in all the songs. The main part of the songs we analyzed is not eventful, i.e. songs that do not have a plot. This does not mean that the plot is not specific to the songs. There are examples of songs in which eventfulness predominates. Such songs are built on a specific plot, and the lines in the text represent that event. For example, let's take a song that starts with "Oqti, oqti, Aminakhon oqti...".

The song tells the story of a girl named Aminakhon who, when she reached puberty, became pregnant believing a boy's false promise, committed suicide when her mother found out, and three days later her body was found under a bridge.

We see the same event in the song "Savrixonning ro'moli". Such an event is also found in the bride's greetings, greetings, and some labor songs.

In **non-event songs**, each quartet represents an independent experience. They are bound only by melodies and reflections.

Wall to wall,
Get crazy brother.
Silk scarf on the head,
Let the butterfly be your brother.

Yaqu-yaqu yaqu yaq. Yaqu-yaqu yaqu yaq.

Devor ustiga devor,
Devona bo'lsin akang.
Boshida shoyi ro'mol,
Parvona bo'lsin akang.

Yaqu-yaqu yaqu yaq. Yaqu-yaqu yaqu yaq.

There is no incident in the dead either.

The non-event songs themselves are further divided into 3 parts in terms of composition.

1. Status songs. Although the experience is reflected in all the songs, the protagonist in the status songs does not address anyone, but tries to express his situation.

The streets where my love walks
Sweep with hair
If dust comes out, sprinkle water,
With tears in my eyes

Yor yurgan ko'chalarni
Supuray sochim bilan.
Chang chiqsa suv sepay,
Ko'zdagi yoshim bilan.

2. Songs to address. In such songs, the words of the protagonist are addressed to someone - a lover, loved ones or someone else.

Don't throw me with stones,
With flying birds
If the birds return, if I do not return,
Let your eyes be filled with youth.
Otma meni toshlar bilan,
Uchib ketay qushlar bilan.
Qushlar qaytsa, men qaytmasam,
Ko'zing to'lsin yoshlar bilan.

3. The most beautiful examples of folk songs are Olan and Lapar. In them, a girl and a boy compete in pairs or side by side.

Boy:

When he said kakang came, kakang came, yor-yor.
Among the roosters, the dakang came, yor-yor.
Tell me about the weird girl, the arrow girl, yor-yor,
My brother came to say goodbye, yor-yor.
Kakang keldi deganda, kakang keldi, yor-yor
Xurozlarning ichida, dakang keldi, yor-yor.
Qiziq-qiziq o'landan ayt, oxun qiz, yor-yor,
Tarap bo'lib aytmoqqa akang keldi, yor-yor.

Girl:

The landing of the nightingales will be a flower,
yor-yor,

The language knows every word in the world,
 yor-yor.
 Needless to say, aka, yor-yor,
 Who knows what you're reading here, yor-yor,
 Bulbullarning qo'ngani gul bo'ladi, yor-yor,
 Olamdagi bor so'zni til biladi, yor-yor.
 Tarap bo'lib aytmoqqa kepsiz, aka, yor-yor,
 Oxunliging bu yerda kim biladi, yor-yor.

The main part of the songs consists of quartets of finger weight, and samples of dream weight are also found [17]. Experts admit that the quartet is the oldest example of a song. Adherence to the same stanzas in the songs serves to enhance its poetic character by ensuring the melody of the song.

Repetition is one of the important elements in the system of folk song art. Regardless of whether it occurs at the beginning, middle, or end of the line, repetitions serve to reveal the content of the song as well as ensure the integrity of the melody and melody.

The refrains in the songs are divided into traditional refrains and non-traditional refrains. In traditional refrains, **the word, the verse, the quartet** is repeated. These refrains can be found in a variety of songs. Rather, the negatives that hold the tone remain here, only the text changes. Any text will adapt to this refreshing tone. If the repetitions are closely related to the text, the connection with the content is not noticeable in the repetition. The tone plays an important role here.

In addition, there are cases of repetition of certain **sounds** (Ha, hu) and **verses** that are unique to only some songs, which can be assessed as unconventional reflections [18].

As for the **song's response to the melody**, everyone, even the mourning songs, has a musical tone, but the mourning songs are not sung to the accompaniment of any musical instrument. With the exception of mourning ceremonies and some seasonal ceremonial songs, the songs can be played on any musical instrument in all cases. According to the songs:

1. Songs performed with lyrics; 2. Can be divided into songs that can be played without any lyrics.

In the current live process, Uzbek songs are performed to the accompaniment of musical

instruments such as doira, dombra, dutor, bulamon, tor and others. Which musical instrument is chosen depends on the content of the song and the situation being played.

When it comes to song and dance, we see that they have been viewed in harmony with the melody at all times. Fuad Köprulu writes that the literary views of the Turks developed along with religious ideas as well as dance and music [19]. Or, in the Chigatay Dictionary, it is said that the song came in the form of a "melody tied to the air of dance."

As for the attitude of the songs to the dance, there is no song in which there is no movement. Crying, even in mourning songs, although the movements are not called dances, retains all the elements of dance. One example is one of the most ancient forms of dance in a mourning ceremony, in which a mourner mourns his loss.

The most perfect combination of song and dance can be seen in the songs and performances of Beshkarsak. Muhsin Kadyrov, an art historian who has studied the game, says it is one of the oldest forms of Uzbek folk art [20]. Applause and song replays are especially important in this game. The dancers form a circle and move to the applause. There are many types of applause: small applause, single applause, double applause and so on. Applause often serves as a musical instrument. However, this does not mean that the song will be performed without music. The applause, the melody, and the refrain are the most perfect harmony. In the middle, the dancer dances with various movements, the circle applauds and sings a song to the tune. In clapping games, refrains are important.

Although dance has been studied by art critics as a game, the verbal part of the game, the word component, has been overlooked by scholars. "Omonyor", "Gulbogh", "Dig'ajon", "Hoy bola-bola", "yor-yor" sung in this dance are the brightest examples of folk songs.

"Karsok" means wolf [21], and "Wolf's Game" dances and songs are loved and performed at weddings, gossips, and Navruz celebrations, mainly in places where livestock is engaged.

The applause of the participants and the formation of a circle, the presence of the dancer

in the middle reminds us of three things. The first is that in ancient times hunters would go hunting, form a ring, and attack their prey. The second is that the grass stalk is circular in shape, the bundles attached to it reminding us of the applause that formed the circle, bringing the dancer to the center. The third is the game “Kupkari” (also known as “Kokbori”). In other words, in the game of kupkari, the riders first form a circle and then throw the ‘prey’ - a goat.

In our opinion, all three cases are connected with the seasonal ceremony of our people, ie Navruz. Because with the onset of winter, many ceremonies have been held for the good of spring. The first of these was hunting, the second was kupkari, and finally, with the advent of spring, the herdsmen went out to the wide pastures and planted grass.

Fuad Köprulu emphasizes that in ancient times, the number of Turkish melodies was 365, which is equal to the number of days of the year, and that a separate melody was played every day in the presence of the khan [22]. It is no coincidence that the number of hives in the grass is usually 52, which is equal to the annual week.

We can see that the worship of the sun is at the heart of many ceremonies, rituals, sayings and songs dedicated to Navruz. The ring in the applause game also reminds us of the day and the sun. Furthermore, the “hu” in the refrain of the song's text raises the question of whether hu, qu, ku (gu) is actually related to the word day-sun. In any case, these game songs need special research.

The classification can be continued again. For example, male and female songs, based on the specifics of each region, Surkhandarya, Kashkadarya; Songs from Jizzakh, Samarkand, Bukhara, Tashkent, Namangan, Andijan, Fergana and Khorezm. However, such classifications fall into the secondary classification. Most importantly, regardless of the series of songs, my ceremonial songs or non-ceremonial songs should be classified based on common criteria that are the same for all the series we know above.

Conclusion

In short, the issues of everyday orientation and performance in folk songs are among the factors that determine its specificity, in their classification, first of all, the emergence, development and status of each genre in today's live performance, poetic features, artistic means, mythological the nature of thinking, the system of images will need to be considered as a whole.

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